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.

for more information, call 650-723-4177 or visit museum.stanford.edu.

free docent tours
explore the museum's collection through free guided tours.

discover sculpture on campus, including the papua new guinea sculpture garden.

to tour and event information: 650-723-3469

please note:
screenprint. gift of george and christiane smyth, 2011.97.7
LETTER FROM THE DIRECTOR

It is my pleasure to introduce you to an incredible year of exciting new exhibitions, programs, and activities here at the Cantor.

With the opening of Bing Concert Hall in January, the new Stanford arts district continues to take shape on campus, bringing fresh opportunities and change. (Please see below for much more information on these exciting developments.)

Change is coming to the Cantor as well. I look forward to welcoming our members and the community to experience our new Family Programs, launching this February. Our role on campus is expanding as we create innovative ways to engage with and inspire our students. We are also developing new programs to strengthen our connection and commitment to the community at large.

At the start of this new year, let me express my gratitude to the many members, donors, and friends who are so generous with their ideas and support. Thank you for keeping the Cantor vibrant and a centerpiece for the arts at Stanford and beyond.

CONNIE WOLF (AB ’86)
JOHN & JILL FREIDENRICH DIRECTOR

TRANSFORMATIONS

Updates on construction projects in and around the Cantor

We turn our attention to Stanford’s blossoming “arts district” as the Cantor finishes two major improvements, restoration of the spectacular skylight in our historic 1891 lobby and the installation of an environmentally friendly heating system.

The Cantor, the arts district’s anchor, welcomes Bing Concert Hall, a new neighbor whose mission, like the Cantor’s, is to engage both the Bay Area community and Stanford’s students and faculty. Bing begins its inaugural season of top-tier talent on January 11. Don’t miss the Community Open House on Saturday, January 12. Find details at Stanford Live’s Web site, live.stanford.edu.

Groundbreaking for the Anderson Collection building, immediately north of the Cantor, took place in October. When completed in 2014, visitors will see one of the world’s most outstanding collections of 20th-century American art: 121 works by 86 artists including Jackson Pollock, Willem de Kooning, Philip Guston, and Ellsworth Kelly. The building will complement the Cantor’s architecture — its designers, Ennead Architects, also devised the Cantor’s new wing and Bing Concert Hall.

The McMurtry Building, opening on the west side of the Cantor in 2015, will provide a single home for Department of Art & Art History programs currently scattered in several facilities on campus. The McMurtry Building was designed by Diller Scofidio + Renfro, a firm much-awarded for its innovative, arts-centered projects, and will feature exterior spaces that connect to both the Cantor and the Anderson.

The idea for an arts district stemmed from the Stanford Arts Initiative, which has endowed new arts facilities, faculty positions, graduate fellowships, and academic and extracurricular programs across campus — all in the interest of placing the arts at the heart of a university education. As Jonathan Berger and Bryan Wolf, the first faculty leaders of the Arts Initiative, put it, “Imagination, originality, and risk-taking should not be byproducts of a university education. They should be its core.”

The new Bing Concert Hall faces the Cantor on Museum Way, just across Palm Drive. Design rendering of Bing Concert Hall’s exterior. © Ennead Architects

The Cantor Arts Center News is underwritten by the Cantor Arts Center Membership and produced by the External Relations Department.

Design: Madeleine Carson Design, San Francisco


Inside Front Cover: Connie Wolf, John & Jill Freidenrich Director. Photograph by Linda A. Cicero/Stanford News Service
Revisiting the South: Richard Misrach’s Cancer Alley

The Western landscapes for which internationally acclaimed photographer Richard Misrach is best known challenge viewers with environmental, political, and social concerns while engaging them with evocative and lyrically beautiful large-scale prints. His Desert Cantos offers an ongoing, multi-faceted study of man’s relationship to the earth. Other projects include the Golden Gate Bridge, which examines weather, time, color, and light, and On the Beach, an aerial view of human interface and isolation.

