After a summer filled with great art, we are delighted to welcome a new season of art and programs at the Cantor. It was an especially exciting summer with a record number of visitors from around the world. Behind the scenes, we had 15 undergraduate and graduate students in residence working on vital research projects. We learned as much from the students through their invaluable contributions as they did through their experiences at the museum.

This fall season we welcome more than 12 new exhibitions that showcase the museum’s outstanding collections and present selective, important loans from around the world. Two exhibitions feature new acquisitions—Edward Hopper’s New York Corner and Richard Diebenkorn’s sketchbooks. In researching these new works, we learned that when Richard Diebenkorn was an undergraduate student at Stanford, one of his most important influences was the work of Edward Hopper. These new acquisitions add greatly to our understanding of American art and offer scholars, artists, students, and the broader community an unprecedented opportunity to learn from and engage with these works in new and important ways.

The exhibition Artists at Work takes a fresh look at the museum’s collections to explore how artists make work, what innovation has meant across history, and the different ways in which artists become inspired. Artists at Work celebrates the opening of the wonderful McMurtry Building for Stanford’s Department of Art & Art History, where art will be both made and studied. The McMurtry’s location right next to the Cantor allows for a deepening partnership between the museum and the Department of Art & Art History.

Our commitment to serve as an enduring resource to students and to foster collaborations with faculty is also manifest in other new exhibitions. Special installations curated by graduate students in art history include Ashley D. M. Cooper and Mrs. Stanford’s Jewels and Missing Persons. Stanford’s Dean for Religious Life, Jane Shaw, has curated Empathy, a provocative exhibition that is part of the curriculum for a course she is teaching this fall. And we are thrilled to open a new classroom here at the Cantor—the Bobbie and Mike Wilsey Family Classroom—which will provide invaluable opportunities for faculty and students to view art objects not currently on view in a specially designed, state-of-the-art facility.

There is so much to celebrate and experience at the Cantor, and we look forward to welcoming you back to the museum this fall. We continue to be grateful for the generous support from our donors, members, and friends. Thank you for making the museum such a lively and engaging place.

Connie Wolf (AB ’81)
John & Jill Freidenrich Director

P.S. Don’t forget that our legendary fundraising gala, Rodin by Moonlight, takes place on September 19!
Richard Diebenkorn: The Sketchbooks Revealed
This important exhibition celebrates the recent acquisition of 29 never-before-seen sketchbooks kept by Diebenkorn throughout his 50-year career.


Edward Hopper: New York Corner
See another recent Cantor acquisition, a seminal Hopper painting considered the first work made in his representative style.

Image caption on p. 7.

Artists at Work
This major installation of more than 70 works explores how great American and European artists—from J. M. W. Turner, Édouard Manet, and Ansel Adams to Rachel Owens, Hope Gangloff, and Trevor Paglen—become inspired, make art objects, and are affected by place.


Exhibition-Related Programs
Get into the back-to-school spirit by joining us for edifying programs based on our major new exhibitions Artists at Work, Richard Diebenkorn: The Sketchbooks Revealed, and Piranesi’s Paestum: Master Drawings Uncovered.

Stanford professor Enrique Chagoya talks about his own artistic inspiration on November 18. Photograph by Linda A. Cicero/Stanford News Service

For Students
Stanford’s annual blockbuster event, Party on the Edge, brings student dancers, DJs, comics, artists, and art activities into Cantor and Anderson Collection galleries and grounds for a not-to-be-missed student experience on October 1.

Photograph by Matthew Sumner
TWO EXHIBITIONS CELEBRATE MAJOR ACQUISITIONS

RENOWNED BAY AREA ARTIST

Richard Diebenkorn (1922–1993) studied the work of early 20th-century American painter Edward Hopper (1882–1967) when he was a student at Stanford in the early ’40s. He was deeply affected by this artistic encounter, and reflected on it several decades later in 1985. “I embraced Hopper completely…It was his use of light and shade and the atmosphere…kind of drenched, saturated with mood, and its kind of austerity,” Diebenkorn recalled. “It was the kind of work that just seemed made for me. I looked at it and it was mine.”

Inspired by this jewel of a memory, the Cantor presents two exhibitions that visually pair these great American artists. Richard Diebenkorn: The Sketchbooks Revealed celebrates the recent acquisition of 29 sketchbooks kept by Diebenkorn throughout his career. The sketchbooks have never been studied and are on view to the public for the very first time. Edward Hopper: New York Corner celebrates the Cantor’s acquisition of a major early painting that Hopper created when he was just 31 and still struggling to establish himself. It is considered the first work made in his representative style.

Richard Diebenkorn: The Sketchbooks Revealed and Edward Hopper: New York Corner are both organized by the Cantor Arts Center. We gratefully acknowledge support of Richard Diebenkorn: The Sketchbooks Revealed and its accompanying publication from a leadership gift from L. Park Loughlin, a generous grant from Jill Freidenrich and Jack Clumneck in loving memory of their parents Lois and Jack Clumneck, and the Hohbach Family Fund. Edward Hopper: New York Corner is made possible through the Elizabeth Swindells Hulsey Special Exhibitions Fund and Cantor Arts Center Members.

ThroughouT his long career, Richard Diebenkorn (Stanford BA, ’49) always kept a sketchbook—a portable studio—to capture his ideas. The books contain 1,045 drawings that span the artist’s career and represent the range of styles and subjects he explored, from deeply personal sketches of his wife, Phyllis, to studies of the figure, to grand landscape studies, to the development and maturation of Diebenkorn’s signature style, a rich blending of figuration and abstraction.

“This extraordinary collection is unprecedented in understanding an artist’s process so that students, scholars, and the general public can better understand Diebenkorn’s style of working,” says Cantor Director Connie Wolf. “Presented together, the sketchbooks become a revelation of sorts, offering intimate access to the practice of a well-known, important and prolific artist. At Stanford they will serve for years to come as an extraordinary resource.”

The Cantor is especially grateful to the late Phyllis Diebenkorn, who made possible this extraordinary gift of the sketchbooks. The Diebenkorn family has a long and important relationship to Stanford University. After attending Lowell High School in San Francisco, Richard Diebenkorn entered Stanford University in 1940 to study...
ThroughouT his long career, Richard Diebenkorn (Stanford BA, ’49) always kept a sketchbook—a portable studio—to capture his ideas. The books contain 1,045 drawings that span the artist’s career and represent the range of styles and subjects he explored, from deeply personal sketches of his wife, Phyllis, to studies of the figure, to grand landscape studies, to the development and maturation of Diebenkorn’s signature style, a rich blending of figuration and abstraction.

