Center Acquires Alexander Calder’s Chariot

Alexander Calder (1898–1976) was one of the great American sculptors of the 20th century. Familiar with European modernism and its artists from his time in France, Calder had a profound knowledge of the history of traditional figurative sculpture. One of Calder’s mobiles, Chariot, hangs in the Freidenrich Family Gallery and is a gift to the museum from the Lipman family.

Jean Lipman, a scholar and mother of donor Peter Lipman, was an important figure in the New York art world from the 1950s until her death in 1998. She was an early biographer of Calder, and she and her husband Howard were significant collectors of modern and folk art. The fact that Chariot came from knowledgeable collectors who were personal friends of the artist makes this gift particularly significant.
As many of you know, I retire as director of the Cantor Arts Center at the end of this year. The museum has developed so well, with such loyal members and supporters, that I have great optimism for an extremely bright future as I pass the helm to new leadership.

Looking back over the past 20 years, I am struck by how much we have accomplished—together. When I was introduced to the Stanford community at the museum’s centennial celebration in 1991, I was inspired by the strength of its loyal donors and volunteers and their devotion to seeing the museum succeed. Their tenacity set the stage for an ambitiously expanded program.

Since the museum reopened in 1999, increasing numbers of members and volunteers have enabled us to build our collections and a first-rate artistic program. Among the many high points along this path, my most vivid memories are not of events or projects, but of people, who have had the creativity, energy, commitment, and wherewithal to make us what we are at this moment. However, more work lies ahead to strengthen the collections and further support the museum financially. We must continue to help bring to fruition the outstanding vision of the Stanford Arts Initiative, which seeks to make learning via the arts and creative expression central to the experience of our students, faculty, staff, and community. I know that with the support of a strong constituency of art lovers, the museum and all of the arts at Stanford will continue to thrive.

There are numerous people to thank and experiences to remember from the privileged position I have enjoyed as your director. I will remain a close friend of the Cantor Arts Center, and hope to support its future efforts in meaningful ways. I also look forward to returning as a visitor to continue my relationship with our members and friends.

Thank you so very much for all you have made possible over the last two decades of my work life, and, of course, for all you have done for your museum.

THOMAS K. SELIGMAN, John & Jill Freidenrich Director
book itself. From handcrafted paper to a hand painted cover, from the typographic interpretation of a poem to an illustration, each element of a book can be chosen to heighten understanding of its content.

While the Stanford libraries display artist’s books in their own spaces, and make such books available for study by appointment, showing them in the museum is both a tribute to the fine art of the books and a way to share them with a wide audience.

The Art of the Book in California: Five Contemporary Presses is supported by the Cluneck Fund, the Drs. Ben and A. Jess Shenson Fund, Stanford University Libraries, and Cantor Arts Center Members. Books featured in the exhibition were acquired in part by the Morgan A. and Aline D. Gunst Memorial Book Fund and the Robert L. Goldman Fund.

MEMBERS RECEPTION
The Art of the Book in California: Five Contemporary Presses
Wednesday, June 1, 5:30–7:30 pm

Ninja Press, El Sol y Los de Abajo, 1992. Stanford Library Special Collections

Please see the Programs & Events section for more programs related to The Art of the Book in California.
EXPANDING VIEWS OF AFRICA

Galleries for the Art of Africa
Opens August 3

The arts of Africa date from the beginning of humanity to the present and express universal and timeless ideas. The newly reinstalled African art galleries at the Cantor Arts Center feature more than 200 objects and are designed to expand conventional ways of considering African art and culture. The galleries offer historical depth, geographic and chronological representation ranging from the contemporary times to ancient Egypt, and a diverse range of media.

Three central themes, repeated throughout the galleries, correlate the arts across time and cultures. “Fashioning the Body/Defining the Self” demonstrates how personal presentation expresses individual and cultural identities, social and economic status, age, and gender, as in Seydou Keïta’s photograph of a modern Malian man. “Economies and Exchanges in Africa and Beyond” looks at how art relates to economic systems, trade, and global interactions, as exemplified by gold pendants from Ghana. Objects featured in “Moments of Transformation” demonstrate how art helps humans cope with cultural, economic, physical, and spiritual change. One such transformational item is an ancient Egyptian stela from the 8th century BCE.