The latest in Misrach’s profound body of work, Revisiting the South: Richard Misrach’s Cancer Alley, premiers on the west coast at the Cantor and marks the culmination and publication of work originally commissioned in 1998 by the High Museum of Art in Atlanta. The exhibition’s 21 photographs and 14 contact sheets document the far-reaching ecological erosion and economic deprivation of the local, and mostly poor African-American, communities along “Cancer Alley,” the Mississippi River corridor from Baton Rouge to New Orleans home to 140 industrial plants. The exquisite, haunting images engage the viewer with serene pastoral scenes, meandering watercourses, and misty marshlands. But the petrochemical industry also reveals itself as an omnipresent and brazen specter through the photographs’ rusted pipelines, mammoth tankers, and tangles of steel, concrete, and smokestacks sending noxious fumes into the air and water.

Looking through Misrach’s lens, the viewer comes to realize that Cancer Alley’s industrial corridor—which produces almost one-third of America’s gasoline, plastics, and other chemicals—is generating a lethal combination of pollutants that is quietly deteriorating local communities and watersheds, leaving behind only cryptic relics of what was once a richly diversified past. In focusing on the delicate state of the Mississippi River, Misrach signals not only the environmental challenges facing the South but also the larger costs of our modern world at the dawn of the 21st century.

Pigott Family Gallery, March 27–June 16

We gratefully acknowledge support for the exhibition from the Clumeck Fund, the Contemporary Collectors Circle, and Cantor Arts Center Members.
Dotty Attie: Sometimes a Traveler/There Lived in Egypt

You might know Dotty Attie for her reproductions of popular Old Master paintings paired with text—pieces that poetically reveal the voyeuristic narratives in Western visual and literary arts. Attie’s portfolio Sometimes a Traveler/There Lived in Egypt calls particular attention to the exploitation of the North African female body and its place in European Orientalists’ imaginations.

Patricia S. Rebele Gallery, January 23–June 16

North Africa and the Holy Land in 19th-Century Photographs

During the 19th century, photographs served as surrogate experiences for Americans and Europeans unable or too daunted to travel. They were also used as official records of archaeological expeditions and colonial activity. The demand for images led local photographers to set up shop and prompted others—including Englishmen Francis Frith and Peter Bergheim—to travel eastward. This installation presents approximately 20 vintage photographs of the kind that appealed to Western audiences and inspired curiosity about this alluring area of the world.

The photographs present a range of subjects including topographical images, picturesque views of holy sites and ancient architectural wonders, and studies of people and significant artifacts. All photographs are drawn from the Cantor’s collection.

Robert Mondavi Family Gallery, January 23–June 2

Buying and Selling: Early Modern Economies of Labor, Merchandise, Services, and Shopping

Seventeenth- and 18th-century European artists took great interest in exploring the details of modern life, including those arising from a thriving commerce in Europe and a rapidly expanding market of material goods. The prints and drawings in this small exhibition showcase a range of workers at their tasks, from the idealized shepherd and elegant artist to the lowly butcher and rat catcher. These images feature the tools of many trades as well as products and services, and they offer views of the public or private spaces in which people shopped, consumed, and socialized. They also speak to broader issues of class identity, urbanization, and gender divisions within the workforce. Featured artists include Paul Sandby, William Hogarth, Rembrandt Harmensz van Rijn, and Jean-Antoine Watteau.

Gallery for Early European Art, January 23–June 2

NEW O N VIEW
Border Crossings: From Imperial to Popular Life

How are the boundaries between social classes and identities challenged and then transcended? The more than 40 works in this exhibition explore that question. Two sets of 18th-century Chinese paintings on view for the first time—Ten Beauties and The Life and Miracles of Mazu, Guardian Angel of Seafarers—demonstrate how workshop artists outside palace walls reproduced the subjects and styles of imperial court paintings so as to fulfill commissions by patrons of a rising social class. The rich material world depicted in the paintings is brought to life by a complementary presentation of furniture, bronze and ceramic vessels, and decorative arts from the late Qing period.

Japanese woodblock prints, meanwhile, show cross-dressing actors in Kabuki theater who became trendsetters for the world off-stage; the behavior, dress, and self-representation of actors came to dictate the taste and fashion of women during the Edo period.

