MAJOR EXHIBITIONS

- Inside Rodin’s Hands: Art, Technology, and Surgery
  On view through August 3, 2014

- Carleton Watkins: The Stanford Albums
  April 23 – August 17, 2014

- Pop Art from the Anderson Collection
  August 13, 2014–October 26, 2015

- Sympathy for the Devil: Satan, Sin, and the Underworld
  August 20 – December 1, 2014

- Robert Frank in America
  September 10, 2014 – January 5, 2015

FOCUSED EXHIBITIONS
Drawn mostly from the Cantor’s permanent collection

- Jim Dine and Claes Oldenburg: Transformations of the Ordinary
  On view through April 27, 2014

- The Royal Image: Portraits, Satires, and Life at Court
  On view through May 4, 2014

- The Honest Landscape: Photographs by Peter Henry Emerson
  On view through May 4, 2014

- Conversation Pieces
  On view through May 11, 2014

- American Photographs: A Cultural History
  On view through July 6, 2014

Media Contact: Anna Koster, Head of Communications, Cantor Arts Center
650-725-4657, akoster@stanford.edu
• **Mapping Edo: The Social and Political Geography of Early Modern Japan**  
  On view through September 7, 2014

• **Within and Without: Transformations in Chinese Landscapes**  
  On view through January 12, 2015

• **Night, Smoke, and Shadows: The Presence of Atmosphere in the 19th Century**  
  May 14 – October 6, 2014

• **Artists Observe Nature: 1600–1800**  
  May 14 – October 6, 2014

• **Miniature Worlds: Indian Court Paintings from the Collection**  
  May 21 – October 20, 2014

• **The New Landscape: Experiments in Light by Gyorgy Kepes**  
  July 23 – November 17, 2014

• **Daumier on Art and the Theatre**  
  October 2014 – March 2015

• **Shop, Gallery, Studio: The Art World in the 17th and 18th Centuries**  
  October 2014 – March 2015

**MAJOR EXHIBITIONS**

**Inside Rodin’s Hands: Art, Technology, and Surgery**  
On view through August 3, 2014  
Dr. James Chang, Chief of the Division of Plastic and Reconstructive Surgery in Stanford’s School of Medicine, has long been fascinated by Rodin’s sculptures. When he was an undergraduate student at Stanford, he frequently visited the Rodin Sculpture Garden. Now internationally renowned as a hand reconstruction surgeon, Chang has returned to Rodin for inspiration as he focuses on Rodin’s depiction of hands, some of which evince such specific medical conditions as Dupuytrens syndrome and Apert syndrome. This groundbreaking, multi-disciplinary exhibition is the result of Chang’s efforts to incorporate these sculptures into his hand surgery educational program. He has used new technologies that enable students to hone their skills by employing augmented reality technology to plan surgery for these conditions.  
*Inside Rodin’s Hands* features cutting-edge technologies for studying the hand’s internal structures, and in an important glance backward, a brief survey of depictions of the hand in anatomical texts dating from the 16th to the 19th centuries.  
On view in the Cantor Arts Center’s Ruth Levison Halperin Gallery  
Coordinating Curators: Bernard Barryte and Susan Roberts-Manganelli, with Dr. James Chang

**Carleton Watkins: The Stanford Albums**

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April 23 – August 17, 2014
Carleton Watkins (U.S.A., 1829–1916), revered as one of the greatest landscape photographers of the 19th century, is perhaps best known for his mammoth prints from glass plate negatives of California’s legendary Yosemite Valley. Unprecedented in their size and detail, these photographs were instrumental in convincing the 38th U.S. Congress and President Abraham Lincoln to pass the Yosemite Act of 1864, the first official step toward preserving the Sierra Nevada valley for public use and a blueprint for America’s National Park System.

To commemorate the 150th Anniversary of the Yosemite Act, the Cantor is mounting a major exhibition of Watkins’s photographic album of Yosemite Valley and two other large albums: photographs of the Pacific Coast and of the Columbia River and Oregon. The 83 mammoth-plate photographs, preserved in pristine condition in Stanford Library’s Special Collections and Archives, represent one of the most definitive collections anywhere of Watkins’s highest achievements between 1861 and 1872, the complete range of his first and most astonishing creative streak. This exhibition presents a remarkable vision of America’s Pacific Coast in the era of its great expansion, captured with calm even during the menace of the nation’s Civil War.

