T
his fall brings the most significant reinstallation of the museum’s second floor in more than 15 years. This project is born of sustained collaboration between Stanford faculty and museum curators, who together have thought seriously about the tremendous value of learning about art objects through firsthand study. It will culminate with the opening of five separate galleries that have been re-envisioned as spaces for investigation by the university community and the public alike.

At Stanford, the arts and sciences come together productively: In classrooms, labs, studios, and offices across campus, pioneering thinkers—in the sciences and technology, as well as in the arts and humanities—are proposing innovative approaches to studying historical phenomena and advancing new understandings of the human condition. Drawing inspiration from and building on this energy, the museum is proud to foster engaging encounters with works of art that reveal fresh insights on the world around us and the experiences and expressions that bind past and present.

The Cantor’s interdisciplinary approach will be on full view this fall in Object Lessons: Art & Its Histories, Highlights from the Marmor Collection, as well as in a series of focused exhibitions titled New to the Cantor. Steeped in the awareness that all art objects were once contemporary and reflect the context of their creation, these presentations are dedicated to the examination of artworks as revelatory primary sources. Across the museum, familiar favorites and never-before-seen objects promise to provoke new discussions about our past and our current moment and to reveal the power of learning through visual art.

These exhibitions offer new opportunities for the museum’s many audiences—students, faculty, and community members and visitors of all ages—to engage with artworks. Likewise, the fall also brings spectacular public programs and events. Sunday family programs continue with new opportunities for children to activate the museum through art making. We look forward to welcoming Stanford students back to campus on October 6 with Party on the Edge, a late-night museum extravaganza that brings thousands of students to the museum and features student artwork and performances throughout the night. And finally, we invite our supporters to join us for the Members Fall Open House on Friday, September 16. This special reception is a joint celebration between the Cantor and the Anderson Collection and will include “pop-up” curator talks on fall exhibitions at both of Stanford’s art museums.

Though the Cantor is in a moment of leadership transition, it is also in a moment of exciting forward momentum. With all of these exciting changes and programs, we want to share information about the future of leadership at the museum. Richard Saller, Dean of the School of Humanities and Sciences, has convened a search committee to identify the next director of the Cantor. We will share more information as it becomes available throughout the coming year.

We remain grateful to all of you for supporting the museum and renewing your commitment to the arts here at Stanford. We look forward to welcoming you to the museum this fall!

MATTHEW TIEWS  (PhD ’04, Comparative Literature)  
Associate Dean for the Advancement of the Arts at Stanford

ALISON GASS  
Chief Curator and Associate Director for Exhibitions and Collections

Looking Forward
California: The Art of Water
ON VIEW NOW
This major exhibition features works by Ansel Adams, David Hockney, William Marple, Richard Misrach, Carleton Watkins, and other eminent artists, and explores the longstanding debates around one of California’s most valuable resources.

William Marple (U.S.A., 1827–1910), Mount Tamalpais from Napa Slough, 1869. Oil on canvas. Lent by the California Historical Society.

Object Lessons: Art & Its Histories  SEPTEMBER 15
Spanning the second floor of the Cantor, Object Lessons: Art & Its Histories presents the most significant reinstallation of the museum’s permanent collection galleries in many years. Organized around the curriculum of Art 1, Stanford’s introduction to the history of Western art, the exhibition reflects the museum’s deepening commitment to academic engagement, teaching through objects, and belief in the power of close looking.


Comics in America
OCTOBER 5
A selection of remarkable comics will introduce you to some of the finest works in the medium’s history.


Highlights from the Marmor Collection  OCTOBER 12
See works by Ellsworth Kelly, Roy Lichtenstein, Bruce Nauman, Robert Rauschenberg, and other leading 20th-century artists in our largest installation yet of works from this expansive collection.


The Wonder of Everyday Life: Dutch Golden Age Prints  NOVEMBER 16
Learn how Rembrandt van Rijn and his 17th-century Dutch peers depicted the sensual experience of the material world, contemplated life’s fleeting nature, and navigated spirituality’s role in modern life.

Object Lessons: ART & ITS HISTORIES

SPANNING THE HISTORY of Western art from antiquity to the mid-20th century, the first iteration of Object Lessons: Art & Its Histories embodies our belief in the power of close looking and demonstrates the museum’s deep commitment to academic engagement and teaching through objects. The exhibition is organized around the curriculum of Introduction to the Visual Arts, a two-part survey course led by professors Bissena Pentcheva and Alexander Nemerov, who will convene weekly sections in the museum’s galleries. Building on their expertise and teaching priorities (along with those of additional faculty members, Nancy Troy and Jody Maxmin), the exhibition’s layout and interpretive texts reflect a combination of faculty ideas and those of Cantor curators, demonstrating the benefits of bringing multiple voices and approaches to thinking about art. Object Lessons invites all museum visitors to be part of a great classroom, in which questions and dialogue are welcome and there is freedom to challenge assumptions about the world in which we live.