Because other forms of border crossing persist today, the exhibition also features work from the Identity Exchange series by Chinese contemporary artist Cang Xin wherein the artist poses in his own photographs, stepping into different professions and identities.

Madeleine H. Russell Gallery, January 30–August 4

RELATED EVENT Spotlight on Art lecture.
(See Things to Do, p. 22.)
More Than Fifteen Minutes: Andy Warhol and Celebrity

As a Pop artist trained in advertising, Andy Warhol was obsessed with fame and the media. His portraits were often of actors, politicians, athletes, rock stars, and others made popular from film, newspapers, history, and legend. And through a variety of techniques and processes such as appropriation, repetition, and mass production, Warhol’s art popularized the cult of celebrity. What’s more, his idea that “in the future, everyone will be world-famous for 15 minutes”—printed in a 1968 catalogue published by the Modern Museet in Stockholm—foreshadowed the fleeting fame characteristic of many Internet-age celebrities. It was Warhol who suggested that in the future, no subject would be unworthy of attention.

This exhibition, featuring prints, drawings, and Polaroid photographs of Marilyn Monroe, Mao Tse Tung, Mick Jagger, and other contemporary icons, explores ideas about fame, ephemerality, and the legacy of Andy Warhol. Works are drawn from the Marmor Collection and private collections.

Freidenrich Family Gallery, February 20–June 30

Faculty Focus: Where Is Chopin?
By Jaroslaw Kapuscinski

For Stanford music professor Jaroslaw Kapuscinski, undertaking a project about Polish composer Frédéric Chopin was inevitable. He grew up steeped in Chopin’s music, training as a classical pianist and composer at the Chopin Academy of Music in Warsaw, a city where “it was easy to encounter Chopin’s music,” he remembers. “He is clearly the most treasured composer in Poland.” Kapuscinski also considers Chopin’s music “the vehicle to transmit what ultimate art and beauty are.”

Kapuscinski’s project, Where Is Chopin?, consists of a 31-minute, three-channel visual projection showing various people’s reactions to the 24 Preludes Op. 28. (His re-compositions of these preludes emit from a grand Disklavier piano near the screens.) Kapuscinski collected the images in 12 cities around the world, holding listening sessions of his performances and documenting volunteers’ reactions in hi-resolution video. “The project studies the psychological, perceptual, and cognitive processes of music,” he says. “It shows how emotions emerge from music, how musical structures are interpreted, and what they mean to different people.”

Pigott Family Gallery, February 20–March 3

(See Things to Do, p. 23.)
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**Hauntings: American Photographs, 1845–1970**

Photography and ghosts go together: people and places from other times come to us now, a collision of our moment and theirs. Some photographs allude to this ghostliness: figures dissolve and blur, lost in smoke and shadow. Other photographs focus on a present moment so clearly that bygone people appear frozen in time, like insects in amber.

In the photographs selected for this installation, time rolls in rear-view mirrors and ocean waves, or across the sky in a passing phenomenon, a dirigible floating in the clouds. People walk away, buildings crumble, and technologies become obsolete. Photography has its own history.

*Hauntings: American Photographs, 1845–1970*, held in conjunction with Professor Alexander Nemerov’s course on American photographs, draws on the Cantor Arts Center’s collection.

**Lee Friedlander: The Cray Photographs**

In 1986 the Cray Company, then the world’s top supercomputer producer, invited American photographer Lee Friedlander to visit its worksite in Chippewa Falls, Wisconsin and take photographs for a book marking Cray’s 15th anniversary. This exhibition features all 79 gelatin silver prints in the resulting set, *Cray at Chippewa Falls, Wis.*, which is the partial and promised gift of Michael J. Levinthal (BS ’76, MS ’77, MBA ’81).

Building on past projects—people hard at work on assembly lines and in data-entry centers—Friedlander focused on women performing fine-motor tasks such as installing the complex wiring inside a massive supercomputer. Interestingly,
Cray founder Seymour Cray selected these women for their dexterity and talent in weaving and other fabric crafts. Friedlander also documented the local landscape and town. As a whole the photographs offer a complex portrait of the human, artificial, and environmental components that made the Cray Company what it was in 1986.

