Dear Cantor Members,

As I've settled into my new role, I've been gratified by the outpouring of support and words of encouragement from all of you. In my first few months as the John and Jill Freidenrich Director of the Cantor Arts Center, I've had the chance to learn what makes this institution so special. I've seen the wonderful collaboration between staff and the campus community. I've also seen how the continued generous support of our donors and members allows us to put on world-class exhibitions and attract visitors from around the Bay Area and the world.

The staff at the Cantor, working closely this last year with Matthew Tiews, associate vice president for the arts at Stanford, has continued to push the institution in new and exciting directions. This is evidenced by the breadth of offerings currently on view, from the historic reinstallation of our Auguste Rodin collection, Rodin: The Shock of the Modern Body, to the playful contemporary exhibition Nina Katchadourian: Curiouser, which originated at the Blanton Museum of Art in Texas.

I've also been inspired by the cross-campus collaborations that make being part of a university museum so rewarding. The Crown under the Hammer: Russia, Romanovs, Revolution is a perfect example, spanning two sites and including artifacts drawn largely from the Hoover Institution Library & Archives, as well as from Stanford University Libraries’ Special Collections, the Bowes Art & Architecture Library, and the Cantor.

Our collaborations are not limited just to our own campus—they also extend across the bay. The exciting new exhibition The Matter of Photography in the Americas, opening in early February, is co-curated by our own Jodi Roberts, Robert M. and Ruth L. Halperin Curator for Modern and Contemporary Art, along with Natalia Brizuela, associate professor of Spanish and Portuguese and of Film and Media at the University of California, Berkeley.

I hope you'll get a chance to come in and see the Cantor’s magnificent recent acquisition, Ugo, by acclaimed African artist El Anatsui. You will find it on view among other newly installed works by African artists in the gallery off the Atrium.

I am looking forward to more opportunities to work with all of you as we strengthen our collections and expand our programs. Your support allows us to continue our role as one of the most visited university museums in the country.

Thank you for making me feel so welcome,

SUSAN DACKERMAN
John & Jill Freidenrich Director

Remembering John Freidenrich

THE CANTOR ARTS CENTER and the entire Stanford community lost a valued partner and patron when John Freidenrich passed away in October at the age of 80. John and his beloved wife of 54 years, Jill, were lifelong friends of their alma mater. They met at Stanford while Jill was an undergraduate and John was a law student. John’s commitment to the university spanned four university presidents and more than 40 years of service.

After the Loma Prieta earthquake damaged the Cantor’s building in 1989, John and Jill stepped up to help, contributing funds to rebuild our historic museum and to endow the directorship—a position I am honored to hold.

In 1999, the couple again confirmed their commitment to the museum, gifting the Freidenrich Family Gallery, a 5,300-square-foot gallery dedicated to contemporary art. Over the years, they also have generously contributed significant works of modern and contemporary art to the museum. John served as a member of our Director’s Advisory Board for almost 13 years.

All of us here are grateful to John for his lasting imprint on our facility and our work, for his generosity of time and spirit, and for his continuing support of the arts throughout his life. I will strive to honor John’s legacy as I work to carry on the Cantor’s mission of creating high-quality exhibitions highlighting works from our own collection and beyond that engage and inspire our visitors.

Our hearts go out to Jill and to the entire Freidenrich family. —S.D.
NEW ON VIEW

The Matter of Photography in the Americas looks at how Latin American artists are using photography in nontraditional ways. By casting a critical eye on the medium and its materials, these artists offer powerful social critiques and encourage the viewer to consider how photography affects our understanding of both historical and current events.

José León Cerrillo (Mexico, b. 1976), Untitled, c. 2015. Cyanotype and silkscreen ink on cotton paper. Collection of the artist

LAST CHANCE

Come in soon to see Nina Katchadourian: Curiouser. Photography, sound installations, performance, and sculpture are included in this playful and perceptive exhibition of work by contemporary artist Katchadourian, who was born and raised at Stanford.


COME IN SOON TO SEE

On the 100th anniversary of the Russian Revolution, The Crown under the Hammer: Russia, Romanovs, Revolution highlights the dramatic shift in aesthetic tastes and artistic sensibilities ushered in by the fall of the last Russian tsars and the rise of the first Soviet commissars.


• Upcoming events, lectures, gallery talks, and film presentations can be found in the THINGS TO DO section on page 14.
• For exciting events and opportunities JUST FOR MEMBERS, please see page 23.
• Our special DONOR RECOGNITION section begins on page 18.
The Matter of Photography in the Americas

February 7–April 30, 2018
PIGOTT FAMILY GALLERY

This exhibition highlights groundbreaking works by artists from Latin America, the Caribbean, and Latino communities in the United States who cast a critical eye on photography as both an artistic medium and a means of communication. Working in the wake of digital photography and the explosion of images this new technology has unleashed, the artists ask pointed questions about how photographs shape our understanding of history, current events, and people, both close to home and far away.

Rather than documenting the world immediately around them, the artists in the exhibition approach photography from nontraditional points of view.