The gallery for early European art presents antiquities from Egypt, Greece, and Rome, plus a selection of European religious paintings and sculpture dating from the 13th to the 16th centuries. Highlights include a focused installation titled Hidden Elements: Two Greek Vases Reveal Their Stories, based on new research directed by the Cantor’s Art + Science Learning Lab. The display uses digital interactive stations to explore findings...
generated by conservators, Stanford students, and materials scientists in consultation with Professor Jody Maxmin, a specialist in the arts of the Classical world. The Robert Mondavi Family Gallery, meanwhile, showcases European paintings from the Cantor’s permanent collection dating from the late-16th century to the late-19th century.

Continuing the chronological progression of *Object Lessons*, the Marie Stauffer Sigall Gallery features paintings, sculptures, and works on paper created between the late-19th and the mid-20th centuries. The installation explores the ways in which modernists working in Europe and the United States employed traditional subject matter—landscapes, cityscapes, still lifes, and portraits—in their campaigns to create radical new modes of picture making in the modern age. Professor Nancy Troy, an expert in European and American Modernism, has been a vital partner in developing this section of *Object Lessons*, and key works on view will be studied in her graduate seminar *Cubism: Theory, Practice, History* and undergraduate lecture course *Modernism and Modernity.*

On November 2, *Object Lessons* expands to the Madeleine H. Russell Gallery, where a selection of the museum’s Asian art collections will be on view. Designed to complement Professor Richard Vinograd’s 2016–17 art history classes, the installation opens with highlights from modern China, including scroll paintings, prints, and albums. In February, the exhibition shifts its focus to contemporary China with photographs, sculptures, prints, books, and paintings. Artists include Zhang Daqian, Huang Binhong, Hong Hao, Xu Bing, Zhang Wang, and many others.

This reinstallation of the Cantor's major galleries, developed in close partnership with the Stanford faculty, celebrates the museum's commitment to thinking critically about art objects and pushing at the boundaries of what is possible at a 21st-century university art museum. The revitalized museum galleries are open both physically—offering long sightlines that elucidate visual and thematic connections across the history of art—and intellectually, allowing space within the galleries for teaching and talking. The new constellation of objects on view sparks fresh discoveries within the museum’s collection while also better elaborating the multiple histories that can be told through the museum's holdings.

This exhibition is organized by the Cantor Arts Center and is presented in conjunction with the course Art 1: Introduction to the Visual Arts. We gratefully acknowledge support from the Theodore and Frances Geballe Pre-19th Century Art Exhibition Fund, the Clumeck Endowment Fund and the Loughlin Family Exhibition Fund.

John Singer Sargent (U.S.A., 1856–1925), Portrait of Sally Fairchild, 1884-1887. Oil on canvas. Gift of Dr. Herbert and Elizabeth Sussman, David and Valerie Rucker, Dr. Stephen Sussman and Kelly Watson, Eric and Nancy Sussman, and Dean and Chiara Sussman, 2012.1


Object Lessons invites all museum visitors to be part of a great classroom.
While *Object Lessons: Art & Its Histories* offers a new vision of the history of Western art up to the mid-20th century, the museum’s contemporary galleries have been reinstalled with three new exhibitions that consider the place of late-20th- and 21st-century art in a teaching institution deeply invested in the long, multi-century history of artistic production.

**New to the Cantor**

*New to the Cantor* presents recent projects by artists who have never before been exhibited at the museum. Featured works share the potential to extend and nuance the art historical narratives that the Cantor can share with its audiences. The first presentation, anchored by a major installation by San Francisco–based artist Barry McGee, expands upon the museum’s terrific holdings of post-World War II Bay Area art, providing a glimpse into more recent artistic practices with ties to the region. Other artists in the show, such as Stanford alumna Tauba Auerbach, explore connections between art and science and the shifting terrain of art in the digital age, themes that intersect with core areas of academic inquiry at Stanford. Also on view are works by Amy Sillman, R. H. Quaytman, Chantal Joffe, and Chuck Close.

**October 6–ongoing**  
Freidenrich Family Gallery

**New to the Cantor: Dashiell Manley**

This solo exhibition of the work of Los Angeles–based artist Dashiell Manley is the Cantor’s first spotlight presentation focused on an emerging artist. Following examples ranging from Pablo Picasso’s early collages made of cuttings from *Le Journal* to Robert Rauschenberg’s assemblages of the 1960s and ’70s, Manley draws on a long tradition of using the newspaper as a form through which to examine language, memory, politics, and the traditional materials of art making.

Whether meticulously transcribing the front page of the *New York Times* onto eight-foot-tall canvases or appropriating comics from the *New York Post* and *Charlie Hebdo*, the artist deftly translates the news into large-scale, visually stunning art objects that slip enticingly between text and abstract painting. The resulting works call into question the ways in which we experience current events and the value of print journalism in an age increasingly mediated through digital means.