A printed catalogue accompanying the exhibition features for the first time all of the images from the three complete albums and will present essays by scholars in diverse fields affiliated with Stanford.
On view in the Cantor Arts Center’s Pigott Family Gallery
Curators: Elizabeth Kathleen Mitchell with George Philip LeBourdais as Co-Curator

**Pop Art from the Anderson Collection**
August 13, 2014 – October 26, 2015
This exhibition of 10 sensational works, including Robert Indiana’s iconic 1973 painting *Love* and Andy Warhol’s 1967 self-portrait, celebrates the opening of the Anderson Collection at Stanford and underscores the family’s generosity and aesthetic vision. In addition to Warhol’s and Indiana’s works, the exhibition presents important paintings and sculptures by Jim Dine, Jasper Johns, Roy Lichtenstein, Claes Oldenburg, Robert Rauschenberg, and James Rosenquist. The works are on loan from the San Francisco Museum of Modern Art, which received them as a gift from Harry W. and Mary Margaret Anderson.
On view in the Cantor Arts Center’s Freidenrich Family Gallery
Curator: Hilarie Faberman

**Sympathy for the Devil: Satan, Sin, and the Underworld**
August 20 – December 1, 2014
The Cantor has Rodin’s famous masterwork the Gates of Hell. As Jackson Pollock’s important painting *Lucifer* comes to Stanford as part of the Anderson Collection, it is interesting to explore the visual history of the Devil and his realm. Also known as Satan, Lucifer, Mephistopheles, etc., the Devil and Hell itself are only briefly mentioned in the Bible; yet this source inspired artists. During the period from about 1500 to 1900, the Devil evolved from the bestial adversary of Christ to a rebellious, romantic hero or shrewd villain. In the 20th century this long tradition of graphic representation largely disappeared, as Hell came to be seen as an aspect of this world and its denizens as “other people.” Based on the collections at Stanford and augmented by several loans, this exhibition traces the dominant Western tradition over approximately four centuries. More than 40 prints, drawings, sculptures, and paintings—

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including works by Albrecht Dürer, Hendrick Goltzius, Jacques Callot, Gustav Doré, and Max Beckmann—reveal how artists visualized Satan and his infernal realm and draw inspiration from religious sources and accounts by Homer, Dante, Virgil, and Milton.

On view in the Cantor Arts Center’s Ruth Levison Halperin Gallery
Curator: Bernard Baryte

**Robert Frank in America**

September 10, 2014 – January 5, 2015

This major exhibition of 131 photographs will illuminate and present—for the very first time—Frank’s extensive work from the 1950s that surrounded his legendary work, *The Americans*. Drawn from the Cantor’s substantial collection and complemented by other key loans, the exhibition sheds new light on the making of *The Americans* and on this influential artist. *Robert Frank in America* opens a door to a rich body of work largely unknown more than half a century after it was made.

In 1955 and 1956 Swiss-born photographer Robert Frank traveled through the nation documenting everyday Americans. He shot 750 rolls of film, and chose 83 of the photographs for a book, *The Americans*, published in Paris in 1958 and in New York the following year. The photographic techniques Frank used—unusual focus, low lighting, and heavy cropping—sharply diverged from those accepted at the time, and the images revealed social issues disturbing to Frank, such as racial inequality and heavy consumerism. Frank’s fame rose, and his work was exhibited at the Art Institute of Chicago and the Museum of Modern Art in New York. But wanting to shed the burden of his early achievement, he never presented as a body of work the hundreds of photographs from which the book was crafted.

The exhibition will include a selection of photographs from *The Americans* together with many unknown and unfamiliar pictures. It will be organized both to highlight major themes—politics, race, religion, consumer culture, cars and the road—and to elucidate the photographer’s formal strategies. The wider range of images will show the artist at work as he probed major subjects such as Hollywood (seen both from within the studio and from the fans’ perspective) and the Ford Motor Company plant in Detroit. And it will follow Frank as he returned repeatedly not only to certain subjects but to particular motifs, such as individual men, often mildly eccentric, forthrightly presented at full length in vertical frames; people whose eye contact with the photographer is the main event of the photograph; and individuals trapped, even overwhelmed, by their personal surroundings.