The works on display—including prints, drawings, and sound installations—provide pointed social commentary and examine not just the technical development of photography in Latin America but also the medium’s circulation in the global sphere in the 20th and 21st centuries.

Survey exhibitions of Latin American photography have typically concentrated on the representation of cultural and geographic differences. The Matter of Photography, by contrast, explores the work of artists who undermine any notion that photographs are transparent, “truthful” visual records. Instead, these artists ask difficult questions about the medium’s functions and effects, such as whether the proliferation of photographic images in our lives has sharpened or dulled our capacity for empathy and cross-cultural understanding.
Working Metal in 20th-Century Sculpture
January 31–April 30, 2018
LYNN KRYWICK GIBBONS GALLERY

Metal sculpture created directly by the artist’s hand is the focus of a new exhibition by Sydney Skelton Simon, a PhD candidate in the Department of Art & Art History, whose proposal was selected in the fall. Featuring small-scale sculptures, photographs, and sound recordings, this exhibition explores modes of working with metal that depart from more traditional casting methods.

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.

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

Organized thematically, the exhibition includes sections on the news media as a leading purveyor of photographic imagery; ethnography and the ways in which photographs have been used to create particular (and often limited) conceptions of Latin America and its inhabitants; and the digitization of photography and the new questions this process raises about the machine-made versus the man-made, as well as the material nature of the photograph.

An exhibition catalogue will be available at the front desk in the museum’s main lobby throughout the run of the exhibition. Members receive a discount.

Curators: Jodi Roberts, Robert M. and Ruth L. Halperin Curator for Modern and Contemporary Art at the Cantor, and Natalia Brizuela, associate professor of Spanish and Portuguese and of Film and Media at the University of California, Berkeley.

This exhibition is organized by the Cantor Arts Center in collaboration with faculty from the Department of Art & Art History, Stanford University. We gratefully acknowledge support from the Barbara and M. Kenneth Oshman Fund.

The accompanying catalogue is made possible by the Mariposa Fund and the CAC Exhibitions, Loans, and Publications Fund.

Please see page 12 for Curator’s Corner, a behind-the-scenes look at a current exhibition. This issue features an interview with The Matter of Photography in the Americas co-curator Jodi Roberts, Robert M. and Ruth L. Halperin Curator for Modern and Contemporary Art at the Cantor.

Framing in Time: Photographs from the Cantor Arts Center Reimagined
January 24–May 6, 2018
PATRICIA S. REBELE GALLERY

Each of the short, student-made films in this exhibition appropriates and reimagines a photograph from the Cantor’s collection. Striving to shed new light on the original context of the photographs, the films are shown alongside the Cantor photographs that served as their inspiration. The short films were made by Stanford students in Assistant Professor of Art Srdan Keca’s Archival Cinema class during fall quarter 2017.

This exhibition is organized by the Cantor Arts Center in collaboration with faculty from the Department of Art & Art History. We gratefully acknowledge support from the Barbara and M. Kenneth Oshman Fund.

Organized thematically, the exhibition includes sections on the news media as a leading purveyor of photographic imagery; ethnography and the ways in which photographs have been used to create particular (and often limited) conceptions of Latin America and its inhabitants; and the digitization of photography and the new questions this process raises about the machine-made versus the man-made, as well as the material nature of the photograph.

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Nina Katchadourian: Curiouser
Through January 7, 2018
PIGOTT FAMILY GALLERY

Laugh-out-loud moments, sounds of popping corn, and deep reflections on everyday life are all part of the interdisciplinary exhibition Nina Katchadourian: Curiouser. Featuring 10 major bodies of work, Curiouser has inspired visitors to find the creative potential in their daily surroundings. The exhibition showcases work in diverse media, including video, photography, sound installation, and sculpture, by celebrated artist Katchadourian, who was born and raised at Stanford.

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 Mattson. Support also is provided by Lawrence Banka and Judith Gordon, Nick Debs, Deborah Green, Pamela and David Hornik, Martin Z. Margulies, Karen and Chip Oxwalt, and the West Collection, Philadelphia. The accompanying catalogue is made possible by Nion McEvoy, with additional gifts from the Elizabeth Firestone Graham Foundation.

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 Mattson. Support also is provided by Lawrence Banka and Judith Gordon, Nick Debs, Deborah Green, Pamela and David Hornik, Martin Z. Margulies, Karen and Chip Oxwalt, and the West Collection, Philadelphia. The accompanying catalogue is made possible by Nion McEvoy, with additional gifts from the Elizabeth Firestone Graham Foundation.

The Cantor Arts Center gratefully acknowledges support of this exhibition from the Elizabeth Swindells Hulsey Exhibitions Fund, the Special Exhibitions Fund, The Clumeck Endowment Fund, the Kazak Acquisitions and Exhibitions Fund, and the Contemporary Collectors Circle.