In June, 1943, he met and married fellow Stanford student Phyllis Gilman. After the war, Diebenkorn returned to Stanford and graduated in 1949. Their daughter Gretchen also attended Stanford and received her BA in 1967 and her MFA in 1969. She met and married fellow Stanford student Richard Grant, who graduated in 1968 and now serves as the executive director of the Diebenkorn Foundation. The Cantor has an important collection of other works by Diebenkorn, including paintings, drawings, and prints, which are regularly on view in the museum’s permanent collection galleries.

The display of the sketchbooks posed a challenge, since visitors can see only one page-spread of each sketchbook. To enhance and deepen the experience, the Cantor digitized all 29 books, and they are now accessible in the gallery through touchscreens and also online. Not only can visitors leaf through the books digitally and see every sketch in the order conceived, but they can get a sense of how Diebenkorn experimented with line, shape, form, and perspectives and creatively tackled challenging subjects.

To augment the sketchbooks and illuminate the work that Diebenkorn created when he was at Stanford studying Edward Hopper, the exhibition includes loans of Diebenkorn’s earliest works, many of which are on display to the public for the very first time.

A special publication accompanying the exhibition introduces the sketchbooks. Richard Diebenkorn: The Sketchbooks Revealed features four essays by Stanford-affiliated contributors: Enrique Chagoya (Professor of Art Practice), Alexander Nemerov (Carl and Marilyn Thoma Provostial Professor in the Arts and Humanities and new chair of the Department of Art & Art History), Peggy Phelan (Ann O’Day Maples Professor in the Arts, Professor of Drama and of English) and art historian Steven A. Nash (Stanford PhD, Art History, ’73). Gretchen Diebenkorn Grant has contributed a remembrance. The publication, available for purchase at the main-lobby desk in October, also features several hundred images that represent all of the sketchbooks.

**RELATED EVENT:** Lecture by Richard Diebenkorn’s daughter, Gretchen Diebenkorn Grant (see Things to Do, p. 17).
Edward Hopper: New York Corner

The Cantor’s Acquisition last spring of Edward Hopper’s seminal 1913 painting New York Corner signals an extraordinary moment in the life of the museum. The work becomes a cornerstone addition to the museum’s holdings in American and 20th-century art, and also helps to chart the course for the kind of masterworks—from all eras and geographical regions—that the museum hopes to acquire.

The exhibition Edward Hopper: New York Corner serves as a celebratory welcome for this important acquisition. Hopper is one of the most acclaimed and influential artists of the 20th-century. His powerful and iconic seascapes, cityscapes, and depictions of solitary figures in urban interiors expose the rugged individualism of America in all its beauty and isolation. Celebrated equally for his extraordinary skill as a painter and his haunting depictions of daily life in the mid-20th century, Hopper has fueled the imaginations of generations of artists, filmmakers, and writers.

When New York Corner was first exhibited in that city shortly after it was finished in 1913, critics praised it as a “perfect visualization of a New York atmosphere” and for its “completeness of expression,” even though it is one of Hopper’s earliest works. The painting’s extraordinary details harken to the impressionist brushstrokes and “slice of life” subjects of French modernists such as Claude...
Monet and Edgar Degas. Indeed, Hopper completed this work shortly after a visit to Paris, when he would have encountered that style of art making. Yet the painting also includes the vibrantly hued red-brick building and depictions of daily life in early 20th-century New York that have come to characterize Hopper’s oeuvre.

Alexander Nemerov, the Carl and Marilynn Thoma Provostial Professor in the Arts and Humanities at Stanford University and the new chair of the Department of Art & Art History, says of the painting, “This great picture that we now have in our collection gets singled out as a key—perhaps even a first—painting he made in his representative style, the style that would make him famous and so influential. It is remarkable that here on campus we now have this painting that started it all.”

The exhibition contextualizes the painting by grouping works from the museum’s collection into several art-object-based “conversations.” These constellations point to the kinds of artistic practice that preceded the painting’s creation; showcase concurrent work, both similar and different, by Hopper’s contemporaries; and present the kinds of practice that followed. Woven through the show are themes of modern urban life, the cityscape as subject matter, and realism and its connection to photography.

“The history of 20th-century art is a rich tapestry of art-historical, social, and political narratives,” says Alison Gass, the Cantor’s associate director for exhibitions, collections, and curatorial affairs. “This installation celebrates a great 20th-century painting and allows the museum to further unfurl the tapestry of 20th-century art.”

Edward Hopper (U.S.A., 1882–1967), East Side Interior, 1922. Etching. Gift of Marion E. Fitzhugh and Dr. William M. Fitzhugh, Jr. in memory of their mother, Mary E. Fitzhugh, 1963.5.70


Artists at Work

How do artists become inspired? How exactly do they create their art works? How does place affect them? The Cantor’s major exhibition Artists at Work explores these three questions as it presents more than 70 paintings, sculptures, and prints from the museum’s expansive permanent collection. On view are works by great American and European artists Édouard Manet, J. M. W. Turner, Thomas Hart Benton, Sol LeWitt, Richard Serra, Ansel Adams, Edward Weston, and others. The exhibition also includes loaned works by contemporary artists such as Trevor Paglen, Garth Weiser, Hope Gangloff, and Rachel Owens.

The exhibition celebrates the fall opening of the McMurtry Building for Art & Art History—where art will be both made and studied (see story on p. 22). Echoing the McMurtry’s blending of disciplines, Artists at Work points to how looking at objects through the lens of history can elucidate the ways artists have worked and continue to work to push against the myriad boundaries of social, political, and art historical norms.

The exhibition was inspired in large part by the museum’s major recent acquisitions of renowned Bay Area artist Richard Diebenkorn’s sketchbooks and early 20th-century painter Edward Hopper’s work New York Corner (see previous stories). Alison Gass, the Cantor’s associate director for exhibitions, collections, and curatorial affairs, explains, “Examining the pages of the Diebenkorn sketchbooks offers deep and revelatory insights into his practice. One begins to consider biggest-picture artistic questions, like why Diebenkorn made art, how he made it, and where he made it. The sketchbooks prompted us to look at our collection and compare other artists’ creative processes to Diebenkorn’s. And that thinking became the impetus for Artists at Work.”

The exhibition is structured in constellations organized around themes of process, inspiration, and place. Each grouping juxtaposes works in unexpected pairings, pointing to how objects might truly inter-inform one another or offer new ways of thinking based on proximity and thematic connectedness. Groupings also include a significant contemporary artwork on loan to the exhibition, pointing to the fact that the greatest art of today often roots itself in interests that have preoccupied artists for eras.
For example, one can say that the Diebenkorn sketchbooks are intrinsically about the hand of the artist. And so the exhibition juxtaposes a 19th-century sculptural hand study by Auguste Rodin with recent hand sculptures by contemporary artist Rachel Owens—literal representations of the hand, certainly, but also a reference to the touch of an artist so celebrated in the history of art. Conversely, a grouping of objects that includes studies by Sol LeWitt, along with a recent painting by artist Garth Weiser, highlights artwork that seems to be about the removal of the artist's hand in the process of making art. Here, the hand of the artist disappears as the work is structured via a series of guidelines and systems that result in rigid and linear abstractions.