_Ruth Levison Halperin Gallery, March 27–June 16_

**A Royal Renaissance: School of Fontainebleau Prints from the Kirk Edward Long Collection**

Having suffered military defeat and imprisonment at the hands of the Holy Roman Emperor Charles V, King François I of France returned to his realm in 1526, determined to triumph in matters of culture. To achieve this, he invited Rosso Fiorentino, Francesco Primaticcio, and other esteemed Italian artists to his court. Their primary task—and the keystone to his cultural initiative—involved transforming his medieval hunting lodge at Fontainebleau into a showcase royal residence. Refining the mannerist idiom they brought from Italy, these artists evolved the “School of Fontainebleau” style in which elegance, eroticism, classical erudition, and the grotesque are fused in a richly ornamental amalgam.

As part of the king’s cultural policy, Antonio Fantuzzi, René Boyvin, Domenico del Barbiere, Léon Davent, and others made engravings and etchings that recorded the multimedia ensembles embellishing the palace and related designs. Disseminated internationally, their prints publicized the cultural efflorescence François I had fostered. More than 30 examples have been selected from the collection of Kirk Edward Long to illustrate the sophistication and extravagance of this courtly style.

In celebration of French art, _A Royal Renaissance_ ends on Bastille Day. The exhibition was developed by Sarah Grandin during her senior year at Stanford with the supervision of Bernard Barryte, curator of European art.

_Lynn Krywick Gibbons Gallery, March 27–July 14_
Continuing on View

Guardians: Photographs by Andy Freeberg, an Exhibition in Three Parts
San Francisco-based photographer Andy Freeberg’s poignant portraits of the women who watch over the paintings and sculptures in Moscow and St. Petersburg museums. New photographs by Andy Freeberg of the Cantor guards, and a student-produced documentary film about these guards.

Gallery for Early European Art, the Robert Mondavi Family Gallery, and the Patricia S. Rebele Gallery, through January 6

Adventures in the Human Virosphere: The Use of Three-Dimensional Models to Understand Human Viral Infections
Models of human viruses demonstrating the beauty of the molecular world and the creativity of their makers—Stanford students.

Rowland K. Rebele Gallery, through January 6

Divided Visions: Reportage from the Sino-Japanese Wars
Key episodes in the two Sino-Japanese wars as interpreted by master sensationalist Kiyochika Kobayashi, cartoonist Zhang Wenyuan, and photojournalist John Gutmann.

Madeleine H. Russell Gallery, through January 13

Ink Performances
Contemporary ink work from Chinese and Japanese artists Qiu Zhijie, Ushio Shinohara, Gu Wenda, Xu Bing, and Wu Guanzhong.

Madeleine H. Russell Gallery, through January 13

Drawings from Los Angeles in the 1960s and 1970s: The Marmor Collection
A delightful variety of artistic approaches, from the illusionistic drawings of Ed Ruscha to the zany musings of John Altoon.

Freidenrich Family Gallery, through February 3

What I Love

Our curators reveal which artworks in the Cantor Collections move them the most

“Rodin’s Bellona, a ferocious goddess of war, brilliantly demonstrates the artist’s mastery of expressive physiognomy. Rodin took her vehement expression from life: according to an early biographer, Bellona’s scowling visage was inspired by Rodin’s mistress, Rose Beuret, during ‘one of the tirades that [she] lavished upon him.’ The dynamic turn of the head and the intense play of light from the declivities and protuberances of fabric, hair, and helmet animate the bust. Also note Bellona’s crisp surface definition, a result of the lost-wax process, and its subtly colored patination.”

Bernard Barryte
Curator of European Art

Christian Marclay’s Video Quartet
World-renowned artist Christian Marclay’s critically acclaimed video collage; orchestrates more than 700 film fragments on four screens.

Pigott Family Gallery, through February 10


Zhang Wenyuan (China, 1900–1992), Scene of Kunming, China During the “Sino-Japanese War” (World War II), c. 1940–45. Ink and color on paper. Gift of Else Cabos Forster in memory of Paul Quentin Forster, 1992.134.8
**CONTINUING ON VIEW** (Cont.)

