Welcome to summer at the Cantor! We’ve slated a myriad of innovative exhibitions and programs you can enjoy with your family and friends during these calmer days on campus.

Don’t miss Creativity on the Line: Design for the Corporate World, 1950–1975, which closes August 21. This fascinating exhibition—a celebration of mid-century modern design as applied to everyday objects—explores the groundbreaking work of major American and European designers commissioned by IBM, Westinghouse, Braun, Olivetti, Caterpillar, and many others. Accompanying the exhibition are a series of illuminating gallery talks by Wim de Wit, the exhibition’s curator, as well as award-winning feature films and shorts about design thinking. (Visit museum.stanford.edu for more about these programs.)

Works by Hope Gangloff, the museum’s first Diekman Contemporary Commissions Program artist, are also must-sees this summer. For three days in May, Gangloff painted live in our grand 1894 Atrium as Cantor visitors looked on. The resulting large-scale portrait, along with several others Gangloff painted specifically for the museum, now hangs along the light-filled Atrium Balcony. Meanwhile Hope Gangloff Curates Portraiture, featuring works Gangloff selected from the museum’s collection and Gangloff’s stunning portraits of friends back home in Brooklyn, is on view through September 24 in the Halperin Gallery. Gangloff’s work has been compared to that of Gustav Klimt, Vincent Van Gogh, and Suzanne Valadon.

At the Anderson Collection, an installation of Nick Cave’s extraordinary Soundsuits—sculptural costumes that envelop the wearer’s body in buttons, beads, human hair, and other everyday material, concealing race, gender, and age—runs through August 14. A refresh of the Anderson’s inaugural collection, considered one of the world’s most outstanding assemblies of modern and contemporary American art, is also on view.

As you know, a search is underway for a new director of the Cantor—and he or she will find an especially exciting program at the museum next year. Exhibitions opening in the fall include Nina Katchadourian: Curiouser, a retrospective of work by this one-of-a-kind artist with a deep Stanford connection—she grew up as a faculty child; The Crown under the Hammer: Russia, Romanovs, Revolution, a collaboration with the Hoover Institution; and new installations of our world-class collection of Rodin sculptures.

The museum is a vital part of the university’s continuing mission to emphasize the arts as part of an exceptional education, an effort that so far has yielded the Stanford Arts Initiative and its creation of three transformative new spaces devoted to art: Bing Concert Hall, the Anderson Collection at Stanford University, and the McMurtry Building for the Department of Art & Art History, as well as additional performance spaces in a renovated Roble Gym and numerous new faculty positions, fellowship opportunities, and student programs. In the coming years, through Arts Leap, Stanford will pursue three strategic arts priorities: engaging every Stanford student; generating pioneering programs that are possible only at Stanford; and moving Stanford forward with leading artists, creatives, and scholars.

We are deeply grateful to you, our visitors, members, donors, and volunteers, for making possible the flourishing of the arts at Stanford. Thank you so much for your support. We hope you’ll enjoy all that we’re offering at the Cantor and the Anderson Collection this summer and fall!

With all best wishes,

MATTHEW TIEWS
Associate Vice President for the Arts
Stanford University

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MUSEUM.STANFORD.EDU 2
Mark your calendars for these not-to-be-missed exhibitions and events.

Creativity on the Line: Design for the Corporate World, 1950–1975 ON VIEW

This major exhibition presents a fascinating new perspective on the creation and production of mid-century design.


Hope Gangloff Curates Portraiture ON VIEW

Masterful painter Hope Gangloff has mined the museum’s permanent collection and selected key historical works to hang alongside her own contemporary paintings.

Artist at Work 2017: Hope Gangloff ON VIEW

In the first installation of the new Diekman Contemporary Commissions Program, Gangloff activated the historic Atrium by painting new works on site and installing several portraits along the Atrium Balcony.


Member Appreciation Day JULY 16

At this year’s event, Cantor/Anderson members can express their creativity as makers and find inspiration in Creativity on the Line: Design for the Corporate World, 1950–1975 and Nick Cave.