Anderson Collection at Stanford University
Manuel Neri: Assertion of the Figure
Through February 12, 2018
WISCH FAMILY GALLERY

Manuel Neri, a California native, has spent a lifetime accentuating the gesture, surface, and materiality of the figure. He renders his work in several different media, including plaster, marble, bronze, and paper. This exhibition, drawn from and celebrating gifts donated to the museum by The Manuel Neri Trust, provides a glimpse into the artist’s creative process and his quest to define the figure on his own terms.

Manuel Neri & the Assertion of Modern Figurative Sculpture
Representing the breadth of the artist’s work, this publication offers insights into the development of Neri’s sculpture and a fresh perspective on his contributions to contemporary art. It includes an introduction by Alexander Nemerov, the Carl and Marilynn Thoma Provostial Professor in the Arts and Humanities, and chair, Department of Art & Art History. With approximately 400 color images, and essays by noted scholar Bruce Nixon, the book is a copublication of the Stanford University Press and the Anderson Collection at Stanford University.


Manuel Neri, artist; Veronica Roberts, curator of Modern and Contemporary Art at the Blanton Museum of Art; and Jennifer Carty, former Cantor assistant curator, at the opening of Katchadourian’s exhibition, Curiouser. Photograph by Steve Castillo

The Crown under the Hammer: Russia, Romanovs, Revolution  
Through March 4, 2018  
RUTH LEVISON HALPERIN GALLERY, HERBERT HOOVER MEMORIAL EXHIBIT PAVILION

The dramatic transformation of Russian society and culture from the final decades of the Romanov dynasty to the first years of Soviet Communism is highlighted in this joint exhibition marking the centenary of the Russian Revolution. The richly diverse material, displayed at two sites on campus, is drawn largely from the Hoover Institution Library & Archives at Stanford, as well as from Stanford Libraries' Special Collections, the Bowes Art & Architecture Library, and the Cantor Arts Center. A model of cross-campus cooperation and collaborative scholarship, this project spotlights the university as one of the world’s richest repositories of artwork and documentary material relating to the politics, society, and culture of late imperial and early Soviet Russia.

At the Cantor, provocative juxtapositions demonstrate the dramatic cultural shifts that took place in Russia in the first decades of the 20th century. Works on view range from easel paintings that reflect the Russian elite’s enormous affluence and respect for tradition to mass-produced posters and printed matter that exemplify the Soviet regime’s forward-looking perspective and revolutionary agenda. The Soviet-era works also testify to the revolution’s enduring impact on artists around the world. For a brief period after the revolution, the Soviet state supported remarkable avant-garde artists who worked in a variety of media. The combination of progressive aesthetics and radical politics that flourished in the early revolutionary years continues to inspire creative thinkers today.

An exhibition catalogue is available at the front desk in the museum’s main lobby. Members receive a discount.

Curators: Jodi Roberts, Robert M. and Ruth L. Halperin Curator for Modern and Contemporary Art, and Bertrand M. Patenaude, research fellow at the Hoover Institution Library & Archives and lecturer in international relations at Stanford.

This exhibition and accompanying catalogue are co-organized by the Cantor Arts Center and the Hoover Institution Library & Archives. We gratefully acknowledge support from the Hoover Board of Overseers, the Halperin Exhibitions Fund, the Mary Lois and Jack Wheatley Fund, Mary Anne Nyburg Baker and G. Leonard Baker Jr., and Roger and Martha Mertz.

Montage Fever  
Through January 21, 2018  
LYNN KRYWICK GIBBONS GALLERY

Montage Fever concerns the centrality of the process of montage, or editing, in the cinema—a topic of utmost importance to many Soviet filmmakers of the revolutionary era. Made a century after the October Revolution, Montage Fever consists of scenes and sequences from a variety of Soviet films.

This presentation is organized by the Cantor Arts Center in collaboration with faculty and students from Stanford’s Center for Russian, Eastern European, and Eurasian Studies, and from the Department of Art & Art History.

We gratefully acknowledge support from the Lynn Krywick Gibbons Gallery Exhibitions Fund.
Earthly Hollows
Through March 18, 2018
MADELEINE H. RUSSELL GALLERY

Drawn from the Cantor’s collection of Chinese, Japanese, and Korean art, this exhibition looks at the transformative power of earthly hollows—specifically, caves and kilns—and how they can function as links between the everyday and more mystical realms.

Curator: Ellen C. Huang, curatorial fellow for Asian art.

This exhibition is organized by the Cantor Arts Center. We gratefully acknowledge support from the Khoan and Michael Sullivan Fund.

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About Face: Intimacy and Abstraction in Photographic Portraits
Through March 4, 2018
ROWLAND K. REBELE GALLERY

This exhibition considers the voyeuristic intimacy of the close-up portrait in 13 photographs by celebrated photographers, including Ansel Adams (U.S.A., 1902–1984) and Imogen Cunningham (U.S.A., 1893–1976). Dating from the 1920s to the early ‘40s, each black-and-white portrait, taken in close proximity or cropped in the darkroom, presents the subject in great detail. At the same time, an element of abstraction emerges from the clean geometry of facial features, clothing, and the empty spaces around them.

Curator: Elizabeth Kathleen Mitchell, Burton and Deedee McMurtry Curator and director of the Curatorial Fellowship Program.