**A War on Modern Art: The 75th Anniversary of the Degenerate Art Exhibition**
Modernist work from German artists whom Adolf Hitler deemed “degenerate” and threatening to Third Reich ideals.
*Marie Stauffer Sigall Gallery, through February 24*

**RELATED EVENT** Panel discussion: “Controlling Culture.” (See Things to Do, p. 23.)

**The Jameel Prize: Art Inspired by Islamic Tradition**
Innovative, contemporary work by 10 culturally diverse artists who draw from their own local materials and iconography while referencing traditional Islamic art.
*Ruth Lévison Halperin Gallery, the Lynn Krywick Gibbons Gallery, and the Geballe Family Balcony, through March 10*

**RELATED EVENTS** Lecture by Jameel Prize winner Rachid Koraichi, roundtable discussion on contemporary Islamic art, and Spotlight on Art lectures. (See Things to Do, p. 22 and 23.)

The exhibition is organized by the Victoria and Albert Museum London (V&A) in partnership with the Abdul Latif Jameel Community Initiatives.

We also gratefully acknowledge the support of Cantor Arts Center Members and the Sohaib and Sara Abbasi Program in Islamic Studies at Stanford University, which has made possible the exhibition’s presentation at Stanford.

**Selection from the Salish Weave Collection Box Set I**
Silkscreen prints by leading Coast Salish artists Susan Point, lessLIE, and Chris Paul. From Salish Weave Collection Box Set I, a portfolio given to the Cantor by Canadian collectors George and Christiane Smyth.

*Rehmus Family Gallery of Native American Art, through May*

**Wood, Metal, Paint: Sculpture from the Fisher Collection**
Important works by contemporary artists Carl Andre, John Chamberlain, Sol LeWitt, Claes Oldenburg, and Martin Puryear.
*Oshman Family Gallery, through August*

**Richard Serra: Sequence**
Richard Serra’s 200-ton sculpture experienced in the open air, as he intended.
*Ongoing*

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*Ongoing*
Asia Chiao

Asia Chiao (`15) recounts her experience in the Stanford fall class “Student Guides at the Cantor Arts Center,” which is taught by Patience Young, curator for education, and Kristen Olson-Franklin, academic and educational technology liaison.

As an incoming freshman last fall, I enrolled in the Student Guides class at the Cantor out of an interest in getting to know Stanford’s art collection. The class exposed me to the day-to-day running of the museum and allowed me to deepen my knowledge of art history; but it also taught me not to fear works I don’t understand, and to approach them through open discussion. For me, conversations about art were always difficult and vague, simply because viewing art is so often an introspective process.

When I give tours on Saturday afternoons, I sometimes see apprehension on people’s faces when I introduce an unfamiliar work. Yet inevitably, by asking the same kinds of questions I was asked in class, silence is always replaced by nods, smiles, and exclamations of discovery.

I’ve often told people that the Student Guides class is one of the best on campus: by knowing how to share art with others, you make the art world a less intimidating place, one painting at a time.

RELATED EVENTS Student-guide discussions. (See Things to Do, p. 22.)
Leaving a Legacy to the Cantor

The museum has benefited greatly throughout its history from bequest donors, starting with the legacy of Leland and Jane Stanford. Today, the Museum Legacy Circle—friends who have named the museum in their estate plans—is 112 members strong and growing. (See the full list on page 20.)

Recent new bequest intentions from museum members, volunteers, alumni, and faculty include promised gifts for student internships, works of art, funds to acquire art related to the theater and music, and unrestricted support.

In the last two years alone, the Cantor has received bequest distributions amounting to almost $1 million as well as a large number of important artworks. This enduring, visionary support benefits our objectives and gives donors special recognition in perpetuity.

Renew Your Membership Online

Did you know that you can renew your membership online? Click on the “Join Now” button on the museum’s homepage or membership pages. MUSEUM.STANFORD.EDU

For information regarding gifts or estate plans, please contact Associate Director Mona Duggan by phone at 650-725-4240, or email mduggan@stanford.edu.
Save the Date!
Rodin by Moonlight 2013

The Cantor’s acclaimed signature black-tie event, Rodin By Moonlight—featuring a celebrity guest chef, an unrivaled elegant atmosphere, and dancing until midnight—will take place Saturday, September 28, 2013. Honorary Chairs this year will be long-time Cantor friends Susan and John Diekman. Please save the date and plan to join us!