Interactive touch screens encourage viewers to consider further relationships between objects, as well as contemporary issues in African art history, art criticism, and the display of cultural patrimony.
**True Colors**
Lynn Krywick Gibbons Gallery
On view through August 7

For this exhibition, a Cantor Arts Center team—led by Stanford chemical engineering student Ivy Nguyen (class of 2013)—went into the laboratory to uncover traces of the bright pigments that originally covered a white marble sculpture from ancient Samaria. Using x-ray fluorescence technology, the team found traces of pigment not visible to the naked eye, the “ghost images” of a remaining base layer of paint. As Nguyen puts it: “The ancient Greeks would have been mortified to see these sculptures bare as we do today.”

Once the trace pigments were identified (elements such as lead and gold, which are not native to marble), the exhibition team used 3D rapid prototyping technology to cast two replicas of the sculpture. These colorful replicas appear alongside the original Hellenistic figure. One replica displays colors from the source pigments found on the marble, while the other is painted with an educated guess as to the many vibrant layers of paint that once would have graced such a sculpture.

The exhibition is designed to walk viewers through the laboratory process, with cases displaying pigments used in ancient times and wall-mounted images of the analysis. True Colors is made possible by a grant from the Stanford Institute for Creativity and the Arts, the Lynn Krywick Gibbons Exhibitions Fund, and a gift from Andrea and Lubert Stryer.
NEW IN THE GALERIES

MEMORY THEME REFLECTS ON WWII

Two paintings by Roger Shimomura are on view in the Patricia S. Rebele Gallery from June 15 through October 9. To learn more about Shimomura’s work, see page 14.

PORTRAITURE, SOCIAL LIFE, AND ALLEGORIES: 17TH–CENTURY DUTCH AND FLEMISH PRINTS

The economic and cultural expansion of the Netherlands during the 17th century made for an extremely productive era of printmaking. Selected works by Dutch and Flemish artists explore social change through studies of people, scenes of everyday life, and symbolic images featuring human subjects, and are on view June 15 through December 4 in the gallery for early European art.

CONTINUING EXHIBITIONS

In a New York Minute: Photographs by Helen Levitt
and
Paths through the Global City: Photographs by Leo Rubinfien
Pigott Family Gallery
through May 1

A Rediscovered Masterpiece: 12 Drawings from Domenico Tiepolo’s New Testament
Gallery for the Art of Europe 1500–1800,
Ancient Greece and Rome
through May 29

Illustrated Title Pages: 1500–1900
Ruth Levison Halperin Gallery
through October 16

In a New York Minute: Photographs by Helen Levitt and Paths through the Global City: Photographs by Leo Rubinfien


Domenico Tiepolo (Italy, 1727–1804), The Presentation of Mary in the Temple, c. 1786–90. Pen and wash. Lent by Indiana University Art Museum
Lithography: Creative Printmaking in the 19th Century

From June 15 through December 4, the Robert Mondavi Family Gallery features lithographs from the 19th century. Created in 1796, lithography became a popular medium for commercial and fine art images in 19th-century Europe and America. Because printmakers of the era drew directly onto the limestone plate, the images could be spontaneous or precise. The introduction of color to lithography at mid-century further expanded its use.

Camera Work: From Landscape to Cityscape

This display in the Marie Stauffer Sigall Gallery showcases bound and unbound photogravures by Alfred Stieglitz and other photographers, such as Clarence White, Edward Steichen, Paul Strand, and Gertrude Käsebier, whose work helped establish photography as an art form in the early 20th century. These works, on view in the gallery from June 15 through November 20, show the artists’ exceptional creativity and technical mastery. The display’s title, Camera Work, refers to a quarterly photographic journal published by Stieglitz from 1903 to 1917.