The exhibition begins with a theme of artistic processes. How do artists work? How important is the structure of art school and the different ways artists learn? As technological innovations happen, how does that impact art making? The second theme is inspiration: where do artists find it—personal or professional relationships? Judging from his sketchbooks, Diebenkorn seems to have used the figures of people around him and his relationships with them, repeatedly depicting representations of his wife, Phyllis, in mundane, intimate, and romantic settings, and as the subject of stylistically innovative drawings that set the stage for breakthrough paintings. The exhibition also illuminates the ways in which artists such as Jean-Auguste-Dominique Ingres and Édouard Manet used the female form as a springboard for major artistic breakthroughs. Works by these artists are partnered with a major figurative painting by Hope Gangloff, a contemporary artist who limits her figurative practice to friends and family who inspire her large-scale portraits.

Place is almost always relevant when examining art objects. How much does place impact artistic practice, and why do artists continue to return to studies of place, whether urban environments or landscapes? As the art world becomes increasing global and regional styles are less circumscribed, how does this change practice? The power of place is evident throughout Diebenkorn's sketches of the Bay Area and his travel spots abroad, and looking at the sketchbooks is very much about considering what it meant to be a painter in the Bay Area in the second half of the 20th century. This is where Edward Hopper's work becomes most overtly impactful as well. New York Corner was made in 1913 just after a return to New York from Paris. In that painting, elements of French modernism are evident in Hopper's brushstroke even as he refines what will become his signature style of representing New York street scenes. In Artists at Work, meanwhile, thematic examinations of place shed light on the way a landscape may be politically and socially charged. Regionalist studies of the United States in the depression era by Thomas Hart Benton are partnered with recent, powerful photographs by Trevor Paglen that present the American landscape as a site of governmental spying in an era of potential violations of Americans' privacy.

Gass says that bringing in loans to extend the cross-historical dialogues into very recent artistic practice was a means of pointing to the ways in which artists and art objects might constantly inter-inform one another. “My curatorial background is in contemporary art, but I am deeply interested in the way contemporary art roots itself in history.”

Artists at Work is organized by the Cantor Arts Center. The museum gratefully acknowledges support of the exhibition from a leadership gift from L. Park Loughlin; a generous grant from Jill Freidenrich and Jack Clumeck in loving memory of their parents Lois and Jack Clumeck; and Cantor Arts Center Members.

RELATED EVENTS: Talk by Stanford professor Enrique Chagoya and gallery talk by graduate students (See Things to Do, p. 17). Exhibition tours: Thursdays at 12:15 pm, Saturdays and Sundays at 2 pm, beginning September 19.
Piranesi’s Paestum: MASTER DRAWINGS UNCOVERED

THIS MAJOR EXHIBITION of Giovanni Battista Piranesi’s last master works—15 exquisite drawings made in 1777 of three ancient Greek temples in Paestum, southern Italy—sheds new light on this celebrated 18th-century artist’s working method and on the considerable impact of his oeuvre on 18th- and 19th-century architectural taste. The Cantor is the only West-Coast venue for this exhibition, which originated at Sir John Soane’s Museum, London.

Piranesi (1720–1778) was an etcher, architect, and archaeologist whose original designs and concepts influenced many artists and literary figures during and beyond his lifetime. While he is primarily known as the creator of such famous print series as the Vedute di Roma and especially the Carceri d’Invenzione, this exhibition focuses on some of his rare drawings. Made in preparation for his Différentes Vues...de Pesto, a book finished by his son, Francesco and published posthumously in 1778–79, the drawings depict views of the three great Doric temples in the former Greek colony of Poseidonia, which in the third...
century B.C. was conquered by the Romans and renamed Paestum. (The temples were originally identified as the Basilica, the Temple of Neptune, and the Temple of Juno or Ceres, but are now determined to have been dedicated to Hera I, Hera II, and Athena.)

Left abandoned and cut off by a swamp, Paestum’s ruins were rediscovered in 1746 thanks to the construction of a new road. They sparked intense interest among artists and architects including Piranesi, and the consequent drawings, prints, paintings, and models of the temples revolutionized people’s understanding of early Greek Classical architecture in general and the Doric style in particular.

The drawings on view show an unusual level of detail. Although Piranesi made preparatory drawings for most of his famous etchings, he typically drew the majority of his composition directly onto the copper plate at the engraving stage. These drawings, however, contain details very close to those of the finished prints, and it is speculated that Piranesi, aware of his failing health, included as much detail as possible so that Francesco could finish the work that his father had begun.

The Cantor has augmented Piranesi’s drawings with prints that include a portrait of Piranesi by the Italian artist Francesco (“Felice”) Polanzani, and rare books by British and French architects who explore the importance of early Greek architecture both in Greece and in the Magna Graecia region (Southern Italy and Sicily).

We gratefully acknowledge support for the exhibition from John A. and Cynthia Fry Gunn, Frances and Theodore Geballe’s Pre-19th-Century European Art Fund, and Mary Anne Nyburg Baker and G. Leonard Baker, Jr.

This exhibition was organized by Sir John Soane’s Museum, London.

RELATED EVENTS: Panel discussion and symposium (see Things to Do, p. 17). Exhibition tours: Thursdays at 2 pm, Saturdays at 11 am, through January 2, 2016.

In this special publication, art historian John Wilton-Ely examines the impact of Piranesi’s Paestum drawings as well as the artist’s relationship with his friend and colleague Sir John Soane. Available for purchase at the main-lobby desk.
Word as Image: Highlights from the Marmor Collection

While artists throughout history have integrated words into their works, modern and contemporary artists have given them a significant position and function—as demonstrated in this focused installation of prints and drawings. Highlights include Ed Ruscha’s iconic screenprint Hollywood; Bruce Nauman’s first word-image print, Raw-War; and Jasper Johns’s large-scale lithograph with lead collage, No, on view at the Cantor for the first time.

On view through October 26
Freidenrich Family Gallery

Stefano Della Bella: Capriccio and Fantasy

During the 17th century, Europeans voraciously collected prints for their capacity to instruct and entertain. This installation features a selection of etchings from the 1640s that Florentine artist Stefano Della Bella (1610–1664) designed to delight the eye. These prints, called capriccios, are intended to be decorative and beautiful. Their iconography can be erotic, irrational, playful, morbid, graceful, or violent—anything to stimulate the viewer’s imagination while showcasing Della Bella’s exceptional dexterity and capacity for invention.