**October 12–ongoing**  
Freidenrich Family Gallery

**Highlights from the Marmor Collection**

The Marmor Collection’s rich and varied compilation of more than 200 paintings, sculptures, and works on paper by leading 20th-century artists has greatly enhanced the Cantor’s ability to examine the complex narratives of Western art from the 1950s to the present. The Cantor is delighted to present its largest installation to date of works from this expansive collection. *Highlights from the Marmor Collection* juxtaposes the art of pioneering figures such as Robert Rauschenberg, Ed Kienholz, Bruce Nauman, and Ellsworth Kelly. The works in this exhibition—ranging from photography to prints to mixed-media assemblages—highlight new modes of art making that took root after World War II.

**October 12–ongoing**  
Freidenrich Family Gallery
The Wonder of Everyday Life: DUTCH GOLDEN AGE PRINTS

WHILE THE DUTCH REPUBLIC experienced unprecedented economic prosperity in the 17th century, printmakers were exceptionally sensitive—and sometimes obsessive—when rendering the details of everyday life. Their style introduced visual realism to the dramatic and dynamic compositions characteristic of the Baroque. A hallmark of Dutch prints created during this Golden Age is their depiction of the grit, dark corners, and textures present in the mundane objects featured in domestic scenes, landscapes, portraits, and even compositions interpreting literature or religious texts. The prints in this installation explore how Rembrandt van Rijn and his peers depicted the sensual experience of the material world, contemplated life’s fleeting and constantly changing nature, and navigated spirituality’s role in modern life. These artists elevated common experiences to seem monumental and visually theatrical, or imposed realistic details onto imagined subjects. The resulting images are as psychologically engaging as they are beautiful.
This exhibition features images created during an extraordinary moment in the history of prints, when the Dutch Republic’s accelerated entry into modernity inspired artists to develop new ways to represent their way of life and make sense of the changes washing over them.

This exhibition is organized by the Cantor Arts Center. We gratefully acknowledge the Halperin Exhibitions Fund and the Burton and DeeDee McMurtry Fund.

**RELATED EVENT:** Gallery talk by curator Elizabeth Mitchell, Thursday, November 17, 6 pm, Ruth Levison Halperin Gallery (see p. 16).
New to the Cantor: Spencer Finch

Spencer Finch's artistic practice investigates the intersection between lived visual experience and scientific research. In works like *Betelgeuse*, he uses a colorimeter—a device that measures the intensity of color—to record light seen in the natural world and replicate its hue and luminosity in sculptural form. In doing so, Finch not only examines how we see, but also probes questions surrounding memory, time, and perception. A monumental light sculpture, *Betelgeuse*’s form evokes an explosive celestial object and emits the same light reading as its eponymous star—the second brightest in the Orion constellation.

**September 15—ongoing**

*Oshman Family Gallery*

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Comics in America

Comics are everywhere these days. Long derided as neither literature nor art, they are increasingly considered a unique, sophisticated mode of communication and expression, employing complex juxtapositions of words and images. Artists have been producing remarkable work in a multiplicity of styles and formats, while lavish reprints have introduced readers to some of the finest works in the medium’s history. Drawing primarily from the Cantor’s collection of original comic art and 19th-century satirical prints, this exhibition explores topics such as the panel, sequence, page, and story, as well as comics’ treatment of time, rhythm, and tempo.

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*Comics in America* complements *Reading Comics*, a film and media studies course taught this quarter by Professor Scott Bukatman.

**October 5, 2016—January 30, 2017**

*Lynn Krywick Gibbons Gallery*
In 1908, Lewis Hine, a New York City schoolteacher and photographer, felt so strongly about the devastating affects of child labor that he quit his job and became an investigative photographer for the National Child Labor Committee. For the next 10 years, Hine traveled through New England, the South, and the Midwest, photographing children at work in mills, coal mines, and other industries—sometimes masquerading as a fire inspector or Bible salesman to get past thuggish managers. His resulting photographs, proof to the public that child labor was thriving, helped change American labor laws and became some of the most iconic images of child labor ever made.

Hine’s photographs are also extraordinary works of art, especially in how they evoke the fleeting nature of our time on earth, argues guest curator Alexander Nemerov, Chair of the Department of Art & Art History and the Carl and Marilyn Thoma Provostial Professor in the Arts and Humanities. To underline that idea, Nemerov has juxtaposed a beautiful selection of Hine’s poignant child-labor photographs with stunning contemporary photographs taken by photographer Jason Francisco (Stanford M.F.A., ’89) of those same mill and factory sites as they look now.

On view through October 31
Ruth Levison Halperin Gallery
California: The Art of Water

This major exhibition is devoted to artistic portrayals of California’s most precious resource. Featuring more than 50 works by Albert Bierstadt, David Hockney, William Keith, Richard Misrach, Carleton Watkins, and other eminent artists and photographers, California: The Art of Water explores objects made over the last two centuries that helped shape ideas about water in California.

On view are pictures of pristine waterways in the wilderness and depictions of the immense and growing system of waterworks that the state’s towns, cities, and agriculture required—titanic dams and aqueducts that ran for hundreds of miles. The exhibition links visions of natural beauty and progress with depictions of places where patterns of water use created devastation. Looking towards a future of escalating conflicts over a critical resource, the exhibition raises urgent questions about the human relationship with water in the state.