Henri-Jacques-Edouard Evenepoel (Belgium, 1872–1899), At the Square, 1897. Lithograph. Cantor Arts Center, Museum Purchase Fund, 1984.240

Fusion of Art and Science

A Stanford interdisciplinary course taught in spring 2010 progressed to the Yellowstone hotspot in summer 2010, where students kept journals and created artworks about the geology, ecology, and evolution of the hotspot. Results of their documentation are on view in the Rowland K. Rebele Gallery through mid-February 2012.

Real and Unrealized Ideas for Sculpture II

Real and Unrealized Ideas for Sculpture II is the second installment in a two-part series of designs and documents for large-scale, outdoor artworks. This exhibition consists of ideas for sculpture that were constructed, never executed, or purely imaginary. The display includes prints by Claes Oldenburg and Dennis Oppenheim’s photographs of his land art project Annual Rings, on view in the Freidenrich Family Gallery from June 22 through November 6.

The Drawings of Auguste Rodin

The sculptor Auguste Rodin used drawing as a means for analyzing what he saw and for translating his thoughts into images. Six of his so-called black drawings, which fascinated his patrons and fellow artists, are on view in the Rodin gallery through November 20.
A selection of the Goldenberg gift and bequest, including works from Mexico, the Democratic Republic of Congo, and the Canadian Northwest Coast

NEW ACQUISITIONS

The Barbara and Joseph Goldenberg Collection

Since 1973, Barbara (Stanford class of 1950) and Joseph Goldenberg have shared their passion for collecting with the Cantor Arts Center through gifts of African, Oceanic, and Native American arts. Before passing away last summer, Barbara made a gift of 13 terracotta figures and vessels from ancient Mexico, which are on display in our galleries. A bequest of more than 100 artworks from the Goldenberg collection—including examples from ancient Mexico, the Canadian Northwest Coast, and the Democratic Republic of Congo—greatly enhances the diversity and importance of the Center’s holdings. In addition, this bequest provides a broader context for understanding both the continuity and change in cultural histories from the ancient past to the present.
PERUSING THE PRINTED PAGE
Saturday, July 30, 1–4 pm
Cantor Arts Center auditorium
Cosponsored by the Cantor Arts Center and Stanford Continuing Studies
This half-day program highlights the book exhibitions on view this summer at the Cantor Arts Center.
Betsy Fryberger, the Center’s curator emerita of prints, drawings, and photographs, discusses her exhibition Illustrated Title Pages: 1500–1900. In conjunction with the exhibition The Art of the Book in California, Carolee Campbell from the Ninja Press talks about small art book presses. Gail Wight, Stanford professor of Art and Art History, describes her classroom project turned gallery display, the Fusion of Art and Science.

SUMMER CLASSES AT THE CENTER
The Cantor Arts Center is pleased to announce a variety of summer art classes for children in grades 1–6 this July and August. Classes include painting, drawing, and sculpture and use the Center’s permanent collection for inspiration. For families, an exciting bookmaking class is offered, based on the exhibitions The Art of the Book in California: Five Contemporary Presses and Illustrated Title Pages: 1500–1900. For a complete schedule, visit the Center’s Web site at museum.stanford.edu or call 650-723-3469.

FAMILY FILMS ON THE LAWN
Enjoy films for the whole family outdoors at the Center. Come early to pick a spot on the Center’s south lawn and bring or buy a picnic. The exhibition The Art of the Book in California: Five Contemporary Presses will be open for viewing from 6 to 8 pm. The Cool Cafe will offer boxed dinners until 8 pm; movie snacks will be available for purchase starting at 7:30 pm. Cantor Arts Center Members receive a free bag of popcorn!