This exhibition is organized by the Cantor Arts Center. We gratefully acknowledge support from the Mark and Betsy Gates Fund for Photography.

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The Buddha’s Word @ Stanford
Through March 18, 2018
MADELEINE H. RUSSELL GALLERY

Exploring the long and prolific relationship between Buddhism and the printed word, this exhibition showcases Buddhist manuscripts and prints from the Cantor and Stanford libraries. Ranging in age from around the early 11th century to the early 20th century and coming from various parts of the Buddhist world, the works highlight the written word not just as the visual counterpart to speech but as a thing of beauty and sacredness in and of itself.

Curator: Ellen C. Huang, curatorial fellow for Asian art.

This exhibition is organized by the Cantor Arts Center in collaboration with faculty from the Department of Religious Studies, Stanford University. We gratefully acknowledge support from the Darle and Patrick Maveety Fund for Asian Art.

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Earthly Hollows
Through March 18, 2018
MADELEINE H. RUSSELL GALLERY

The vase (Chinese, Qing dynasty), 17th–18th century. Porcelain with peach bloom glaze. Bequest of Mr. and Mrs. Stewart M. Marshall, 1970.179
Rodin: The Shock of the Modern Body
Ongoing
THE SUSAN AND JOHN DIEKMAN ROTUNDA, EUGÉNIE B. TAYLOR GALLERY, RODIN GALLERY

If ingenuity is the lifeblood of the Silicon Valley, then it’s entirely fitting that Auguste Rodin is so closely associated with the Cantor. Much like today’s innovators, Rodin challenged himself, the academic system, his critics, and the public. He did so by redefining the expressive capacity of the human form, making figurative sculpture modern. Rodin: The Shock of the Modern Body spans three galleries and features nearly 100 Rodin sculptures essential to telling the artist’s story and representing his groundbreaking engagement with the body. Drawn from the extensive holdings of the Cantor, the largest collection of bronzes by Rodin in an American museum, the exhibition also presents comparative works by his rivals, mentors, admirers, and imitators.

Curators: Elizabeth Kathleen Mitchell, Burton and Deedee McMurtry Curator and director of the Curatorial Fellowship Program, and Melissa A. Yuen, curatorial fellow for American and European art to 1900. This exhibition is organized by the Cantor Arts Center. We gratefully acknowledge support from the Robert Mondavi Fund, The Clumeck Endowment Fund, and museum members.

In Dialogue: African Arts
Ongoing
THOMAS K. SELIGMAN GALLERY

This vibrant reinstallation of the Cantor’s African collection explores the dynamic arts of the continent and its diasporas. Focusing on the migration not only of people but of arts and ideas, this installation includes works drawn from the entire continent, including Egypt and North Africa, and highlights the many diverse influences evident in African style.

Curator: Amanda M. Maples, curatorial fellow for African and Indigenous American art. This exhibition is organized by the Cantor Arts Center. We gratefully acknowledge support from the C. Diane Christensen Fund for African Art and the Phyllis Wattis Program Fund.

Modern and Contemporary
Ongoing
FREIDENRICH FAMILY GALLERY

The Cantor continues to highlight exquisite works from its growing collection of modern and contemporary art. Works on view include objects from the permanent collection, special loans, and recent acquisitions that demonstrate a range of media, scale, and geographic origins.

Curator: Jodi Roberts, Robert M. and Ruth L. Halperin Curator for Modern and Contemporary Art. This exhibition is organized by the Cantor Arts Center. We gratefully acknowledge support from The Clumeck Endowment Fund.

Ink Worlds: Contemporary Chinese Painting from the Yamazaki/Yang Collection
May 23–September 3, 2018
PIGOTT FAMILY GALLERY

This first-of-its-kind exhibition offers a rare opportunity for the public and scholars to view what is widely regarded as one of the most important private collections of contemporary Chinese ink paintings in the world. Select works from the personal collection of philanthropists and Stanford alumni Akiko Yamazaki and Jerry Yang have enhanced landmark shows around the country, including those organized by the Metropolitan Museum of Art and the Museum of Fine Arts, Boston.

This spring, the Cantor’s unique presentation of a majority of the works in the collection will allow viewers to see the capacity of ink arts to address contemporary concerns while referencing deeply historical materials, themes, and techniques. Ink, prepared from pine or oil soot, has been a primary vehicle of artistic and written expression in China for more than two millennia. Due to its ties to elite culture, ink art has experienced periods of rejection and neglect in the 20th century. Rather than disappearing, however, ink painting is currently undergoing a prolonged resurgence that highlights its contribution not only to history but also to a global contemporary world.

The exhibition looks at modern uses of ink including photography and film, as well as works in which the very definition of ink is being expanded—such as a work created with ink made from coffee. From pioneers of ink abstraction in the late 1960s to visionaries in the current decade, Ink Worlds documents how two dozen artists, based variously in China, Taiwan, Hong Kong, and the United States have made ink work modern. Also on view will be works from the collections of Peter and Colette Rothschild, the Cantor Arts Center, and the Anderson Collection at Stanford University.