The prints are drawn from the Cantor’s permanent collection, and this installation complements Warriors, Courtiers, and Saints: The Etchings of Jacques Callot, on view in the Gallery for Early European Art.

On view through January 4, 2016
Rowland K. Rebele Gallery

Showing Off: Identity and Display in Asian Costume

Fashion is a form of language. What we wear broadcasts critical information about us and serves as a visible indicator of social rank, profession, ethnicity, or status. This exhibition of Asian textiles and other works from the Cantor’s collection demonstrates how costume and objects of personal adornment functioned as a method of identification and display from the late 18th century to today. Ranging from Qing court costumes to Indonesian textiles, the selection on view spotlights visual symbols while showcasing rarely displayed garments. The exhibition is curated by recent Stanford graduate and Cantor Scholar Asia Chiao (’15, BA Art History, MA East Asian Studies).

On view October 14, 2015–May 23, 2016
Madeleine H. Russell Gallery


Artist unknown (China, 19th century), Man’s Dragon Robe, c. 1821–1850. Silk tapestry woven in gold, silver, and colors (k’o-ssu). Gift of Colonel and Mrs. John Young, 1976.75

Stefano Della Bella (Italy, 1610–1664), Plate 13 from the set Collection of Various Capriccios and new inventions for folios and ornaments (Raccolta di vari capricci et nove inventioni di cartelle et ornamenti), 1646. Etching. Committee for Art Acquisitions Fund, 1989.7.13
**Mining the Ancient**

Artists throughout the ages have looked to the past to unearth inspiration. *Mining the Ancient* presents the work of six contemporary artists who take their cue from the language of the ancient and find inspiration for their sculptural practices in fragments of the past. Juxtaposed with key historical works from the Cantor’s ancient art collection, this group exhibition explores the ways in which some of the most recent art practices of today create fantastic dialogues with some of the oldest art objects in our civilization’s history.

*On view October 14, 2015–August 29, 2016*

*Oshman Family Gallery*

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**Warriors, Courtiers, and Saints: The Etchings of Jacques Callot**

The elegant, expressive prints created by Jacques Callot (1592–1635) during his brief career challenged the old assumption that printmakers were incapable of inventing original compositions. This exhibition of prints demonstrates Callot’s remarkable range; he depicted everything from the horrors of war to whimsical landscapes, formal courtly scenes, and somber religious subjects.

*On view through February 15, 2016*

*Gallery for Early European Art*
Astley D. M. Cooper and Mrs. Stanford’s Jewels

Nationally recognized during his time but largely forgotten in our own, Astley D. M. Cooper (1856–1924) was the most successful and popular artist that Northern California had ever seen. He was also a true character. He paid off his bar debts with paintings, threw notoriously wild parties, and built a studio that brought the grandeur of an Egyptian temple to downtown San Jose.

This exhibition features Mrs. Stanford’s Jewel Collection, an 1898 painting that testifies to the collaborative and slightly combative relationship between Cooper and Jane Lathrop Stanford, his temperance-minded patroness. This landmark piece shares the gallery with some of Cooper’s best paintings, an eclectic array of landscapes, portraits, nudes, and cowboy fantasies which haven’t been publicly displayed in decades. Together with personal photographs and correspondence, these works celebrate Cooper’s legacy and shed new light on one of the Cantor’s most beloved and unique paintings.

This exhibition was curated by Annie Ronan (see story on p. 21).

On view through November 16
Lynn Krywick Gibbons Gallery

Missing Persons

The diverse works in this exhibition, including photographs, prints, artist books, and historical ephemera, dramatize the loss of those made missing by time, death, disaster, politics, or artistic composition. A silhouette portrait by Raphaelle Peale records the trace of a person’s profile by capturing a momentary shadow. Self-portraits by Lee Friedlander and Laura Volkerding play with shadow, absence, and blankness, suggesting the presence of a person who is not directly on view. Contemporary artists such as Glenn Ligon, Kara Walker, and Ester Hernández address the missing through the lenses of history and oppression.

Missing Persons was co-curated by graduate students in a seminar co-taught by Cantor director Connie Wolf and art history professor Richard Meyer (see story on p. 21).

On view November 11, 2015–March 21, 2016
Freidenrich Family Gallery

The Cantor has been awarded a Mellon Foundation 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. These are the two latest Mellon-grant-supported shows.
Empathy

“Empathy” entered the English language via aesthetics and psychology in the late 19th century. Today, empathy is discussed not only in the arts and humanities, but also in Silicon Valley, Stanford’s d.school, and the latest neuroscience. We share a deep need to walk in the shoes of another. This exhibition traces the meaning and practice of empathy through artistic representations of Buddhist compassion; Christianity’s commandment to love our neighbor; Enlightenment moral philosophy; and Civil Rights-era photography. It accompanies the “Thinking Matters” course taught by Jane Shaw.

On view through January 25, 2016
Robert Mondavi Family Gallery

Curricular exhibitions are an exciting component of our academic engagement programs. These focused installations, drawn from the Cantor’s collection, are curated by Stanford faculty with the help of Cantor staff to serve as primary course materials.
**Modern Times: O’Keeffe, Stieglitz, and Toomer**

Learn about the friendship between Harlem Renaissance writer Jean Toomer and artists Georgia O’Keeffe and Alfred Stieglitz through their letters, works from the Cantor collection, and Toomer’s novel *Cant*. This exhibition is curated by student Alex Torres (’17, English).

*On view through September 21*

*Patricia S. Rebele Gallery*

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**Drama of Heaven and Earth: The Theatrical Traditions of Japan**

Enjoy masks, prints, ceramics, and other visual materials associated with the Japanese dramatic arts of Noh, kabuki, Kyogen, Bugaku, and kagura.

*On view through September 28*

*Madeleine H. Russell Gallery*

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**Shifting Currents: Highlights from the 20th-Century Chinese Collection**

From the ink paintings of Shanghai modernists to the conceptual interventions of contemporary artists working globally, this exhibition highlights the diversity of Chinese art over the past 100 years.