The Wizard of Oz
(1939; 102 minutes; Rated G)
Friday, July 15, 8:30 pm

Charlotte’s Web
(1972; 94 minutes; Rated G)
Friday, July 29, 8:30 pm

Cantor Arts Center south lawn
Picnics, blankets, and lawn chairs encouraged
ART FOCUS LECTURES

“With Liberty and Justice for All: 18th- and 19th-Century American Art”
Bryan J. Wolf
Thursdays, April 21, 28, and May 5
“California Contemporary: The Book as a Work of Art”
Peter Rutledge Koch
Thursday, May 12

Art Focus Lectures are held from 4:15 to 6:15 pm in the Cantor Arts Center auditorium. They are offered at member and non-member prices and require pre-registration. Please see the Art Focus Lectures brochure or the Center’s Web site for more information.

ART TRIPS

Glorious Glass
Wednesday, May 4
Sacramento: Old Favorites—New Surprises
May 14–15
Treasures of Portola Valley
Wednesday, June 1
Prolific Picasso-Plus
Tuesday, July 12

Excursions are offered as a benefit to members. See your Art Tours flyer for details. Fee, registration required; for availability, call 650-725-7939.

The stage is set for Rodin by Moonlight

RODIN BY MOONLIGHT:
SAVE THE DATE

Rodin by Moonlight, the Cantor Arts Center’s biennial dinner-dance gala, will take place Saturday, October 1. All proceeds benefit the Center’s exhibitions and educational outreach to the community. For more information or to sponsor tables for this event, please call 650-736-1667.

CHRISTENSEN DISTINGUISHED LECTURE

Thursday, May 19, 5:30 pm
Cantor Arts Center auditorium

“Some Pages from Michelangelo’s Life, with Reflections on Some Other Lives”
Leonard Barkan, Class of 1943 University Professor, Department of Comparative Literature, Princeton University

Made possible by a generous grant from Carmen M. Christensen
CONTEMPORARY COLLECTORS CIRCLE ACCEPTING NEW MEMBERS

The Contemporary Collectors Circle (CCC), a subgroup of the Cantor Arts Center Membership, is currently seeking new members.

The CCC was launched in the late 1980s through the collaborative efforts of Stanford Professors Albert Elsen and John Merryman and volunteers Ruth Halperin and Sandy Patterson. The group is now overseen by a steering committee, led by Deedee McMurtry, working with the Center’s director, the curator of modern and contemporary art, and the CCC administrator.

The committee plans stimulating learning experiences in contemporary art for CCC members, such as lectures; local, domestic, and international trips; and visits to artist studios and private collections. Upcoming programs include visits to Denver and Palm Springs, private collections, and tours of regional and Cantor Arts Center exhibitions.

The CCC maintains a roster of no more than 100 members, and currently has a few openings. CCC participants must be Cantor Arts Center members and pay additional dues. This income supports the Center’s contemporary program with a particular focus on exhibitions.

For further information, please contact Joan Hong, CCC administrator, by emailing jfhong@stanford.edu or phoning 650-388-2823.
In November, Elizabeth Kathleen Mitchell, Ph.D., joined the Cantor Arts Center as the new Burton and Deedee McMurtry Curator of Prints, Drawings, and Photographs. Mitchell oversees approximately 7,000 works of art dating from the 15th to the 20th centuries. Her goals for the Center include developing a schedule of innovative exhibitions, generating opportunities for collaboration with other academic departments at Stanford, and further developing the Center’s fine collection of works on paper.

Before coming to Stanford, Mitchell spent three years as the assistant curator of prints and drawings at the Museum of Fine Arts, Boston, where she curated exhibitions of Mexican prints, prints and drawings by Winslow Homer, and rotations of works on paper for the new Art of the Americas wing. From 1997 to 1999, Mitchell was a curatorial intern for the print department at the Fogg Art Museum at Harvard University. She received her Ph.D. from UC Santa Barbara in 2006.
Two paintings by Roger Shimomura—gifts to the Cantor Arts Center from Marilynn and Carl Thoma—relate to the quandary of Japanese-American citizens who were sent to isolated camps during the Second World War. (Born in Seattle, Shimomura entered Japanese-American internment with his family in 1941.) Shimomura draws on history while stylizing his subjects, resulting in images that are both attractive and sobering. The stylish trousers and tie of the Business Man, along with his crisp white shirt, make him an iconic figure of the booming 1940s–1950s. The fashionable female figure in Lush Life #2 is presumed to be inside a camp, as a shadow connects her to the prison-like buildings in the background. The Shimomura paintings are on view June 15 through October 9 in the Patricia S. Rebele Gallery, concluding this year’s focus on the theme of memory.