Member Appreciation Day 2016. Photograph by Steve Castillo

For a full list of summer programs, see your May/June and July/August Calendars or visit museum.stanford.edu.
Creativity on the Line: Design for the Corporate World, 1950–1975

This major exhibition presents a fascinating new perspective on the creation and production of mid-century modern design. It explores the groundbreaking work of major American designers such as Eliot Noyes and Paul Rand (for IBM and Westinghouse), Charles and Ray Eames (for Herman Miller), and Ivan Chermayeff (for Mobil Oil). European designers, including Ettore Sottsass and Marcello Nizzoli (for Olivetti) and Dieter Rams (for Braun), are also represented. The exhibition examines the connections between these designers and the world of big business and investigates the effect that relationship had on the designers’ self-image as creative professionals.
The 1950s brought plenty of work for designers who had been either unemployed during World War II or had worked for companies that manufactured products used in the armed conflict. Most industries immediately stopped war-related production and began manufacturing consumer goods, and Americans, missing these products, were eager to buy. Moreover, with the help of the Marshall Plan, the United States was able to restore European economies and open up markets for American products.

Competition was strong in such a flourishing global market. Manufacturers could no longer rely on traditional means of standing out through price and product quality. They opted for a new strategy that allowed consumers anywhere in the world to visually recognize their products. Large enterprises such as IBM, Mobil Oil, and Westinghouse hired designers to create a new corporate identity through logos and products that the public could instantly identify.

On display are some of the highly prized objects created by these designers, including Eliot Noyes’s Selectric Typewriter for IBM and Lester Beall’s logos for Caterpillar. Quotes are extensively used to illustrate the designers’ fear of “selling out” to commerce.

This exhibition is organized by the Cantor Arts Center. We gratefully acknowledge support from the School of Humanities and Sciences at Stanford University and museum members.

The richly illustrated catalogue accompanying the exhibition includes scholarly essays that expand on subjects related to the exhibition’s main theme. An essay by Wim de Wit, Adjunct Curator of Architecture and Design at the Cantor Arts Center and curator of the exhibition, examines the ambivalence of graphic and industrial designers in their relations with the corporate world. Contributor Greg Castillo, Associate Professor of Architecture in the College of Environmental Design at UC Berkeley, places the work of post-war designers in the larger cultural and political context of the Cold War and of the developing counterculture of the late 1960s and early ‘70s. Louise Mozingo, Professor and Chair of Landscape Architecture & Environmental Planning and Urban Design in the College of Environmental Design at UC Berkeley, writes about corporate directors who hired prominent architects to make their office buildings look modern, but then asked landscape designers to soften the seemingly stark architectural effect. The book concludes with an essay by Steven McCarthy, Professor in the College of Design at the University of Minnesota, about design education at Stanford University in the post-war period. Profiles of the major designers and corporations represented in the exhibition are also included. Available for purchase in the Cantor’s Atrium.

Publication of this catalogue is made possible by the School of Humanities and Sciences at Stanford University.
Hope Gangloff at the Cantor

Artist at Work 2017: Hope Gangloff

The Cantor is delighted to announce the Diekman Contemporary Commissions Program, an ongoing program designed to engage artists in creating site-specific work in the museum. For the inaugural presentation of this series, masterful painter Hope Gangloff has activated the Atrium and the Atrium Balcony with several new and recently created portraits. In May, during the first week of this project, museum visitors had the incredible opportunity to see Gangloff paint before their eyes over the course of three days. Stanford students and faculty, meanwhile, experienced other engagement opportunities with the artist.

Gangloff’s project is a rare and exciting opportunity for the museum, since this type of boundary-pushing work can enhance the experience of the visitor by altering otherwise familiar museum spaces. The Diekman Contemporary Commissions Program allows Gangloff and other contemporary artists to use the Cantor as a laboratory of sorts as they respond to the architectural space and create new and unexpected art works.

Gangloff’s intimate paintings of Brooklyn bohemians—primarily her friends caught seemingly unaware in moments of leisure—are reminiscent of both the subject matter and lush, colorful brushwork of late 19th- and early 20th-century expressionists such as Van Gogh, Egon Schiele, Gustav Klimt and Suzanne Valadon. Based in New York, Gangloff insists that she will only paint people she knows, calling the act of portrait-painting a “personal exchange” between the subject and the artist. She invites her sitters to wear whatever they feel most comfortable in and paints them with their own furniture or favorite environments as backgrounds.

The Diekman Contemporary Commissions Program is organized by the Cantor Arts Center. We gratefully acknowledge support from The Diekman Special Projects Fund in honor of Mona Duggan and her extraordinary dedication to the arts at Stanford.
Hope Gangloff Curates Portraiture

As an extension of the Contemporary commissions program, Gangloff has been invited to mine the museum’s permanent collection and select key historical works to hang alongside her own contemporary paintings. The result is Hope Gangloff Curates Portraiture, which contextualizes contemporary art within the language of art history. This installation not only investigates the traditional genre of portraiture, it also invites viewers to experience the Cantor’s rich historical collection through the eyes of a celebrated artist working today.