On view through November 28
Pigott Family Gallery

This exhibition is organized by the Cantor Arts Center with guest curator Claire Perry. We gratefully acknowledge support from the Loughlin Family Exhibition Fund, the Bill and Jean Lane Fund at the Cantor Arts Center, Mary Anne Nyburg Baker and G. Leonard Baker, Jr., the Terra Foundation for American Art, the Clumeck Fund, and the Special Exhibitions Fund.

Correction: In the spring/summer 2016 issue of the Cantor member magazine, the caption on p. 6 for David Hockney’s Sprungbrett Mit Schatten (Paper Pool 14) incorrectly stated that this work was lent by the Anderson Collection at Stanford University. The work was lent by the Collection of Harry W. and Mary Margaret Anderson.

RELATED EVENTS: Artist talk, Water Bar events, and docent-guided tours (see p. 16).
Art++ Technology and Art Lab

Works on display in this cutting-edge installation give visitors a chance to test-run Art++, an augmented reality mobile app created by Stanford graduate students and Cantor staff with support from the Brown Institute for Media Innovation. Explore the 19th-century painting Entrance to the Hall of the Two Sisters, Alhambra, Granada by John Varley the Younger using a Google street-view panorama; see four alterations to the printed image of Jan van der Heyden’s Houses on a Canal; view the cumulative printing process for a Nigerien color textile by simply moving your finger across the screen; and more. (See related story on p. 19.)

This exhibition is organized by the Cantor Arts Center in support of the Art++ Initiative, a project funded by a Magic Grant from the Brown Institute for Media Innovation.

On view through September 26
Lynn Krywick Gibbons Gallery

Multiplicity: Portraiture in the Cantor’s Photography Collection

Playing out across a wide variety images, the works in Multiplicity emphasize the dialogue between those situated before and behind the camera. Images by Jim Goldberg incorporate handwritten notes by the figures represented in each picture. The emotional intensity of portrait series by August Sander and Shirin Neshat reveal earnest efforts by these artists to render the physical traits and sensibilities of ordinary individuals. Andy Warhol’s Polaroid prints and contact sheets capture sitters playfully mugging for the camera and shaping new public roles for themselves. Other artists represented in the exhibition include Richard Avedon, Ralph Meatyard, and Carrie Mae Weems.

On view through September 25
Freidenrich Family Gallery

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

African Artists as Innovators

This exhibition explores the ways artists of African descent have developed new methods, fresh ideas, and inventive art forms throughout history. By juxtaposing works made as early as 4500 BCE and as recently as 2012—from across the continent as well as its Diasporas—the exhibition highlights the rich history of innovation in African art.

Employing a variety of techniques, materials, and concepts, African artists have continued to reveal their virtuosity in a multitude of contexts, both locally and globally. Artworks on display include Ancient Egyptian black-topped redware, a vessel by Magdalene Odundo, mid-20th-century kente cloth from Ghana, photography by Frank Marshall, and Ablade Glover's 2008 painting Red Townscape II. The exhibition is the culmination of an art history course that introduces undergraduates to curating taught by Catherine M. Hale, Phyllis Wattis Curator of the Arts of Africa and the Americas.

Ongoing
Thomas K. Seligman Gallery

This exhibition is organized by the Cantor Arts Center and is presented in conjunction with the course Curating Africa: Anatomy of an Exhibition. We gratefully acknowledge support from the Phyllis Wattis Program Fund.

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.

On view through October 10
Madeleine H. Russell Gallery

Artist unknown (Japan, Meiji period), Winter Kimono, 1890. Silk satin and silk embroidery. Gift of Nathaniel J. Kendall, 1977.238
**Word: Power and Protection in North Africa**

In North Africa, Islamized peoples wear, encase, inscribe, and drink the Qur’anic word as a means to access its therapeutic and protective powers. Devotees of Islam consider the Word of God “the greatest of forces” and the Qur’an, which contains these divine words, the most revered and powerful entity.

This exhibition explores four key ways that artists and their communities have engaged with Arabic script in North Africa and its neighboring regions during the 20th and early 21st centuries. Featured here are Qur’anic boards that transform writing into medicine, a hunter’s shirt that shields its wearer from harm, Tuareg amulets that solicit God’s assistance for their host, and a photograph by Lalla Essaydi that gives power to nonreligious texts.

*On view through January 9, 2017*

**Golden State Stories: Documentaries by Stanford Students**

California, the Golden State, is home to approximately 39 million people. These short documentary films offer an intimate glimpse into the lives of just a few, including residents of a houseboat community threatened with eviction, a 99-year-old woman who moved from Louisiana to San Francisco during the Great Migration in the 1930s, and people driving for Uber late at night as a second job. The Cantor is pleased to present these powerful and engaging documentaries by first- and second-year MFA students in Stanford’s Documentary Film and Video program.