For further information or to receive a formal invitation by mail in August, please call 650-736-1667.

Treasure Market 2014: The Tradition Continues

The Cantor’s next Treasure Market is scheduled for Saturday, March 29 and Sunday, March 30, 2014. Mary Anne Nyburg Baker is the event’s Honorary Chair. Volunteers are busy at the warehouse receiving and cataloging donations. Please consider supporting Treasure Market through gifts of fine art and antiques, jewelry, fine linens and crystal, and other high-quality items. For information on donating sale items, please call 650-326-4533.

Looking for a special gift opportunity? The Cantor is seeking Treasure Market sponsors as well as a special donor who will match the event’s proceeds.

Treasure market proceeds make possible acquisitions for the Cantor’s collections.
We are grateful to the Cantor Arts Center’s donors who made gifts of funds, new pledges, and gifts of art this last fiscal year, and are deeply touched by the generosity and loyalty of our friends whose bequest distributions will impact the museum in perpetuity. With a total of more than $8 million, every aspect of the Cantor was impacted, through gifts for collections and exhibitions, community outreach and education, and unrestricted support. We thank every donor and annual member who contributed to this total. Space allows us to recognize here those gifts of $500 and above. Names marked with an asterisk (*) indicate gifts of art.

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The Cantor received more than 2,600 gifts.

$2,500–$4,999 (Cont.)
Catarina & Andrew Schwab
Deborah & Michael Shepherd
Mary & Mark Stevens
Christine Suppes
Patrick Suppes
Preetha & Immanuel Thangaraj
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Gifts of more than $8.1 million benefited the Cantor’s artistic program.
$500–$999 (Cont.)

Meg Lacy & Jeff Berkes
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Gayle & J. Stephen Brugler
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Hugo-Lancelot Marty
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Phyllis Moldaw
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& Eric Pearson

We acquired 406 artworks through purchases made possible by gift funds.


Ann & John Perez
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Barbara Silverman
Bonnie Silverman
Judith Sleeth
Julie Veitch
Nancy Veitch
Judith Wolken
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Sara Zumwalt

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Barbara Silverman
Bonnie Silverman
Judith Sleeth
Julie Veitch
Nancy Veitch
Judith Wolken
Jennifer Yelland
Sara Zumwalt

Our exemplary volunteer corps gave 22,500 hours of service.


HONORARY & MEMORIAL GIFTS
In Honor of Janet Winnick & Dennis Arriola
In Memory of Imelda Young & David Tupper
In Honor of Bernard Barrye
In Honor of Katherine Clifford & Robert Clifford
In Memory of Doris-Jane Fondahl
In Honor of Jill & John Freidenrich
In Honor of Carol C. Friedman
In Memory of William Jason & Robert Mertz
In Honor of Shirley & Duncan Matteson
In Honor of Norma Schlossman
In Honor of Beth Stewart
In Honor of Bobbie Stewart
In Honor of Cindy Traum

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**IN HONOR OF THOMAS K. SELIGMAN**

The gifts were made between September 1, 2010 and August 31, 2012. Names marked with an asterisk (*) indicate gifts of art.

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Katherine Adams
Judith Amsbaugh
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Carol C. & Joel P. Friedman
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Richard Gonzalez
Irene Wapnir & Ralph Greco
The Halperin Family
Susan Harby
Carole Harlow
Jane Harris
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Many donors made gifts of funds and art in honor of Thomas K. Seligman upon his retirement.
The collections were enriched by 229 gifts of art.
**MUSEUM LEGACY CIRCLE**

The following donors have included the Cantor in their estate plans for gifts of art or funds. Names marked with an asterisk (*) indicate that the bequest has been distributed.