This exhibition is organized by the Cantor Arts Center. We gratefully acknowledge support from The Halperin Exhibitions Fund.

Hope Gangloff was born in 1974 in Amityville, New York and is a graduate of the Cooper Union School of Art and Science. She lives and works in New York City. She has had solo exhibitions at the Eli and Edythe Broad Art Museum at Michigan State University and at the Aldrich Contemporary Art Museum in Connecticut, has participated in a three-person show at the Kemper Museum of Contemporary Art in Missouri, and has exhibited internationally. Reviews of her work have appeared in Art in America, The Last Magazine, The New York Times, The Los Angeles Times, The Paris Review, Vice, and The Village Voice, among other outlets. She is represented by Susan Inglett Gallery, NYC.


Environmental Exposure: Photography and Ecology after 1970

Drawing on the Cantor’s collection of photography from the 1970s and early ’80s, this exhibition explores a transformative moment in the representation of the American landscape. After the formation of the Environmental Protection Agency in 1970, American photography increasingly recast familiar spaces and themes—the natural world, the city, the home, the automobile—in light of growing anxieties around waste, energy use, pollution, and development.

Rejecting romantic myths of the unspoiled wilderness, photographers like Lewis Baltz, Frank Gohlke, and Joe Deal presented stark images of a “man-altered” landscape, figuring the American West more as a parking lot than a national park. Curated by Michael Metzger, Stanford PhD candidate in Art & Art History, this exhibition positions these and other photographers (including Joel Sternfeld, John Gutmann, and Brett Weston) alongside slideshows assembled from the archives of the EPA-sponsored Documerica project, which commissioned dozens of photojournalists to chronicle the country’s rapid industrial and environmental changes.

Surveying a striking variety of formal approaches to shared climatic concerns, Environmental Exposure documents a vital episode in photography’s long-running negotiation between nature, technology, and society.

Through September 25
Lynn Krywick Gibbons Gallery

This exhibition is organized by the Cantor Arts Center. We gratefully acknowledge support from the Andrew W. Mellon Foundation.


The Mellon Foundation has awarded a grant designed to enhance the training of PhD students in Stanford’s Department of Art & Art History. As part of this training, students curate exhibitions of Cantor-collection works. Environmental Exposure: Photography and Ecology after 1970 is the latest show supported by the grant.

Intermezzi: Max Klinger’s Staged Interruptions

German printmaker and painter Max Klinger (1857–1920) was known for inventing fantastical narratives. He did not restrict himself to expressing linear, clear stories in his art. This installation, curated by Cantor Scholar Samantha Wassmer (’18, Art History), presents a selection of prints from Klinger’s 1881 portfolio Intermezzi, Opus IV, in which the artist presents scenes from multiple story lines in 13 plates. His prints overwhelm the viewer with extraordinary detail, demonstrating his mastery of the etching process and the power of his images to evoke strong feelings of surprise, dread, and uneasiness—even without a traditional or familiar narrative.

Klinger participated in a long-standing tradition of visual artists responding to music and the theater. In addition to making images that allude to the performing arts, he printed illustrated musical plates to accompany operas and other orchestral pieces. In the world of the theater, intermezzi are the brief, diversionary performances staged to entertain the audience between the acts of a play; here this idea offers a lens through which to view Klinger’s fragmented narratives featuring battling centaurs, fairies, and the character Simplicius, a lost boy taken in by a hermit who teaches him to read and write. Each story is its own intermezzo, offering brief glimpses in between the larger acts that he does not reveal.

Through October 2
Rowland K. Rebele Gallery

We gratefully acknowledge support from The Ducommun Family Fund for the Cantor Arts Center. All works on view are drawn from the Cantor Arts Center’s permanent collection.