*On view through September 28*

*Madeleine H. Russell Gallery*

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**WHAT I LOVE**

**Our staff members reveal which artworks in the Cantor collection move them the most**

Since arriving at the Cantor last fall, a number of people have remarked to me their surprise at encountering *Red Townscape II* in the African galleries. For some, its bold layers of color, quick brushstrokes, and nonfigurative design would seem more at home among post-impressionist or abstract expressionist paintings from Europe or North America. But for me, Glover’s work is, at the same time, quintessentially African. The surface of the painting, which seems to vibrate in its intensity, the warmth of the yellow tones that converge at its center, and the thick swatches of bright color that run into and through one another, transport me to Kejetia, West Africa’s largest market. I am reminded of my very first trip to Kumasi, Ghana, when I stood outside Kejetia, both overwhelmed and exhilarated by the crowds of people swirling around me. The multitude of colors, scents, and sounds I experienced in that moment are captured here in all of their blistering vitality.

*CATHERINE HALE*  
Phyllis Wattis Curator of the Arts of Africa and the Americas

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**Pop Art from the Anderson Collection at SFMOMA**

See iconic works by Pop Art legends Jim Dine, Robert Indiana, Jasper Johns, Roy Lichtenstein, Claes Oldenburg, Robert Rauschenberg, James Rosenquist, and Andy Warhol.

*On view through October 26*

*Freidenrich Family Gallery*
The Bobbie and Mike Wilsey Distinguished Lecture: Charles Renfro
Tuesday, October 6, 2 pm, Bing Concert Hall
Charles Renfro, world-renowned architect, partner-in-charge of interdisciplinary design studio Diller Scofidio + Renfro, and designer of the Cantor's newest neighbor, the McMurtry Building, talks about the design philosophy behind his work. To register for free tickets, visit charlesrenfro.eventbrite.com.

Founders Celebration
Sunday, October 25
The Cantor hosts a celebration of the university's founders, Leland and Jane Stanford, during the campus-wide Reunion Homecoming Weekend. Enjoy special tours, performances, and activities for all ages. For time, visit founders.stanford.edu.

Related to Richard Diebenkorn: The Sketchbooks Revealed
Lecture by Gretchen Diebenkorn Grant
Wednesday, November 4, 5:30 pm, Cubberley Auditorium
Gretchen Diebenkorn Grant, Richard Diebenkorn's daughter, shares her insights and thoughts on her father's life and art.

Related to Artists at Work
Angles on Art Gallery Talk: The Work of Hope Gangloff
Wednesday, November 11, 5:30 pm, Pigott Family Gallery
Stanford Graduate students discuss the portrait Queen Jane Approximately by contemporary New York painter Hope Gangloff.

Faculty Talk: Enrique Chagoya
“The Unpredictable Road to Creation”
Wednesday, November 18, 5:30 pm, Cantor auditorium
Enrique Chagoya, Professor in Stanford’s Department of Art & Art History, discusses his artistic process as it relates to themes in the exhibition. Drawing from experiences on both sides of the U.S.-Mexico border in the ’70s, Chagoya’s work juxtaposes secular, popular, and religious symbols to highlight ongoing cultural clashes in global society.

Related to Piranesi’s Paestum: Master Drawings Uncovered
Panel Discussion
“Drawn to Build: Architectural Representation in the Digital Age”
Wednesday, October 28, 5:30 pm, Cantor auditorium
Two prominent architects from Europe and the United States discuss the role of the architectural drawing as both a tool in the design process and an object worthy of display.

The speakers are: Sergei Tchoban, managing partner of the German architectural firm nps tchoban voss and founder of the Tchoban Foundation-Museum for Architectural Drawing in Berlin; and Andrew Zago, partner and Founder of the firm Zago Architecture in Los Angeles. Wim de Wit, adjunct curator of architecture and design at the Cantor, moderates the panel.

Symposium
Friday, November 13
Stanford’s Department of Art & Art History presents a symposium related to Piranesi’s work. For more information, visit museum.stanford.edu.

Family Programs at the Cantor
For members-only family events, see p. 24.

SPECIAL FILM SCREENINGS
Azur & Asmar: The Princes’ Quest
Sunday, November 29, 11:30 am, 1:30 pm, Cantor auditorium
A nurse raises Azur, a nobleman’s son, alongside her own son, Asmar, and the boys compete to marry a beautiful, captive fairy.

Big Hero 6
Sunday, December 20, 11:30 am, 1:30 pm, Cantor auditorium
A lovable robot and a robotics prodigy team up and assemble a band of high-tech heroes.

ONGOING FAMILY PROGRAMS
Daily
Art Packs: All young visitors are invited to check out colored pencils and paper at the main-lobby desk and spend time in our galleries drawing.

Every Sunday
Sign in at the Welcome Table near the Cool Café for:
Docent-led family tours: 12:30, 1, 1:30, and 2 pm.
Studio art-making: 1, 1:30, 2, and 2:30 pm. Experiment with art materials and techniques in sessions taught by professional art educators.
Independent sketching: 12–3 pm. Check out free art supplies and find inspiration in our galleries.

Family programming at the Cantor is underwritten by Bank of the West and the Hohbach Family Fund.
CELEBRATING STUDENTS

AS WE BEGIN A NEW academic year at Stanford, the Cantor team welcomes our good friends and collaborators in the Department of Art & Art History to the neighborhood. We look forward to deepening the commitment to our academic mission with the opening of a new classroom, the addition of new staff in Education, and the launching of new or expanded programs for Stanford faculty, undergraduates, and graduate students from across the disciplines.

We are also thrilled to announce an expanded internship program, a new student-docent program called Cantor Guides, two new exhibitions curated by undergraduate Cantor Scholars, student opening events for special exhibitions, and much more.

Cantor Ambassadors Host Events Just for Students

The Cantor’s 15 undergraduate Ambassadors (formerly known as members of the Student Advisory Board) hosted a reception for Stanford students to celebrate the opening of the spring/summer exhibition Promised Land: Jacob Lawrence at the Cantor, a Gift from the Kayden Family. More than 100 guests snacked on the kind of street food they might have come across in Lawrence’s New York: pizza, pretzels, and hot dogs from a real hot dog cart. They also explored the exhibition while listening to tunes courtesy of Stanford student DJ Mo. Guests enjoyed the event so much that the Cantor Ambassadors plan to host student openings on a regular basis.

The Ambassadors also threw a party for Leland Stanford, Jr., to whom the museum is dedicated, on May 14, when Leland would have been 147 years old. Guests remembered the young art collector with cupcakes, party favors, and a stroll through the Stanford Family Room to learn more about him and his fascinating family.

Cantor Guides

The Cantor is creating an intensive new program to provide students with the training and opportunity to give public gallery talks. This new program—Cantor Guides—is a competitive program for undergraduates.