*On view through January 9, 2017*

**COMING SOON**

**The Conjured Life: The Legacy of Surrealism**

Featuring more than 60 paintings, sculptures, drawings, and photographs, this exhibition demonstrates the deep currents Surrealism sent through the international art world beginning in the first half of the 20th century. A global movement that encompassed a remarkable range of art forms including film, theater, poetry, and literature, Surrealism came of age with poet André Breton’s formal declaration in 1924. Since then, it has engendered a great variety of transgressive subjects and themes and inspired radical new approaches to art making. With works dating from the 1920s to the present day, The Conjured Life reveals Surrealism’s enduring grip on the imaginations of artists in the United States and around the world.

*December 21, 2016–April 3, 2017*

**Pigott Family Gallery**
Family Programs at the Cantor

See p. 23 for a members-only family event.

Explore and learn more about the art on view at the Cantor Arts Center through programs designed to help families look at art in new ways. Curiosity encouraged!

Second Sundays

Docent-guided Tours: 12, 1, 2, and 3 pm

Hands-on Art Making Activities: For activity and location please visit museum.stanford.edu.

Independent Sketching: 12–3 pm Sign out art supplies and spend time as a family sketching in the galleries.

Daily

Art Packs: Check out an Art Pack stocked with materials for sketching and find inspiration in our galleries.

For more information about family programs, please visit museum.stanford.edu.

Family programming at the Cantor is underwritten by Bank of the West.

Public Program

Water Bar

Saturdays, October 15, 22, and 29, 12–4 pm

Inner Courtyard

Activate this public art project by sampling local tap waters and engaging in conversation about water issues. Please visit museum.stanford.edu for more information.

Founders’ Day Celebration

Sunday, October 23, 11 am–4 pm

The Cantor hosts the 125th celebration of the university’s founders, Leland and Jane Stanford. Enjoy special tours, performances, and activities for all ages. For details, visit founders.stanford.edu.

Conversation

Intersections: Douglas Crimp and Richard Meyer

Thursday, October 27, 6 pm, Cantor Auditorium

Douglas Crimp, art critic and queer theorist, reads from his new book, Before Pictures, and discusses post-war art, gay culture, and memoir writing with Richard Meyer, Robert and Ruth Halperin Professor in Art History.

This program is co-sponsored by the Anderson Collection, Stanford Department of Art & Art History, and Cantor Arts Center.

November

Faculty Talk

Thursday, November 3, 6 pm, Cantor Auditorium

Camille Utterback, assistant professor in the Department of Art & Art History, shares her work and her artistic and technical processes.

Public Program

Water Bar

Saturdays, November 5, 12, and 19, 12–4 pm

Inner Courtyard

Activate this public art project by sampling local tap waters and engaging in conversation about water issues. Please visit museum.stanford.edu for more information.

Curator Talk

Saturday, November 5, 12:30 pm, Freidenrich Family Gallery

Jennifer Carty, Curatorial Assistant, leads a gallery tour through New to the Cantor: Dashiell Manley.

Gallery Talk

Thursday, November 17, 6 pm, Ruth Levison Halperin Gallery

Elizabeth Mitchell, the Cantor’s Burton and Deedee McMurtry Curator of Drawings, Prints, and Photographs, discusses The Wonder of Everyday Life: Dutch Golden Age Prints.
Meet Jodi Roberts

As the new Robert M. and Ruth L. Halperin Curator of Modern and Contemporary Art, Jodi Roberts plays a vital role in shaping installations of the museum’s permanent collection, organizing special loan exhibitions and publications, and managing the acquisition of new artworks dating from the late 19th century until today.

Roberts came to the Cantor in 2015 as Associate Curator of Special Projects. Previous to joining our team, she honed her curatorial skill through positions at the Museum of Modern Art, New York; Americas Society; the Bruce Museum; and New York University’s Grey Art Gallery. Roberts’s art historical expertise covers a range of geographic regions and artistic media, with special emphasis on 20th-century painting, sculpture, and photography from Europe, the United States, and Latin America.

Teaching at major universities and museum education departments has consistently complemented Roberts’s curatorial work, making her an ideal fit for an ambitious, academically oriented university art museum like the Cantor.

Roberts’s publications on artists ranging from the American painters Jacob Lawrence and Richard Diebenkorn to the Argentine photographers Horacio Coppola and Grete Stern appear in peer-reviewed journals and major exhibition catalogues and reflect the diversity of her interests. She holds a BA, MA, and PhD in the History of Art and Architecture from New York University.

My Work at the Cantor

Amy DiPasquale

Cantor staffers have some truly interesting jobs. In this issue, our Project Archivist for the Andy Warhol Photography Collection reveals why she got the position and describes highlights of this extraordinary archive.