Curators: Ellen C. Huang, curatorial fellow for Asian art, and Richard Vinograd, the Christensen Fund Professor in Asian art, Department of Art & Art History.

Betray the Secret: Humanity in the Age of Frankenstein
April 4–August 5, 2018
RUTH LEVISON HALPERIN GALLERY

Marking the 200th anniversary of the publication of Mary Shelley’s novel Frankenstein, or The Modern Prometheus, Stanford University is organizing Frankenstein@200. This yearlong series of courses, lectures, conferences, and a film festival will highlight the relevance of Shelley’s text today, as artificial intelligence and advances in engineering and medicine increasingly blur the divide between man and machine. An associated exhibition drawn from the Cantor’s permanent collection will explore the idea of what defines humanity in the age of Frankenstein.

Curators: Elizabeth Kathleen Mitchell, Burton and Deedee McMurtry Curator and director of the Curatorial Fellowship Program, and Alexander Nemerov, the Carl and Marilynn Thoma Provostial Professor in the Arts and Humanities, and chair, Department of Art & Art History.

This exhibition is organized by the Cantor Arts Center in conjunction with the project Frankenstein@200 at Stanford University. We gratefully acknowledge support of this presentation from the Halperin Exhibitions Fund.
Building Bridges: Art+Science Learning Lab
Susan Roberts-Manganelli, director

It may not be surprising that Stanford—where an investment in the arts has been underway for years now—is home to a lab whose purpose is to make deep connections between Stanford’s scientific and arts communities. But the wide range of undergraduate projects in the lab is definitely surprising and has broadened the scope of material usually considered for advanced research.

Director Susan Roberts-Manganelli describes the Art+Science Learning Lab as the place where scientists can use their analytical skills in new ways. “Scientists who have never been in an art museum lab before are examining objects such as Greek vases, using their materials science or chemistry knowledge to learn from ancient firing technologies,” she said. Students in the lab might learn that the degradation of microelectronic chips is similar to the damage that can be seen on a contemporary work of art made or preserved with synthetic resins. Such realizations can be a bridge to exploring and developing new materials for use in both technology and art conservation. The lab also acts as a “hospital”—providing a place where art objects can be preserved, restored, and conserved.

The lab invites student fellows to study art objects from an interdisciplinary perspective. Project ideas are posted each winter, and student-generated ideas are also considered. Students can then share their research in small exhibitions, published papers, and presentations.

Roberts-Manganelli, a painting conservator, has served as lab director since its inception and also oversees the conservation and care of the museum’s collection, including the outdoor art objects, together with objects conservator Samantha Li.

Diebenkorn Detective Work

Katherine Van Kirk, ’19, had always dreamed of finding an underpainting—a revelatory work hidden beneath a finished work of art. So, when the Cantor’s Art+Science Learning Lab put out a call for project proposals, she applied. For the engineering physics major whose family has always embraced the arts, the lab provided a unique opportunity to combine her passions.

Soon, with an infrared camera in hand, she went into the Cantor’s galleries, unsure what she would find. But when she pointed the camera at Richard Diebenkorn’s Window—the only the second painting she tested—she was amazed to see something revealed under the surface. What makes this particular find so exciting is that Van Kirk discovered figurative images under an abstract painting, executed just as Diebenkorn transitioned from his identification as a founder of the Bay Area Figurative movement to pursuing more abstract work.

A grant awarded by the Bank of America 2016 Art Conservation Project (ACP) allowed the Art+Science Lab to purchase a special infrared reflectography camera, which is capable of more penetrating imaging, said Susan Roberts-Manganelli, director of the lab. In late spring, the painting, the images of the underpainting, and Van Kirk’s conclusions about what she discovered will be on display at the Cantor. Stop by to see what happens when old-fashioned detective work and modern technology are applied to the world of art.
How do the artists in this exhibition refocus our attention?

They refocus our attention by changing the way we think about and view photographs. For decades, the Colombian artist Oscar Muñoz, for example, has been interested in photography’s limitations as a means of memorializing individuals and their lives, particularly when we are exposed to an overabundance of photographic images. In various types of works, Muñoz subjects his own photographs, as well as those made by others, to ingenious printing methods that undo the basic goal of photography—to permanently fix an image made of light onto a stable surface. In one work, he prints images on the surface of water in a sink using charcoal powder. When the sink is slowly drained, the images distort and eventually disappear. The viewer’s attention becomes more focused, because the permanence of the image can no longer be taken for granted. Photographs have traditionally been a memory aid, but if their permanence is no longer a given, then we as viewers are forced to look at them and the people represented in them more closely and perhaps treasure them in a different way.

What are you most excited to share?