Four students who took the course “Student Guides at the Cantor Arts Center” are currently training to give public tours of the museum. Graduate students in art history are teaching them about the permanent collection, and they are also brushing up on their public speaking and tour-giving skills. The students will begin giving tours on Saturday and Sunday afternoons of the winter quarter.
Arts Roll

Making use of the concrete slab freed up when Richard Serra’s *Sequence* was moved to SFMOMA in January, the Cantor, Anderson Collection, Stanford Live, and the Stanford Arts Institute installed a roller rink for a May evening of fun. This end-of-the-year student arts party also featured two student bands, a pizza truck, and student art projects. More than 200 undergrads and grads took a study break to strap on skates and roll the night away.

Internships

The Cantor’s summer internship program offers freshmen and sophomores the opportunity to work on a special project while giving them first-hand experience and behind-the-scenes knowledge of the museum. Four freshmen and four sophomores were chosen for this summer’s program. Eleanor Brock (’18, undeclared) and Camilla Franklin (’17, undeclared) worked with Family Programs, while Selina Her (’17, Science, Technology, and Society) helped plan our annual student fête, Party on the Edge.

Sebastián Martínez-Sanchez (’18, Product Design) developed gallery models, and Sam Sagan (’18, undeclared) and Tabitha Walker (’18, undeclared) took charge of social media. Alanna Simao (’17, Classics) worked on a copyright project and Naomi Subotnick (’18, undeclared) researched exhibition archives.

Plus One: Pop Art Duplications

Students in professor Richard Meyer’s spring art history course “Pop Art” made great use of a Cantor curricular exhibition designed just for them. *Plus One: Pop Duplications*, which ran April through August, featured Pop Art prints, photographs, and sculptures in the Cantor’s collection, including Warhol’s *Mao Tse-Tung* and Lichtenstein’s *Bull Series*. Students researched and wrote about the works, wrote extended labels for each object, met with a variety of museum staff, and gave public presentations in the gallery.

The experience was enjoyed by all, reports Meyer. “This was a fabulous pedagogical partnership between the department and the museum. The students and I are grateful for it.”

Student Films

The Cantor regularly screens short documentary films created by Stanford MFA and MA students. The newest group was chosen from those produced in the last school year.

*September 30, 2015–December 7, 2015*  
*Cantor Arts Center*  
*Patricia S. Rebele Gallery*
Cantor Scholars

Newly launched in the winter quarter of 2015, Cantor Scholars offers undergraduate students a meaningful, in-depth experience working directly with the museum’s art—whether through original research and scholarship or creative work. The four inaugural Scholars were: Alex Torres (’17, English), Margaret Tomaszczuk (’16, Anthropology), Maria Greer (’15, History/Creative Writing), and Asia Chiao (’15, BA Art History, MA East Asian Studies).

In June the Scholars presented their projects for Cantor staff and invited guests to listen in. Torres’s exhibition, Modern Times: O’Keeffe, Steiglitz, and Toomer (which runs through September 21), examines the personal and aesthetic relationship between painter Georgia O’Keeffe, photographer Alfred Steiglitz, and writer Jean Toomer. Tomaszczuk’s project involved researching the exhibition history of several objects in the Cantor collection and writing about how the objects are understood differently depending on their curatorial context. Greer researched and wrote about objects collected by Leland Stanford, Jr. and curated a small exhibition in the Stanford Family Gallery. Chiao worked closely with a Cantor team developing Art++, a mobile app that will allow visitors to access in-depth information about a selection of the museum’s artworks. Chiao also acted on her interest in the museum’s Asian collection by co-curating Showing Off: Identity and Display in Asian Costume (see p. 12).

Geballe Prize 2015

The annual Geballe Prize for Writing is awarded to first- and second-year Stanford undergraduates who write an exceptional essay, poem, or work of prose about an inspiring Cantor collection art work. This year nine finalists were chosen, and they read their entries at “Voices in the Gallery,” an evening celebration open to the public. The three winners were: Mysia Anderson (’17, African and African American Studies), Maggie Engler (’17, Electrical Engineering/Math and Computational Science), and Emma Coleman (’17, International Relations).
Graduate Students Curate Missing Persons

Thanks to a grant from the Mellon Foundation, five Stanford PhD candidates are collectively curating an exhibition at the Cantor, managing all aspects of the show from initial concept through installation and beyond. On view November 11, 2015—March 21, 2016, Missing Persons culminates a two-semester graduate seminar co-taught by Cantor Director Connie Wolf and Richard Meyer, Robert and Ruth Halperin Professor in Art History. The student curators are: Caroline Murray Culp, Lexi Johnson, Gigi Otalvaro, Natalie Pellolio, and Yinshi Lerman-Tan.

With the guidance of Wolf, Meyer, and Cantor curatorial staff, the students spent the spring quarter mining the museum’s collection, each week pulling art works from storage to examine and discuss. Unifying themes emerged until the students settled on a diverse but cohesive group of works that included photographs, prints, artist books, and historical ephemera from the 19th century to the present. Their selections explore the interplay between absence and presence in visual representation, and underline how artists use shadow, fragmentation, or blankness to suggest the presence of a person not directly on view.

The student curators are currently writing every piece of exhibition text, determining wall and artwork placement, working with graphic designers and museum preparators on installation and design issues, and planning programming related to the exhibition. Students will also contribute one essay each to an illustrated, scholarly publication accompanying the show.

Planned as the centerpiece installation in the museum’s Freidenrich Gallery, Missing Persons will be thematically buttressed by figurative and abstract works from the Cantor’s permanent collection.

STUDENT VOICES
Curating Astley D. M. Cooper and Mrs. Stanford’s Jewels

When I started at Stanford as a PhD candidate, I was immediately drawn to Mrs. Stanford’s Jewel Collection. I study turn-of-the-century American art, but this painting was unlike anything I had ever seen before. It made me realize just how little I knew about the world that it came from. In comparison to New England, my childhood home, the art history of the West seemed like a new frontier. To begin my journey, all I had to do was answer one simple question: who was this artist, this A. D. M. Cooper?

I had never expected that it would take years of detective work to answer that question! Cooper, as it turns out, was a slippery character, even a bit of a charlatan. Just like his San Jose studio, a faux Egyptian temple, every trace of him and his work had seemingly disappeared. However, in planning this exhibition, I discovered local collectors who have been quietly, lovingly tending to Cooper’s legacy all these years. The self-proclaimed “Cooper cult” is loaning work that is nothing short of a revelation. These paintings, like Mrs. Stanford’s Jewel Collection, give us a rare glimpse into the visual culture that defined Santa Clara Valley before the age of silicon.

ANNIE RONAN
PhD ’15, Department of Art & Art History
The Cantor Welcomes Its Newest Neighbor: The McMurtry Building

The Cantor relishes its role as a teaching museum, offering art and art history students the valuable experience of viewing an encyclopedic collection of art works in person. The museum also creates classes and special programs around Cantor exhibitions, and thanks to a Mellon Foundation grant, lets PhD students in the Department of Art & Art History curate their own exhibitions using works from the museum’s collection. The Cantor’s engagement with the Department of Art & Art History will rise to a whole new level now that the McMurtry Building, the department’s just constructed home next to the Cantor, has finally opened its doors.