I first worked with photographs taken by Andy Warhol almost 20 years ago at the Warhol Foundation for the Visual Arts in New York, assisting the editor of the foundation’s catalog raisonné—a comprehensive listing of all known artworks by a particular artist. I encountered Warhol’s art again as associate producer on Pie in the Sky: The Brigid Berlin Story, a documentary about the often topless, speed-fueled star of Warhol’s underground film Chelsea Girls. (The film went on to tour the Venice and Berlin film festivals and air on the Sundance Channel.) Still in love with photography, though, I moved on to several photograph archives, including the Museum of the City of New York’s collection of more than 150,000 works, which I helped to digitize and put online. Given my familiarity and respect for Warhol’s work, I was very excited to hear that the Warhol foundation had given the Cantor the entirety of Warhol’s archive of black-and-white, 35-millimeter negatives and contact sheets. I was even more excited to have been offered the challenging job of cataloging and digitizing them.

The Cantor’s Andy Warhol Photography Collection consists of about 130,000 images dating from 1976, when Warhol bought a portable black and white Minolta camera, up to his death in 1987. The subject matter includes Warhol’s nights at legendary Manhattan disco Studio 54 with John Lennon, Liza Minnelli, Liz Taylor, Halston, Mick Jagger, Truman Capote, and other celebrities; daily life at the Factory (Warhol’s studio/artists’ hangout); portrait sessions with famous figures from the spheres of art, sports, society, and entertainment—Joseph Beuys, Muhammad Ali, Keith Haring, Jean-Michel Basquiat, Diane Von Furstenberg, Debbie Harry, and others; and street scenes and nightlife in New York City during the 1970s and ’80s. This collection is a window into that era’s rich social and artistic scenes in both uptown and downtown New York. I look forward to making it available to scholars, researchers, and the general public so that they may enjoy it as much as I have.
THE CANTOR hosts a variety of programs designed just for Stanford students, allowing them to expand their education and creativity by directly engaging with art. Here’s the latest news about three of those programs—Cantor Scholars, the Geballe Prize, and Cantor Guides—plus a graduate student’s account of helping to create the app showcased in our current exhibition Art++ Technology and Art Lab.

The Cantor Scholars program offers undergraduate students a meaningful, in-depth experience working directly with the museum’s permanent collection.

Our New Cantor Scholars

In the spring, four Stanford juniors and seniors were chosen as Cantor Scholars for the fall and winter quarters. Irene Hsu (’17, English Literature) will research the work of assemblage-art pioneer Joseph Cornell, producing poetry in response to his collages. Na He Jeon (’18, Art Practice/Computer Science) will look at the portrayal of death in 19th-century intra-French conflicts, focusing especially on the work of Fleury François Richard and Édouard Manet. Elena Portz (’17, Science, Technology, and Society) will investigate paint pigment innovations and their effect on the creation of paintings. And Samantha Wassmer (’18, Art History) will curate an exhibition exploring the work of Max Klinger.

As part of her study, she traveled to New York to meet with leading scholars and curators at the Metropolitan Museum of Art, Newark Museum, and Brooklyn Museum, learning more about her topic as well as different curatorial strategies for creating displays. As a student curator, Ciurea-Ilicuş participated in all stages of the exhibition development process including the conservation review, graphic identity and color selection, and writing the introductory texts and labels.

Since she is about to begin a graduate program in art history at Stanford, curating her own exhibition was a tremendously rewarding experience, says Ciurea-Ilicuş. “As a student curator at the Cantor I learned how to present nuanced art historical research in an accessible and visually compelling manner. This important skillset will guide my scholarship as I move forward with my graduate studies in art history.”

Cantor Scholar Curates African Exhibition

During this year’s winter and spring quarters, Cantor Scholar Silviana Ciurea-Ilicuş (BA Art History and BS Computer Science ’16, MA Art History ’17) developed her first exhibition, Word: Power and Protection in North Africa (p. 15), with the guidance of Catherine Hale, Phyllis Wattis Curator of the Arts of Africa and the Americas. Ciurea-Ilicuş delved into the Cantor’s collections and selected nine works of art that explore the ways Arabic script is mobilized for protective purposes in North Africa and neighboring communities.
**Geballe Prize Winners**

Three underclassmen have been awarded the Geballe Prize for Writing for work inspired by the Cantor’s exhibitions, collections, or programs. Grace Hong (’19, undeclared) won in the essay category for “At the Intersection: Gender and Race in *Queen Jane Approximately*,” in which she analyzed Hope Gangloff’s painting on view in the Fall 2015 exhibition *Artists at Work*. Ricky Cordova (’18, undeclared) won for his creative piece “Interaction of Color,” changing select words and sentences in Josef Albers’ book *Interaction of Color* to produce a wholly new work focused on equality for people of color. In the poetry category, Claudia Heymach (’19, undeclared) won for “Figures of the City,” which was inspired by Ana Mendieta’s *Silueta* series, on view in the Winter 2016 exhibition *Missing Persons*.

All three students were honored at a luncheon in the spring, which was attended by the Geballes and members of the jury.