- Paul & Mildred Berg
- Eric & Elaine Berson
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Florence Williams*
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Eight donors established new bequest intentions for the Cantor.
NEW ACQUISITIONS

Like all our curators, Elizabeth Mitchell, the museum’s Burton and Deedee McMurtry Curator of Prints, Drawings, and Photographs, is always alert to opportunities to augment the collections. The Elizabeth K. Raymond Fund and the Robert E. and Mary B. P. Gross Fund, respectively, provided support for the following two works of art. Having these sources of funding available is crucial to building an extraordinary collection.

JOSÉ CLEMENTE OROZCO LITHOGRAPH

In this lithograph, Orozco used his modern, abstract style to draw attention to the human cost of the Mexican Revolution. Armed soldiers are followed by soldaderas, the women who accompanied their men into battle and performed all the labor necessary to support them. As extensions of the armies, soldaderas came under fire. They had to defend themselves, as well as their children. Orozco draws attention to the presence of two small children by not shading their figures and allowing the white paper to show. The woman at center reaches back to comfort her child by caressing his foot, a gentle gesture within this powerful image.

José Clemente Orozco (Mexico, 1883–1949), Rear Guard (Retaguardia), 1929. Lithograph. Robert E. and Mary B. P. Gross Fund, 2012.188. © 2012 Artists Rights Society (ARS), New York/SOMAAP, Mexico City

AUGUSTE SALZMANN PHOTOGRAPH

Salzmann’s photographs are great achievements in the history of photography, and this print counts among the museum’s earliest French photographs. The necklace, spurs, sword, and scabbard belonged to Godfrey of Bouillon (France or Belgium, c. 1060–1100), the first ruler of the Kingdom of Jerusalem. Salzmann exposed the paper negative in Jerusalem. He then took it back to France to be printed in Lille by one of the great printers of the 1850s, Louis Désiré Blanquart-Evrard (France, 1802–1872), whose technical knowledge and skill made possible the print’s rich brown tones and remarkable textures.

Auguste Salzmann (France, 1824–1872), Jerusalem—Sword of Godefroy de Bouillon (Jerusalem—Épée de Godefroy de Bouillon), 1854. Salted paper print (calotype). Elizabeth K. Raymond Fund, 2012.8
Spotlight on Art

MARK YOUR CALENDARS: Graduate students in the Department of Art & Art History give gallery talks on the second Friday of each month at 2 pm during the academic year.

January 11: Ahoo Najafian, graduate student in religious studies, discusses a work from The Jameel Prize: Art Inspired by Islamic Tradition in the Ruth Levison Halperin Gallery.

February 8: Ravinder Binning, PhD candidate in art and art history, discusses a work from The Jameel Prize: Art Inspired by Islamic Tradition in the Ruth Levison Halperin Gallery.

March 8: Yu-chuan “Phoenix” Chen, PhD candidate in art and art history, discusses Border Crossings: From Imperial to Popular Life in the Madeleine H. Russell Gallery.

Health, Hope, and Healing

Thursday, January 17, 5:30 pm
Cantor auditorium, free

Stanford Med Writers Forum (SMWF) presents readings of original prose and poetry by the Pegasus Physicians at Stanford. Writers include Irvin D. Yalom, psychotherapist and professor emeritus of psychiatry, and psychiatrist Randall Weingarten. SMWF is supported by the Arts, Humanities, and Medicine Program of the Stanford Center for Biomedical Ethics of the Stanford School of Medicine.

Artist’s Talk: Rachid Koraïchi

“Eternity Is the Absence of Time”
Thursday, January 24, 5:30 pm
Cantor auditorium, free

Join us for an evening with Rachid Koraïchi, recipient of the 2011 Jameel Prize. Against the backdrop of his award-winning work, The Invisible Masters, Koraïchi discusses The Path of Roses, a series of installations that develop over time and in different locations.

Student-Guide Discussions

Saturdays, January 26–March 16, 3:30 pm

Join lively, informal discussions led by Stanford students about selected artworks. Topics change each week. Meet in the main lobby.

Dreaming of Being a Docent?

The Cantor is currently recruiting new docents—specially trained volunteers who share their knowledge and enthusiasm about art with museum visitors. Becoming a docent is a great way to learn about art and give back to the community. Individuals must commit to a nine-month training program—twice a week, 9 am–2 pm from September 24, 2013–June 10, 2014—followed by a minimum of three years’ service. Bilingualism is a plus. For more information, visit museum.stanford.edu.