Marilynn Thoma is a member of the Cantor Arts Center Director’s Advisory Council. In 2006, the Thoma collection was the subject of a major Center-organized exhibition, The Virgin, Saints, and Angels: South American Paintings 1600–1825 from the Thoma Collection, which traveled to venues in the United States, Canada, and Puerto Rico.
Closing the Stanford Challenge

With the building of the Bing Concert Hall and plans for the new McMurtry Art Building adjacent to the Cantor Arts Center underway, Stanford’s Arts Initiative is taking major steps forward. These advances—made possible by gifts to The Stanford Challenge—bring extraordinary prospects and a rare opportunity for future leaders to continue to strengthen the arts well beyond the campaign.

While The Stanford Challenge has brought the museum great success, there is still time to participate in the campaign with a gift to the museum in 2011. Our gift objectives are broad, ranging from gifts of art to support for student internships, curatorships, and art conservation. Within the museum, some beautiful spaces for naming remain as well. Members can also choose to make an annual gift in addition to their membership, or to increase their level of membership.

Creating Your Gift

Endowed Funds An endowment gift establishes a permanent fund that recognizes the donor or someone the donor wishes to honor in perpetuity and provides the Center with a continuing source of support.

Term Endowment Term endowment funds are spent over a specific period of time during which they are invested with the university’s endowment to take advantage of potentially higher investment returns.

Expendable Funds Gifts to expendable funds are spent as they come in and may be made in support of specific objectives of the donor’s choosing, for example, the acquisition of a work of art or for a special exhibition.

Planned Giving Through careful planning, a donor may be able to make a sizable contribution to the Center through a bequest or living trust; by designating Stanford as the beneficiary of a life insurance policy, IRA, or other retirement plan; or by means of a “life income gift” that can provide a donor with considerable tax savings currently as well as an income for life.

Gifts of Art A gift of an important work of art enriches the Center’s collections, and is a resource for teaching and enjoyment.

Annual Gifts Gifts to the museum’s General Gifts Fund are an important way to support the Center’s work. This fund provides a flexible source of income to the director for many museum projects.

Membership Increasing the level of your membership is a way to show your enthusiasm for all that the museum offers to our community and the campus.

For information regarding gifts or estate plans, please contact Associate Director Mona Duggan by phone at 650-725-4240 or email mduggan@stanford.edu.
The Cantor Arts Center is located at Lomita Drive and Museum Way, off Palm Drive, on the Stanford University campus. Limited pay parking is available in front of the Center on Lomita Drive. Parking in most areas is free after 4 pm and on the weekends.

The Center's hours are Wednesday through Sunday, 11 am to 5 pm, Thursday until 8 pm. Closed Monday and Tuesday and major holidays. The Center is fully accessible to people with disabilities. For more information, call 650-723-4177 or visit museum.stanford.edu

The Cantor Arts Center News is underwritten by the Cantor Arts Center Membership and produced by the External Relations Department. Front cover: Alexander Calder (U.S.A., 1898–1976), Chariot (Sixteen Black Leaves). Painted sheet metal, rod, and wire painted black. Cantor Arts Center, Given in honor of Bev Lipman and in celebration of the 50th reunion of the class of 1960 by the Lipman Family Foundation, 2010.72


Visit the Cantor Arts Center Website
Visit museum.stanford.edu to get the latest information about programs and events, learn more about exhibitions, sign up for E-news, and renew your membership.

Design: Madeleine Corson
Design, San Francisco