**Cantor Guides News**

The Cantor Guides program—designed to teach students how to give public museum tours—begins its second year with a robust group of 16 undergraduate students to give tours of the museum. Eleven students from the winter quarter class *Student Guides at the Cantor Arts Center* joined the group in spring 2016 and immediately began giving tours during the spring and summer. Guides give tours most weeks on Fridays at 1 pm, Saturdays at 3 pm, and Sundays at noon. Tours are interactive and focused around a theme: in the fall, they will focus on food-related objects. Join one of these tours (all free and open to the public) to get a unique perspective on the Cantor straight from a Stanford student.

**STUDENT VOICES**

**The Collaborative Creation of Art++**

(see related story on p. 13)

Imagine a visit to the Cantor—a familiar place—radically different from any you’ve ever experienced. You can now have it with Art++, an augmented reality application that immerses you in the history, context, and importance of selected artworks by overlaying relevant content using a tablet viewfinder. The learning experience is interactive and self-guided; simply pick up a tablet from the charging station and embark on looking at art in unexpected ways.

This new app exists largely thanks to a group of talented Stanford graduate students. Its key technological creators are Jean-Baptiste Boin, a PhD candidate in the electrical engineering department, and Skanda Shridhar, who received his MS from that department. Boin serves as the lead developer and architect, managing the programming side of the project, while Shridhar executed the project as a developer and designer.

Not all of the students involved in the project contributed technical work. I am a PhD student studying the history of science, and I served as a copywriter for the app, generating art and historical content. Maria del Carmen Barrios, Curatorial Assistant to the Art++ Initiative, brought us together and ensured that the project adhered to a common vision. All three of us benefited greatly from her diligent shepherding.

The experience of developing Art++ has been invaluable. As a student who intends to return to museum work after I graduate, I am grateful to have worked in a leading institution alongside such talented colleagues. I know I speak on behalf of the whole team when I say that I look forward to sharing our work with you on your next visit!

Anna Toledano

PhD Student, Department of History
Eleven years ago, Dr. Michael Marmor and his wife, Dr. Jane Marmor, donated 222 prints, paintings, sculptures, and works of decorative art to the Cantor Arts Center. The gift, from the Marmor Foundation, represents the collection of Michael’s parents, the late Drs. Judd and Katherine Marmor, who acquired contemporary art (primarily Pop art) in Los Angeles over the course of their lives.

The Marmor Foundation gift brought significant works by important 20th-century artists into the Cantor collection, strengthening its holdings in modern and contemporary art. Included in the donation were prints by Sam Francis, Ellsworth Kelly, Roy Lichtenstein, Claes Oldenburg, and Richard Serra, and paintings and sculptures by Joseph Cornell, Nancy Graves, Ed Kienholz, and Tom Wesselmann.

Objects from the Marmor Collection have contributed to installations throughout the museum, and especially those in the Freidenrich Family Gallery, dedicated to art made after World War II. On the occasion of Highlights from the Marmor Collection, the largest exhibition of these works to date, Michael and Jane sat down with us to explain why the Cantor is a perfect home for this extraordinary collection.

Jazz at the Gates
On May 14, our leadership donors and friends enjoyed a beautiful evening in the Rodin Sculpture garden. This event, in its fourth year, has become a not-to-be-missed evening for Cantor donors and members beginning at the Artists Circle. The Anton Schwartz Quartet performed at the Gates of Hell stage while our guests enjoyed specialty cocktails and hors d’oeuvres.

DONOR SPOTLIGHT: Drs. Michael and Jane Marmor

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How did your family’s interest in collecting begin?
Michael: My parents had friends knowledgeable in contemporary art, and they began to collect—prints at first, and then more substantial pieces. I grew up with art on the walls, and took art for granted as a part of life. They subscribed to fine-arts printmaker Gemini Graphics Editions for a couple of years in the ’50s and had a lot of prints, more than they could put on the walls. They eventually started a foundation as a way to donate art, sell art, buy art, and later in their life they collected mainly paintings and assemblages. However, Jane and I do not think of ourselves as collectors. We have some art in the house from the family, but have purchased only occasional works that excite us visually and that we want to live with.

Jane: My first visit to Mike’s family’s home was kind of overwhelming for me, coming from a small town and a much different background. So I was really impressed. Later, my favorite work in Mike’s parents’ LA house was Westermann’s sculpture Great Mother Womb. Our children used to play with it. It is now displayed at LACMA with “Do not touch.”

Tell us about your interest in visual perception and art and its connection to your work.
Michael: As an ophthalmologist doing basic research in retinal physiology and clinical work on medical disorders of the retina, my field was ultimately vision. I began to think about how we process visual information and how visual loss would affect an artist, and this brought me back to my heritage in art.
For many years I have taught an undergraduate course about how we see, using great art as examples. And I’ve written books about how the processes of vision are relevant to artists and about eye disease in artists; where it affects their work and where it does not. The latest book is The Artist’s Eyes (2009). Edgar Degas and Claude Monet both had very poor vision late in life, and you can see the effects in their art. Yet the elongations in El Greco’s work had nothing to do with his eyesight.

I have become fascinated with Op art. Op art can play with illusions and many effects are rooted in the physiology of vision—and yet it is visually spectacular and can be supremely aesthetic.