LEFT Max Klinger (Germany, 1857–1920), Simplicius’ Writing Lesson (Simplicius Schreibstube), Plate VII from the portfolio Intermezzi, Opus IV, 1881, Etching. Museum Purchase Fund, 1970.15.7

Intermezzi is organized by the Cantor Arts Center as part of the Cantor Scholars program, a new initiative that awards outstanding undergraduates with the opportunity for deep engagement at the museum.
Object Lessons: Art & Its Histories

Spanning the history of Western art from antiquity to the mid-20th century, Object Lessons: Art & Its Histories demonstrates the museum’s deep commitment to academic engagement and teaching through objects. The exhibition is organized around the curriculum of Introduction to the Visual Arts, a two-part survey course led by professors Bissera Pentcheva and Alexander Nemerov. Building on their expertise and teaching priorities—along with those of faculty members Nancy Troy and Jody Maxmin—the exhibition’s layout and interpretive texts reflect a combination of faculty ideas and those of Cantor curators, demonstrating the benefits of bringing multiple voices and approaches to thinking about art.

Ongoing
Robert Mondavi Family Gallery, Gallery for Early European Art
Marie Stauffer Sigall Gallery, Madeleine H. Russell Gallery

This exhibition is organized by the Cantor Arts Center and is presented in collaboration with members of the Art & Art History faculty. We gratefully acknowledge support from the Theodore and Frances Geballe Pre-19th Century Art Exhibition Fund, the Clumeck Fund, and the Loughlin Family Exhibition Fund.
The Eye and the Sky: Trevor Paglen in the Cantor Collection

This focused exhibition positions contemporary photographer Trevor Paglen’s 2010 work *Time Study (Predator; Indian Springs, NV)* alongside the work of seminal 19th and 20th-century photographers in the museum’s collection. Paglen’s haunting images engage with the grand tradition of American landscape photography, raising and responding to questions about technologically mediated visual perception. (See related story on p. 12.)

Through July 31
Patricia S. Rebele Gallery

This exhibition is organized by the Cantor Arts Center. We gratefully acknowledge support from The Special Exhibitions Fund.

Modern & Contemporary

The Cantor’s growing collection of modern and contemporary art plays a vital role at the museum in sharing stories about the world in which we live. The works on view in this exhibition include objects long held in the permanent collection, special loans, and recent acquisitions that range in media, scale, and geographic origin.

Ongoing
Freidenrich Family Gallery

This exhibition is organized by the Cantor Arts Center. We gratefully acknowledge support from the Clumeck Fund.

Highlights from the Marmor Collection

Drawn from the Marmor Collection—whose paintings, sculptures, and works on paper greatly enhance the museum’s ability to present the development of Western art from the 1950s to the present—the works featured in this exhibition are by pioneering artists such as Robert Rauschenberg, Jasper Johns, and Andy Warhol.

Ongoing
Freidenrich Family Gallery
Reinstallation of the Cantor’s Rodin Galleries

This fall the Cantor Arts Center will present a reinstallation of its exceptional collection of sculpture by Auguste Rodin (France, 1840–1917) to mark the centenary of this unparalleled artist’s death. Drawing from the Cantor’s internationally recognized holdings of more than 200 works executed in bronze, plaster, terra-cotta, wax, and stone, this project re-envisions all three of the museum’s Rodin galleries. The Susan and John Diekman Rotunda, which features Rodin’s most famous sculpture, *The Thinker*, will become a more open, informative, and welcoming space for museum visitors. The Eugénie B. Taylor Gallery will introduce Rodin’s life and artistic vision through a selection of portrait busts and early achievements, such as *The Age of Bronze*, which boldly declared Rodin’s approach to expressive naturalism when it debuted in Paris in 1877. Finally, the Rodin Gallery will be devoted to exploring his greatest monument projects, including *The Gates of Hell* and *The Burghers of Calais*, while also considering the artist’s working processes and use of the fragmented body to convey emotional states.

*Open September 6, ongoing
The Susan and John Diekman Rotunda, Eugénie B. Taylor Gallery, Rodin Gallery

Nina Katchadourian: Curiouser

This mid-career survey of artist Nina Katchadourian—who is based in Brooklyn but was raised on the Stanford campus—explores several major bodies of her work including video, photography, sculpture, and sound art. Using ingenuity and humor, Katchadourian’s art encourages us to reinvigorate our own sense of curiosity and creativity and to see our everyday surroundings as sites for discovery. In her words, her work “reveals the creative potential that lurks within the mundane.” *Nina Katchadourian: Curiouser*, organized by the Blanton Art Museum, University of Texas, Austin, is the first touring museum exhibition of Katchadourian’s work and is accompanied by a catalogue devoted to the artist’s career.