I really love the variety of ways photographs and the materials of photography are presented in this exhibition. Along with traditional types of photographs, like gelatin silver prints, it includes prints, drawings, and sound installations—a wide variety of art forms that are all used to create powerful critiques of the medium. The exhibition opens up a new—and much needed—conversation about what constitutes photography from and about Latin America.
Block Party on the Edge

More than 2,500 students enjoyed music, magic, and mingling at Block Party on the Edge in October. Expanded this year to include the Arts District, the party took over Lomita Drive from Roth Way to Campus Drive with food trucks, art-making stations, singers, and dancers. The street was packed as students enjoyed a performance from singer Xavier Omär, and the galleries of the Cantor were filled with students roaming through exhibitions, taking in all the museum has to offer. The successful Block Party on the Edge was a production of the Cantor, Stanford Live, the Anderson Collection, the Institute for Diversity in the Arts, and the Office of the Vice President for the Arts.

This event is organized by the Cantor Arts Center, the Anderson Collection at Stanford University, Stanford Live, the Office of the Vice President for the Arts, and the Institute for Diversity in the Arts. We gratefully acknowledge generous support from the Joan and John Jay Corley Fund for Performance, the Kenneth D. Brenner Family Fund for Student Outreach, the Mike and Bobbie Wilsey Fund for Education, the Drs. Ben and A. Jess Shenson Funds, and the Barbara and M. Kenneth Oshman Fund. Support is also provided by Stanford Live, the Office of the Vice Provost for Undergraduate Education, the Anderson Collection at Stanford University, and the Office of the Vice President for the Arts.

Cantor Guides

In the fall, our Cantor Guides—Stanford students who train as tour guides—prepared to give public tours at the Anderson Collection for the first time. They were “beyond excited” to do a deep dive into the collection and are eager to share the Anderson family’s gems with the Stanford community and the general public. Their tours of the Anderson Collection begin winter quarter.
The Crown under the Hammer: Russia, Romanovs, Revolution

Film Series
CLASSICS OF SOVIET CINEMA, 1927–1938
JANUARY 25–FEBRUARY 15 • CANTOR AUDITORIUM
The Cantor Arts Center and the Hoover Institution Library & Archives at Stanford University present this four-part film series in conjunction with the exhibition. Before each screening, the speaker will introduce the film. After the screening, the speaker will invite and answer questions from the audience. All screenings are free and open to the public. Tickets and registration are not required.

October (Ten Days that Shook the World)
Introduction by Karla Oeler, associate professor, Film and Media Studies, Department of Art & Art History
THURSDAY, JANUARY 25, 6 PM

The Fall of the Romanov Dynasty
Introduction by Srdan Keca, assistant professor, Documentary Film and Video Program, Department of Art & Art History
THURSDAY, FEBRUARY 1, 6 PM

Man with a Movie Camera
Introduction by Usha Iyer, assistant professor, Film and Media Studies, Department of Art & Art History
THURSDAY, FEBRUARY 8, 6 PM

Lenin in October
Introduction by Bertrand Patenaude, research fellow, Hoover Institution Library & Archives
THURSDAY, FEBRUARY 15, 6 PM

Film Screening
Revolution: New Art for a New World
FRIDAY, JANUARY 19, 1 PM • CANTOR AUDITORIUM
Directed by acclaimed filmmaker Margy Kinmonth, this bold and exciting feature documentary encapsulates a momentous period in the history of Russia and the Russian avant-garde. The film brings the artists of the Russian avant-garde to life by drawing on the collections of major Russian institutions; contributions from contemporary artists, curators, and performers; and personal testimony from the descendants of those involved.

Gallery Talks
These lively talks in the exhibition galleries given by curators, artists, scholars, and others are free and open to the public. Advance registration is not required.

TALKING ABOUT A REVOLUTION
RUTH LEVISON HALPERIN GALLERY

Russia’s Crown Reprised
Edward Kasinec, visiting fellow, Hoover Institution Library & Archives
SATURDAY, JANUARY 13, 12:30 PM
Lascelle Meserve and Nicolas de Basily collected and cherished old Russia and its art. This gallery talk highlights their gifts to the Hoover Institution Library & Archives, which make up part of the institution’s impressive holdings on the Russian Revolution and Imperial Russia.

Love & Revolution
Samira Bozorgi, assistant archivist for exhibitions, Hoover Institution Library & Archives
WEDNESDAY, FEBRUARY 14, NOON
This Valentine’s Day talk will focus on some of the couples who appear in the exhibition, including Catherine the Great and Peter III; Lascelle Meserve and Nicolas de Basily; and the Soviet avant-garde artist couple Valentina Kulagina and Gustav Klutsis.

The Brave New World of Soviet Political Posters
Bertrand Patenaude, research fellow, Hoover Institution Library & Archives
SATURDAY, FEBRUARY 24, 2 PM
This talk highlights how the new Soviet regime pioneered the political propaganda poster and examines recurring themes, symbols, and messages.

Hidden in Plain Sight
Marissa Schleicher Rhee, project archivist for exhibitions, Hoover Institution Library & Archives
SATURDAY, MARCH 3, NOON
Learn behind-the-scenes stories of some of the objects on view in the exhibition.

• The Flipside of Vladimirov: Discover the artist’s endeavors to portray himself as the faithful patriot while also depicting the realities that came with the revolution and Soviet rule.
• The Red Army ABCs: View pages from this colorful book and explore the symbolism in the images and the lessons they were intended to teach.
• Russian Girl Power on Display: Discuss the limited role of women in the exhibition, their role in the revolution, and the irony that more powerful women are displayed from imperial times.