Cantor docent Carol Toppel nurtures a conversation about contemporary art in the Freidenrich Family Gallery. Photo by Linda A. Cicero / Stanford News Service
If your New Year’s resolution is to “stop and smell the roses,” you can spend a whole day at the Cantor, our pleasures are so numerous. See the Rodins or the New Guinea sculptures on an outdoor tour. Inside, warm up with a cappuccino and bread pudding in the café, browse through the museum store, and stroll through the many new exhibitions. After closing, choose a bench in the always-lit sculpture garden; in the quiet, gaze up at the stars and contemplate what awaits you in the year ahead.

Panel on Degenerate Art
“Controlling Culture”
Thursday, January 31, 6:30 pm
Cantor auditorium, free
Panelists discuss issues explored in the Cantor exhibition A War on Modern Art: the 75th Anniversary of the Degenerate Art Exhibition. Check the Cantor’s Web site for a list of panelists (museum.stanford.edu).

Roundtable on Islamic Art
Thursday, February 7, 5:30 pm
Cantor auditorium, free
Listen in as a panel of experts engages in current scholarly debates about contemporary Islamic art. This event is co-organized by the Sohaib and Sara Abbasi Program in Islamic Studies at Stanford University.

Jazz Talks @ the Cantor: The Savory Collection
“Side A: The Jam Sessions”
Thursday, February 21, noon
Cantor auditorium, free
Loren Schoenberg, artistic director of the National Jazz Museum in Harlem, shares treasures from the Savory Collection, an archive of recently unearthed, rare recordings made during the swing era. The Savory Collection contains once-in-a-lifetime combinations of some of jazz’s greatest musicians: Benny Goodman, Louis Armstrong, Fats Waller, Lester Young, Bobby Hackett, and others. Presented in collaboration with Stanford Live.

Lecture
“Where Is Chopin?”
Thursday, February 21, 5:30 and 7 pm
Pigott Family Gallery, free
Stanford professor of music Jaroslaw Kapuscinski shares his experience creating Where Is Chopin?, an exhibition on view in the Pigott Family Gallery February 20–March 3.

Art Trips for Our Members
Extraordinary Exhibitions
Wednesday, February 6
A Lavish Life: Royal Treasures from the Louvre—Louis XIV to Marie Antoinette
Wednesday, March 6
Members only. See your Art Trips flyer for further details. Fee, registration required; call 650-725-7939.

Art Focus Lectures
Expand your art knowledge through these lectures and seminars. This season Art Focus Lecture speakers include faculty, curators, art experts, and artists.

Netherlandish and Dutch Masters: 1550–1670
Patrick Hunt
Wednesdays, February 6, 13, and 20

The Art of Glass
Susan J. Longini (moderator), Marvin Lipofsky, Warren Poole, and Dorothy Saxe
Wednesday, February 27

California Beautiful: Architecture, Design, and Painting
Denise Erickson
Thursdays, March 7, 14, and 21

Art Loves Technology: When Hollywood Ran Off with Silicon Valley
Bobby Podesta
Thursday, March 28

All lectures take place from 4:15 to 6:15 pm in the Cantor auditorium. Art Focus Lectures are offered at member and non-member prices and require pre-registration. Please see the Art Focus Lectures brochure or the Cantor’s Web site for full descriptions, registration information, and fees. Seating is limited so please arrive early.

VISIT MUSEUM.STANFORD.EDU
Visit our Web site to get the latest information about programs and events, learn more about exhibitions, sign up for E-news to stay fully informed, and renew your membership.
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. For more information, call 650-723-4177 or visit museum.stanford.edu.

FREE DOCENT TOURS
Explore the museum’s collection through free guided tours. Discover sculpture on campus, including the Papua New Guinea Sculpture Garden. Tour and event information: 650-723-3469

SHARE PHOTOS OF YOUR VISIT
Join our Flickr Group at www.flickr.com/groups/CantorArtsCenter.