*September 15, 2017–January 15, 2018
Pigott Family Gallery

This exhibition is organized by the Blanton Museum of Art. Generous support for the exhibition is provided by Suzanne Deal Booth; Eric Herschmann, Orly Genger, and family; and Jeanne and Michael Klein, with additional gifts from George and Nicole Jeffords, the Alice Kleberg Reynolds Foundation, Jenny and Trey Laird, Kathleen Irvin Loughlin and Christopher Loughlin, and Chris Mattsson and John McHale. Support also is provided by Lawrence Banka and Judith Gordon, Nick Debs, Deborah Green, Pamela and David Hornik, Martin Z. Margulies, Karen and Chip Oswalt, and the West Collection, Philadelphia.
The Cantor Welcomes Curatorial Fellows

We are thrilled to announce that three curatorial fellows have joined the museum for two years. Ellen Huang, Amanda Maples, and Melissa Yuen will research the Cantor’s permanent collection, assist with upcoming exhibitions and rotations, work with students, and much more.

Ellen Huang, PhD, curatorial fellow for Asian art, holds degrees from Yale University and the University of California, San Diego. Her research and teaching integrate the applied and natural sciences with the history of material culture. She has held postdoctoral teaching positions at the University of California, Berkeley, East China Normal University (Shanghai), and the University of San Francisco and has organized exhibitions around the collections of the Asian Art Museum of San Francisco, Jingdezhen Ceramic Institute, and National Palace Museum in Taiwan.

Amanda M. Maples, curatorial fellow for African and indigenous American art, is a PhD candidate in Visual Studies at the University of California, Santa Cruz and a guest curator at the National Museum of African Art, Smithsonian Institution. She holds an MA in Visual Anthropology from the University of Kent, Canterbury and a BA in Anthropology from the University of North Carolina at Chapel Hill. Her publications include *Accumulating Histories: African Art from the Charles B. Benenson Collection at the Yale University Art Gallery* and *African Art from the Leslie Sacks Collection: Refined Eye, Passionate Heart*.

Melissa Yuen, curatorial fellow for European and American art, specializes in Early Modern painting and studied Art History at the University of Notre Dame and Rutgers University, receiving her PhD from the latter in 2017. Previously, she was a Jane and Morgan Whitney Fellow in European Paintings at the Metropolitan Museum of Art. Her research was supported by the Andrew W. Mellon Foundation and the Fondazione Lemmermann (Rome). Before joining the Cantor, she held curatorial internships at the Metropolitan Museum of Art and the Princeton University Art Museum.

Performance by Cantor Artist-in-Residence Trevor Paglen Draws Huge Audience

Trevor Paglen, the Cantor’s first artist-in-residence, kicked off his time on campus with a large-scale performance piece, *Sight Machine*, presented by the Cantor, explored how machines “see” and interpret the experience of watching a musical performance—in this case Grammy-winning Kronos Quartet playing American Blues, African folk music and works by J. S. Bach, Terry Riley, and Steve Reich at Historic Pier 70. A live video feed of the performance was processed in real time through surveillance artificial intelligence algorithms, and the resultant “machine vision” data images were projected on a screen above the performers, visible to more than 500 guests. To realize his vision of creating an immersive “machine vision” space, Paglen partnered with Obscura Digital, a creative studio and leader in visual projection technology.
THE CANTOR hosts a variety of programs designed just for Stanford students, allowing them to expand their education and creativity by directly engaging with art. Here’s the latest news about Stanford students experiencing the museum.

A Busy Year for Cantor Scholars

The Cantor Scholars program offers undergraduate students a meaningful, in-depth experience working directly with the museum’s permanent collection. This school year, six Cantor Scholars completed a variety of exciting projects. An exhibition by Samantha Wassmer (’18, Art History), Intermezzi: Max Klinger’s Staged Interruptions, is currently on view in the Roland K. Rebele Gallery (see p. 8). Na He Jeon (’18, Art Practice/Computer Science) reported her experiences studying artists’ portrayal of death in 19th-century intra-French conflicts, while Elena Portz (’17, Science, Technology, and Society) investigated paint pigment innovations. Sera Park (’17, English/Anthropology) took photographs and wrote poetry in response to Lee Friedlander’s photographs. Eric Eich (’17, Theater and Performance Studies/Art History) used Andy Warhol’s photographs as a jumping off point for Bad Acting, a drag performance held in the Cantor’s Atrium on May 18. Finally, Irene Hsu (’17, English Literature) wrote a poem, “on happiness,” in response to one of Joseph Cornell’s assemblage boxes. Here is an excerpt:

j arranged planetarium a few years before
apollo 11 first docked on the moon. space is cramped
in his box-home: a yellow cork ball, an hour glass,
a glistening marble, diagrams of stars, sun and moon.
but j tells us of sun-