ABOVE RIGHT Dmitrii Stakhievich Moor (Russia, 1883–1946), Deserter—I Extend My Hand to you. You are as Much A destroyer of the Workers-Peasant State as I, a Capitalist! . . . Now only you are my Hope (Ruku, dezertir, Ty takoi zhe razrushitel’ raboche-krest’ianskogo gosudarstva, kak i ia, kapitalist! . . . Tol’ko na tebia teper’ moia nadezhda) . . ., 1920. Lithograph. Poster Collection RU/SU 1314, Hoover Institution Archives
**Intersections**

Recent Works to Date, Pope.L  
**THURSDAY, JANUARY 18, 5:30 PM • OSHMAN HALL, MC MURTRY BUILDING**

The visual artist and educator Pope.L creates works in various formats, including writing, painting, performance, installation, video, and sculpture. Building upon his long history of enacting provocative performances in public spaces, Pope.L applies some of the same performative strategies to his interests in language, gender, race, and community.

Intersections is a speaker series presented by the Cantor, the Anderson Collection, and the Department of Art & Art History. Free and open to the public. Tickets and registration are not required.

**Talk**

Yve-Alain Bois on Ellsworth Kelly  
**THURSDAY, MARCH 1, 6 PM • CANTOR AUDITORIUM**

Introduction by Nancy Troy, Victoria and Roger Sant Professor in Art, Department of Art & Art History

Yve-Alain Bois, professor of art history at the Institute for Advanced Study in Princeton, New Jersey, and a specialist in 20th-century European and American art, is recognized as an expert on Ellsworth Kelly. He is currently working on the second of five volumes in a catalogue raisonné of Kelly’s paintings and sculptures.

**Art Practice Talks**

Join artists as they talk about their work and studio practices.

**Jonathan Calm**

African-American Automobility: The Dangerous Freedom of the Open Road  
**THURSDAY, MARCH 8, 6 PM • CANTOR AUDITORIUM**

Jonathan Calm, assistant professor of photography, Department of Art & Art History, is a visual artist whose interests include urban architecture and housing. Currently, he is developing new work around the representation of African-American automobility, featuring performance, reenactment, and portraiture to evoke the tension between moving and still images and bodies.

**Terry Berlier**

Cruising Desire Lines  
**THURSDAY, APRIL 5, 6 PM • CANTOR AUDITORIUM**

Terry Berlier, associate professor, Art & Art History, is an interdisciplinary artist who investigates the evolution of human interaction with the natural world, queerness, and ecologies. This results in sculptures that are kinetic and sound based, and multimedia installations.

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**Panel Discussion**

The Matter of Photography in the Americas  
**THURSDAY, APRIL 12, 6 PM • CANTOR AUDITORIUM**

Moderator  
Natalia Brizuela, associate professor, departments of Spanish and Portuguese and Film and Media, University of California, Berkeley

Panelists  
Peggy Phalen, Ann O’Day Maples Chair in the Arts and professor of Theater & Performance Studies and English, Stanford University
Lotty Rosenfeld, Santiago, Chile–based interdisciplinary artist
Monica Mayer, Mexican artist, activist, and art critic

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**Gallery Talks**

**RODIN: SHOCK OF THE MODERN BODY**  
Melissa A. Yuen, curatorial fellow for American and European art to 1900  
**SUSAN AND JOHN DIEKMAN GALLERY**

The Monuments: The Burghers of Calais and Monument to Balzac  
**THURSDAY, JANUARY 18, NOON**

The Monuments: The Gates of Hell  
**WEDNESDAY, FEBRUARY 14, 2 PM**

**IN DIALOGUE: AFRICAN ARTS**  
Amanda M. Maples, curatorial fellow for African and Indigenous American art  
**THOMAS K. SELIGMAN GALLERY**

Fantasy Coffin in the Shape of a Jack Daniel’s Whiskey Bottle by artist Theophilus Nii Anum Sowah  
**WEDNESDAY, JANUARY 31, 1 PM**

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**For Families and Visitors of All Ages**

Look at the art on view in new ways. Curiosity encouraged! Art Packs are available in the Susan and John Diekman Gallery at the Cantor and at the Anderson Collection’s welcome desk.

**SECOND SUNDAY**

**JANUARY 14, FEBRUARY 11, MARCH 11, APRIL 8**

Join us for free, family-focused days of art talks, hands-on art-making, and gallery adventures. Visitors can tailor their experiences to their schedules and interests. Registration is not required. Please ask for a Sunday Schedule at the front desks of both museums for locations of activities and programs.

Second Sunday at the Cantor Arts Center is made possible by the generosity of the Hohbach Family Fund.
Rodin by Moonlight

On the beautiful, warm, fall evening of September 23, the Rodin Sculpture Garden became a sparkling setting for the Cantor’s signature gala. This year we were honored to have Deedee and Burt McMurtry as our Honorary Chairs and Over the Moon Benefactors. As volunteers, donors, and founding members of the Director’s Advisory Board here at the Cantor, the McMurtrys have been instrumental in transforming the arts at Stanford.