What are the advantages of having the collection at the Cantor?

Michael: We talked about it with my parents, and they especially valued that the works would be maintained as a collection and that the collection would be actively used as a resource for both viewing and teaching.

Because the Cantor is part of the university, it uses art not only for display in the museum, but also academically—students or faculty have the opportunity to look at a painting because they are learning about it. And there are art courses for art students or even physics students. My parents had links to LA museums like LACMA, but the collection would have been small for them, and hidden.

Cantor displays a portion of the Foundation works as a collection at all times for visitors to enjoy. And of great importance to us, the art at Cantor is also accessible for scholarship. That’s what is so special about a university museum!

Jane: We’ve had a long association with Stanford. I’m an alum, class of ’62. I was able to come to Stanford on a full scholarship from a small town and it really changed my life. I am extremely grateful to the university for the opportunities it gave me. And of course, Mike has been on the faculty for 40+ years.

Another advantage is that the Cantor is close to us. We can still enjoy the art, and our children can enjoy it.

What experience do you hope students have with the Marmor Collection? Especially students coming from the hard sciences?

Michael: I’m particularly interested in bringing students in the sciences into the museum to see what art can provide to them as individuals and as people getting a broad education.

The Cantor has a wonderful collection of all genres. And you have exhibitions that are fun—where people look at the art in scientific ways.

Science can give you different perspectives that enhance aspects of art appreciation, which is good, and is valid because all knowledge and culture is valid. What is Wolfgang von Goethe famous for? Most people would say Faust. But he also wrote books about color and bones in the jaw. Why segregate experience into science and humanities? Knowledge is knowledge.
Cantor Volunteer Luncheon

On March 29, the Cantor honored its 314 volunteers at an annual luncheon held at the Frances C. Arrillaga Alumni Center. Together they contributed 24,200 hours of service over the past year. Their dedication directly impacts the success of the museum. We acknowledge and appreciate all of our volunteers’ time and focus, and couldn’t provide such a high-quality visitor experience without them.

Bequest donors Hal Louchheim, Carol Louchheim, and Susan Christensen were among the guests attending the Cantor’s annual Museum Legacy Circle luncheon. Photograph by Steve Castillo

Museum Legacy Circle Luncheon

At this year’s spring event, two students—Ashley Ngu (’16 Computer Science, Art Practice) and Alex Torres (’17 English, Spanish)—shared their experiences participating in Cantor Scholars, a program wherein undergraduates immerse themselves in deep research and scholarship with the museum’s collection.
Upcoming Programs

Fall Open House

All members
Friday, September 16
Celebrate our new fall exhibitions, Nick Cave: You/Me/Us at the Anderson Collection and Object Lessons: Art & Its Histories at the Cantor. The evening includes pop-up talks and refreshments.

Exhibition Preview

Benefactor and above members
Tuesday, November 15
Special viewing of The Wonder of Everyday Life: Dutch Golden Age Prints

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.

Timeless Tile: Terra Cotta & Tableware in San Francisco and Oakland
Saturday, September 24

North Carolina: Appalachian Art Adventure
Sunday, October 16–Saturday, October 22

Magical Marin: Art & Architecture to Delight
Thursday, November 10

Art of the Spirit: The Power of Giving
Thursday, December 8

Family Program

This event is 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.

The Art of Water
Saturday, October 15
Two sessions: 9:30 and 10:30 am
Start with a docent-guided tour of California: The Art of Water, followed by a hands-on art-making activity. Guests will also participate in Water Bar, a collaborative public art project created by the Works Progress in Minneapolis. Water Bar serves local tap waters and provides a social space for conversation about water issues.

Member Appreciation Day

Members enjoyed an afternoon of sunny summer fun at the Cantor and Anderson Collection on July 17. The day included special tours of California: The Art of Water, shave ice and summer refreshments, a performance by The San Francisco Bubble Man, sun-printing, and a scavenger hunt that took guests through both museums. Thanks to all who could join us. We love our members!
Treasure Market: The Last Hurrah!

Save the date for Treasure Market: The Last Hurrah, March 30, April 1 and 2, 2017. Treasure Market has been a Stanford tradition since 1958. Help us say farewell in spectacular fashion.

The Treasure Market committee is seeking high quality donations of art, furniture, jewelry, silver, china, and other interesting vintage items. Charitable donations allow you to take advantage of a fair-market-value tax deduction while benefiting a worthwhile institution.

Donations can be dropped off at a warehouse located at 3585 Haven Ave., Suite C, Menlo Park every Wednesday, 9:30 am–noon. For questions or to coordinate large donations, please call the Treasure Market warehouse line at 650-468-1724.

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.

LOCATION & PARKING

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

The Cantor is fully accessible to people with disabilities.

INFORMATION

650-723-4177 museum.stanford.edu

FREE DOCENT-LED ART TOURS

650-723-3469

COOL CAFÉ

Wednesday–Sunday 11 am–5 pm
Thursday, 11 am–8 pm

SIGN UP FOR E-NEWS

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