“Our new proximity will strengthen the collaborative ties that we’ve already made since Nancy Troy [Victoria and Roger Sant Professor in Art] and I co-wrote a grant from the Andrew W. Mellon Foundation three years ago to make object-centered learning a top priority in the education of graduate students,” says Cantor Director Connie Wolf.

Troy, who oversaw McMurtry’s entire production, says that this new spirit of collaboration has proven fruitful.

“Students now regularly meet for discussion sections in the galleries or to study particular works of art made available for close scrutiny, whether in a study gallery or in the conservation lab. Graduate students not only offer talks on singular objects, but several have also been able to curate small shows drawn from Cantor collections. Undergrads too are increasingly engaged in curatorial activities—for example, a course that enabled them to work directly on the design and organization of last spring’s exhibition devoted to recently donated works by Jacob Lawrence. Greater proximity will undoubtedly enhance our many collaborative activities, encouraging art practice and art history students to become even more familiar with the Cantor and the Anderson collections, and with the challenges involved in their interpretation and display.”

Proximity between the Cantor and the Department was important to Deedee and Burt McMurtry, Cantor advisory board members who made the lead gift for their namesake building. “I feel this beautiful building will be a draw for more and more students from all disciplines to visit it and experience the Cantor and the Anderson Collection,” said Deedee McMurtry at the building’s ground-breaking ceremony. “We couldn’t be more thrilled to have a part in this.”
A New Cantor Classroom

Stanford students have a new way to view art this fall: in the Bobbie and Mike Wilsey Family Classroom, the space that once housed the Cantor’s Museum Store. The large room was remodeled over the summer with custom-built hanging walls, moveable cabinets, and a back door leading in from the museum’s art storage areas. Now up to 49 people can study paintings, sculptures, decorative objects, and large works on paper pulled from the permanent collection.

“With its spaciousness and range of display options for different types and sizes of art, the new Wilsey classroom significantly improves our ability to support the teaching of Stanford classes with works of art from the Cantor’s collection,” says Issa Lampe, associate director for academic and public engagement.

The Wilsey classroom replaces the Mary Tanenbaum Seminar Room as the Cantor’s primary space for academic engagement with the collections, freeing up the seminar room for art-viewing by staff in the museum’s curatorial, collections, conservation, and education departments.

Cantor’s Collection Now Online

The Cantor has finally completed its six-year project to make its collection of 44,000 works accessible online. Anyone—students, faculty, scholars, and the general public—can now click “collection” on the museum’s homepage, type in a title, artist, theme, or other search criteria, and see high-quality digital images of the majority of objects in the collection.

The project was undertaken to provide free, democratic, and international access to both works on view and to the 95 percent of the collection that is held in storage. The project also lets Cantor staff assess exactly what the collection includes, so that more strategic acquisitions can be made. “One way of connecting more strongly with the academic life of the university—one of our missions—is to enhance our existing collection with transformative acquisitions,” says Cantor Director Connie Wolf.

Partial inventories of the museum’s collection have been made since it opened in 1894, but this inventory was the first complete one since 1916. “There were several downsides to that,” says Allison Akbay, collections department manager and registrar for digital assets and rights management. “Requests for images from scholars or internal staff took days to fulfill, since we had to pull objects from storage to photograph them and then scan those images. Stanford’s faculty was not requesting items to teach classes, because they were not aware of the whole collection. And Cantor curators, relying on the database to plan exhibitions, tended to use certain objects repeatedly.”

Students and faculty have already begun using the database, Akbay reports. George Philip LeBourdais, a PhD candidate in the Department of Art & Art History, searched for tree-related themes while planning his Mellon-grant funded, spring exhibition Arboral Architecture: A Visual History of Trees. He ended up using 19 objects never before on view out of the 29 displayed, including an exquisite landscape painting by scholar-artist Shen Zhou (1427–1509). Meanwhile Margaret Cohen, Andrew B. Hammond Professor of French Language, Literature, and Civilization, found 14 objects never before on view for her 25-work spring exhibition Imagining the Oceans.

Scholars from around the world are now using digital images of Cantor works for their research and publications; and going forward, the Cantor will also welcome the opportunity to share its new images and collections data with other museums.
It has been a year of tremendous transformation for the Cantor Arts Center and Anderson Collection at Stanford University. As we celebrate the Anderson Collection’s first anniversary and the museums’ new joint membership program, we’ve seen our membership support increase by over 20 percent. This new support has provided the museums with essential funds to fulfill their shared mission of being an extraordinary resource for visitors of all ages and backgrounds. Think of the Cantor and the Anderson Collection as destinations for family and friends, and take advantage of the excellent lectures, tours, events, and family programs associated with your membership level.

Upcoming Programs

Members Reception
Friday, September 25

Celebrate the fall season of exciting exhibitions!

At the Cantor:
• Richard Diebenkorn: The Sketchbooks Revealed
• Edward Hopper: New York Corner
• Artists at Work
• Piranesi’s Paestum: Master Drawings Uncovered

At the Anderson Collection:
• Constructive Interference: Tauba Auerbach and Mark Fox
• Another Look at the Permanent Collection

See the exhibitions and enjoy refreshments with your fellow members.

Art Trips
Art Trips are unique tours to museums, private collections, and special art locations in the Bay Area and beyond. Fee, registration required; for availability, call 650-723-3482.

Presidio Rising  Thursday, September 17
Northwest Art Quest: Seattle, Tacoma, and Portland  Monday through Saturday, October 12 through 17
Double Your Pleasure: Two Art-Filled Atherton Homes  Thursday, October 29
Art in Our Backyard: Palo Alto Private Collections Tuesday, November 10
Treasures of the Peninsula: Carolands Chateau and the Peninsula Museum of Art  Wednesday, December 2

Family Programs

These events are for members at the Family/Dual level and above, ages 5 and older. Space is limited and pre-registration is required. Visit museum.stanford.edu/family or call 650-723-3482.

Flashlight Tour: Long Ago and Far Away
Saturday, October 17
Two sessions: 6 and 7 pm

Join us on a Star Wars-inspired tour of the Cantor. Dust off your flashlights, come in costume, and meet heroes from long ago and far away.