Cantor Ambassadors Host Fellow Students at the Museum

Every other Thursday evening during the school year, 15 Cantor Ambassadors—Stanford students who help shape how the museum engages with their peers—met in the Scholtz Conference Room to discuss over dinner the programs they planned for fellow Stanford students. In the fall, they hosted an outdoor screening of the movie Kubo and the Two Strings, complete with popcorn, and in the winter, they held their second Study on the Edge, an opportunity to study late at night in the museum’s galleries, fueled by Krispy Kreme donuts and espresso. On May 14, they teamed up with the Cantor’s special family day, Second Sunday, staffing pop-up art activities that celebrated Leland Stanford Jr.’s 149th birthday. In the spring, Cantor Ambassadors looked ahead to the upcoming school year and brainstormed many possible events and goals, including working more closely with the Anderson Collection’s Student Advisory Board.
The Cantor is pleased to welcome *Untitled* by Ellsworth Kelly (U.S., 1923–2015), a gift from Helen and Charles Schwab. The sculpture, created in 1996 out of corten steel, is part of his “rocker series.” Kelly came up with the idea of a “rocker” while having coffee with American abstract painter Agnes Martin, a close friend of his. To help her envision the work’s shape, he folded a coffee-cup lid in half, placed it on the table, and proceeded to rock the lid back and forth.

As Kelly intended, *Untitled’s* steel has weathered from exposure to the elements, developing an evenly corroded, non-reflective patina. The sculpture has been installed by the Cantor’s North Lawn so that this weathering process can continue.

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**September 23, 2017 at the Cantor Arts Center**

We are thrilled to announce that Chef Staffan Terje, in partnership with Paula LeDuc Fine Catering, will bring his culinary creativity to this year’s gala menu. Terje is the award-winning chef and owner of Perbacco and Barbacco Eno Trattoria in San Francisco, restaurants driven by the rich history of northwestern Italy. Terje updates traditional Piedmontese recipes with seasonal ingredients found in Northern California, respecting the integrity of dishes and preserving the authenticity of the region.

The Cantor programs supported by this elegant gala provide extraordinary enrichment to K–12 schools in three counties, to students from Stanford and other Bay Area institutions, and to the broader Bay Area community. Rodin by Moonlight funds also help maintain free admission to the Cantor for all!

To attend, contact Sara Larsen at 650-736-1667 or slarsen@stanford.edu. Tables for 10 begin at $15,000.
Treasure Market 2017: The Last Hurrah!

Thank you for joining us at the grand finale of Treasure Market and celebrating this tremendous legacy of giving. Through the decades, Treasure Market has generated nearly $4 million for art acquisitions, enabling the Cantor to purchase more than 1,600 objects that enrich the museum’s collection.

A very special thank you to the many volunteers who worked tirelessly to keep this event going and to all who have contributed to Treasure Market over its 60 years of raising funds for the Cantor. We are also tremendously grateful to 1185 Design; Stanford’s Department of Athletics, Physical Education, and Recreation; and the hundreds of friends and businesses who donated sale items.

WELCOME TO OUR NEW MEMBERS (OCTOBER 2016 – MARCH 2017)

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Corinne Whitaker
Selma Zinker
LOCATION & PARKING
The Cantor Arts Center is located at Lomita Drive and Museum Way, off Palm Drive, on the Stanford University campus. Pay parking is available in front of the Cantor on Lomita Drive. Parking in most areas is free after 4 pm and on the weekends.

The Cantor is fully accessible to people with disabilities.

INFORMATION
650-723-4177 museum.stanford.edu

FREE DOCENT-LED ART TOURS
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COOL CAFÉ
Wednesday–Sunday 11 am–5 pm
Thursday, 11 am–8 pm

SIGN UP FOR E-NEWS
Get free email notices about programs and exhibitions at the Cantor. Click “E-NEWS” at the bottom of our Web page, museum.stanford.edu.

Ride Your Bike to the Cantor!
The Cantor and Anderson recently became home to bike racks designed by David Byrne, best known as the co-founder of the Talking Heads but also a prolific visual artist and long-time cycling advocate. Museum visitors are encouraged to use Byrne's inventive bike racks—“Cloud,” “@,” “Rocket,” and “Infinity”—which can be found in front of the museums along Lomita Drive. Another bike rack by Byrne is installed at Pace Art + Technology, Menlo Park.