Funds raised through Rodin by Moonlight are essential to the Cantor’s ability to provide the campus and broader community with vibrant exhibitions and educational programs.

Photographs by Drew Altizer

1. Harry J. Elam Jr., Matthew Tiews, Deedee McMurtry, Susan Dackerman, Burt McMurtry
2. Rob and Katie Wallace
3. Susan and John Diekman with Deedee McMurtry
4. Rich and Catherine Marken Boyle
5. Loren and Mike Gordon
6. Fairfax Dorn, Marc Glimcher, Christy MacLear
THE CANTOR ARTS CENTER continues to benefit greatly from the support of our donors. These gifts have impacted every area of our work, establishing new programs for students, enriching the collections, strengthening the exhibition programs, and underwriting the educational program for visitors of all ages. Donors also strongly supported Rodin by Moonlight and the final Treasure Market. The Cantor received extraordinarily generous estate gifts from loyal friends as well. Our deepest gratitude goes to all donors for their encouragement, loyalty, and support.

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Almost 300 volunteers provided 23,806 hours of service, the equivalent of 12 additional full-time staff members, in fiscal year 2017.
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September 1, 2016–August 31, 2017

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Gift of Helen and Charles Schwab, 2016.26
From September 1, 2016, to August 31, 2017, 207 new gifts of art joined the collections, and the Cantor Arts Center purchased an additional nine works from gift funds.

**GIFTS FOR ENDOWMENT**

Endowment gifts are enduring commitments, ensuring the Cantor’s excellence into the future. The following recognizes endowment gifts of $50,000 and above, made throughout the institution’s history.

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Over the last year, the Cantor Arts Center welcomed 250,000 visitors.
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September 1, 2016 – August 31, 2017

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We are grateful for every member’s support, which continues to significantly impact what we are able to accomplish and helps keep both museums free to all. Here we recognize members in the categories of Benefactor through Directors Gold Circle.

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CONTEMPORARY COLLECTORS CIRCLE
September 1, 2016 – August 31, 2017

Artist Unknown (Flanders), Scenes from the Life of Christ (diptych), early 15th century. Ivory. Gift of Peter S. Bing, 2017.8
The Cantor Arts Center exhibited more than 20 special exhibitions.
Upcoming Programs for Members

Art Trips
Art Trips are unique tours to museums, private collections, and special art locations in the Bay Area and beyond. Excursions are offered as a benefit to members. See your Art Trips flyer and the Cantor website for further details. Fee and preregistration required; for availability, call 650-723-3482.

Rediscovering Klimt and Rodin: Colors, Forms, and Textures
WEDNESDAY, JANUARY 17

Exploring Local Art Treasures
TUESDAY, FEBRUARY 27

New Orleans Joie de Vivre
Art, Cuisine, and All that Jazz
SUNDAY, MARCH 18−SATURDAY, MARCH 24

Palo Alto Studio Visits
SATURDAY, APRIL 21

Art Focus Lectures
Art Focus Lectures offer opportunities for members to expand their knowledge of art through lectures with faculty, curators, art experts, and artists.

All lectures take place from 4:15 to 6:15 PM in the Cantor Arts Center Auditorium. Art Focus Lectures are offered at member and nonmember prices and require preregistration. Please see the Art Focus Lectures brochure or the Cantor website for full descriptions, speaker information, registration, and fees.

This year’s topics include:
• House of the Muse: Stanford Collections
• Intimacy and the Art of Visual Storytelling
• The Art of Oriental Rugs and Their Representation in Western Art
• The Art of Dante’s Divine Comedy
• From Judy Chicago to Cindy Sherman and Beyond: Transformation in Art and Feminism from the ‘70s to Now
• The Advantages of Obscurity: San Francisco Women Abstract Expressionists
• Joan Mitchell: Painting as Cathedral
• Enraptured by the Light: Turner, Monet, and Sargent in Venice
• The Art of Making Space Public

Members Reception
The Matter of Photography in the Americas
TUESDAY, FEBRUARY 6
Artists Circle and above members.
See pages 4 and 5 for exhibition details.

Every gift of membership directly supports free admission, major exhibitions, collection preservation, public lectures, and educational programs that benefit Stanford students and local schools.

THANK YOU!

Not a member? Join the fun! twomuseums.stanford.edu
Cantor Arts Center at Stanford University

OPEN WED–MON, 11 AM–5 PM
THURS, 11 AM–8 PM
CLOSED TUESDAYS
ALWAYS FREE

Wishing you a 2018 filled with art, inspiration, and light.

Plan a holiday visit to the Cantor, where creativity and community always shine.

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 weekends.

The Cantor is fully accessible to people with disabilities.

INFORMATION
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WED–SUN, 11 AM–5 PM
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HOLIDAY HOURS
Thanksgiving Eve (WED): 11 AM–3 PM
Thanksgiving Day: Closed
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