Music & Merriment
Saturday, December 5
Two sessions: 9:30 and 10:30 am

Come celebrate the holidays with the Anderson Collection at Stanford University! Art meets music in the galleries as families explore the unique connections between sound and color. Tour the galleries, listen to a live performance, and make art inspired by the collection.
Member Appreciation Day
Members enjoyed “Two Museums—One Colorful Day” on July 12. The celebration included special docent tours focused on artists’ use of color in both museums’ collections, personalized caricature drawings, art making, performances by the Cherry Hoops and jazz trio Charged Particles, and refreshments such as vibrant shave ice. We love our members—thank you for your support!

Renew Your Membership or Join Online
Visit museum.stanford.edu and click the “Join Now” button on the museum’s homepage or membership pages.

Welcome to Our New Members (February – June 2015)

Connoisseurs Circle
Sandy Berrey
Quintilla Shott

Artists Circle
Emeri and Bradley Handler
Gabrielle and Thomas Layton
Mr. and Mrs. James Morrell
Mary Robinson
Sonja and Michael Saltman

Benefactor
Robert Prevaux
Nicole Richardson

Patron
Cynthia Axe
Alexandra Baran
Adonia Curry
Katherine and Thomas Dickson
Claudia Hess
Meredith Hong and
Todd Nakano
Elizabeth and Marty Koman
Debra Rachleff
Laurie Shelton and
George Schisler
Jocelyn and Daniel Swisher
Nicole Thom
Linda Wong and
Stephen Cassani

Sponsor
Patricia Araneta-Gonzalez
John Bettencourt
Linda Blackwell
Myrn Calkins
Patricia Chang and
Jesper Sorensen
Krista Hoffman
Carol Johnson
Ellen Jones
Martha and Raoul Kennedy
Janet and Raymond Klinke
Maxine Levine
Dorothy and Joseph Shrager
Ellen and Dennis Smith
Katherine Spurlock
Monica and Matthew Zuck

Family/Dual
Sally and Charles Ash
Lisa and Jeff Barnea
Jennifer and Jamshid Basiji
Joan and Harold Brownstein
Beth and Charles Brummer
Kay and Joseph Cardenas
George Cheung
Mr. and Mrs. Marshall Deitsch
Rochelle and Harry Ford
Mitchell Johnson
Joann Kahn and Thomas Lyon
Irina Ledina-Cusimano and
Matthew Cusimano
Joanne Leung and K. T. Shum
Jacqueline and Peter Moseley
Shari Mullen and
Stephen Tucker
Jill and Erik Olson
Sean Parker
Theresa and Karl Robinson
Kate Schafer and
Kenneth Wharton
Robin Slawinski
Daria and Scott Smithers
Lin Su
Laura Sweeney

Friend
Etsuko Adelman
Geradine Albers
Emily Beeston
Dorothy Bender
Diana Brady
Matt Burrows
Linda Craig
Joya de Rossett
Leslie Ann Derbin
Patricia Dragan
Gilbert Draper
Denise Dutil
Paula Frank
Eleanor Friar
Virginia Henke
Joyce Johnsen
Cindy Jones
Cynthia Kellogg
Barbara Kent
Alice Kozar
Judith Larsen
Mary Leen
Yuriko Payton-Miyazaki
Helen Peters
Kathryn Powers
Ruth Roth
Marguerite Ryan
Jane Shah
Nicky Sherwood
Lucie Spurlock
Angela Stocker
Brooks Szolyga
Katharine Terry
Paula Thompson
Katie Treu
Deborah Trilling
Reuel Van Atta
Lou Ann Winchell
Patricia Working
Faye Zhang
Jazz at the Gates

In its third year, “Jazz at the Gates” has become a not-to-be-missed May evening of fun for Cantor donors and members beginning at the Artists Circle. The Anton Schwartz Quartet performed once again in the Rodin Sculpture Garden as guests enjoyed specialty cocktails and hors d’oeuvres. This year’s event was sponsored by Bill Reller in honor of Deputy Director Emeritus Mona Duggan.
Museum Legacy Circle Luncheon
Each year, the Cantor hosts a special luncheon to recognize the generosity of the Museum Legacy Circle—Cantor members, volunteers, docents, faculty, staff, and those in the community who have included the Cantor in their estate plans. At this year’s luncheon, more than 80 Circle members were treated to a program featuring Ali Gass, associate director for collections, exhibitions, and curatorial affairs, who explored her vision for the exhibition Artists at Work as well as for Stanford’s arts district, now complete with the recent opening of the McMurtry Building. (See story on p. 22.)

Volunteer Appreciation Luncheon
The museum honored more than 300 active volunteers for their countless hours of service at an annual summer luncheon held at the Frances C. Arrillaga Alumni Center. Allison Akbay, collections department manager and registrar for digital assets and rights management, gave a detailed presentation on the museum’s project to digitize 44,000 pieces in Cantor’s collection (see story on p. 23). Cantor Director Connie Wolf shared how that digitization process revealed to the museum’s curatorial staff both the richness of the collection and the areas where strategic new acquisitions might be made. She then announced the Cantor’s major acquisition of Edward Hopper’s 1913 painting New York Corner (Corner Saloon).

RODIN by Moonlight
THE RODIN BY MOONLIGHT COMMITTEE IS BUSILY PREPARING FOR ANOTHER MAGICAL EVENING ON SEPTEMBER 19. THIS YEAR, WE ARE DELIGHTED TO BE HONORING JOHN A. AND CYNTHIA FRY GUNN.

We would like to thank the generous members of the Honorary Committee:

HONORARY CHAIRS AND PRESENTING SPONSORS
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Quintilla Shott

To attend, contact Sara Larsen at 650-736-1667 or slarsen@stanford.edu.
Tables of 10 begin at $15,000, and a limited number of single seats are available starting at $1,500.
HALLOWEED—MON, 11 AM–5 PM
THURS, 11 AM–8 PM
CLOSED TUESDAYS
HOLIDAY HOURS
The cantor is closed Christmas Day
and open 11 am–5 pm on New Year’s Day
ALWAYS FREE

ALWAYS ON VIEW:
THE CANTOR COLLECTIONS
From Africa to the Americas to Asia, from classical to contemporary—there is so much to discover in the Cantor’s 24 galleries. See selections from the collections and long-term loans in the African galleries, contemporary art spaces, galleries for ancient arts of the Americas and Native Peoples’ work, galleries featuring the art of Europe, and displays highlighting the lives of the Stanfords. And don’t miss the Cantor’s renowned Rodin collection in three galleries and outdoors, plus Stone River by Andy Goldsworthy.

FREE DOCENT-LED ART TOURS
650-723-3469

COOL CAFÉ
650-725-4758

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


Don’t miss the Cantor’s major, interdisciplinary exhibition of Native American art opening this winter:

Red Horse: Drawings of the Battle of the Little Big Horn
January 16–May 9, 2016