This exhibition is organized with the encouragement of Robert Frank by Peter Galassi, former chief curator of photography at the Museum of Modern Art. In association with the Cantor, Steidl is publishing a fully illustrated exhibition catalogue with an essay by Galassi.

On view in the Cantor Arts Center’s Pigott Family Gallery
Guest Curator: Peter Galassi

**EXHIBITIONS FROM THE COLLECTION**

**Jim Dine and Claes Oldenburg: Transformations of the Ordinary**

On view through April 27, 2014

Jim Dine and Claes Oldenburg have been linked since the early 1960s when they both participated in “Happenings” on New York’s Lower East Side. Because their mutual inspiration

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was ordinary objects from the street, both were included in several early exhibitions of Pop Art. Dine and Oldenburg (now 78 and 85, respectively) are known internationally for their transformations of household items into lifelike objects with monumental qualities. This selection features 18 prints in which the artists, with characteristic wit and introspection, give life to the inanimate.
On view in the Cantor Arts Center’s Freidenrich Family Gallery
Curator: Hilarie Faberman

**The Royal Image: Portraits, Satires, and Life at Court**
On view through May 4, 2014
The 16 prints and drawings featured in this installation investigate how artists depicted European royalty and courtly culture between the 15th and 18th centuries. These works on paper served many social and political purposes, and more broadly, disseminated the iconography that fed a long-standing fascination with royal life. Such images crafted prestigious identities for nations or specific monarchs and functioned as propaganda reinforcing belief in the divine right of true kings. The prints on view include etchings by Romeyn de Hooghe (Netherlands, 1645–1708), who created pointed political satires as well as celebratory allegorical pictures that brimmed with aristocratic pomp and historic references. Also highlighted are diverse royal portraits by influential artists such as Jonas Suynderhoef (Netherlands, c. 1613–1686), Stefano dellà Bella (Italy, 1610–1664), and Jacques Callot (France, 1592–1635). Additionally, there are views of prominent estates and castles depicted during times of war and peace. All of these images highlight the relationship between political power and visual culture, while also demonstrating the art market’s enduring demand for diverse images that illuminate all aspects of royal life.
On view in the Cantor Arts Center’s Early European Gallery
Curator: Elizabeth Kathleen Mitchell

**The Honest Landscape: Photographs by Peter Henry Emerson**
On view through May 4, 2014
Peter Henry Emerson (England, 1856–1936) first began taking photographs in 1882, and he soon became an outspoken and highly influential advocate for fine art photography. Emerson promoted photographs made without darkroom manipulation, and he wanted the medium to be recognized on its own terms—not as a mechanical imitation of painting. This installation presents 18 of Emerson’s lushly beautiful platinum prints and photogravures that captured nature spontaneously and directly.
On view in the Cantor Arts Center’s Robert Mondavi Family Gallery
Curator: Josie Johnson

**Conversation Pieces**
On view through May 11, 2014
Through four pairings of works on paper—human figures, botanical still lifes, nature studies, and artists’ portraits—the exhibition generates pictorial dialogues revealing formal and conceptual similarities, as well as differences in technique, mood, and context.
On view in the Cantor Arts Center’s Patricia S. Rebele Gallery
Curators: Issa Lampe and Colleen Stockmann

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Mapping Edo: The Social and Political Geography of Early Modern Japan
On view through September 7, 2014
Experience Edo-period Japan (1615–1868) through archival maps, prints, and paintings of the capital and surrounding provinces. This exhibition explores the shift that came with Japan’s unification at the start of the period in how the ruling shogunate and commercial enterprises visualized and presented early modern Japan. Included on view are selections from Utagawa Hiroshige’s One Hundred Famous Views of Edo series, maps of provincial castles, and images of famously beautiful places and venerable historical sites. Fifteen works on display.
On view in the Cantor Arts Center’s Madeleine H. Russell Gallery
Curator: Xiaoneng Yang

Within and Without: Transformations in Chinese Landscapes
On view through January 12, 2015
The most prominent painting tradition in China, the landscape, brings with it more than one thousand years’ worth of precedent and often has evolved in tandem with the social changes facing practicing Chinese artists. The genre continues to be mined by contemporary artists as a means to explore cultural heritage and to represent current transformations—to China’s landscapes, cityscapes, society, and culture. Within and Without showcases Chinese artists who look both to their immediate environment and to the landscapes of China’s past in their interpretations and provocations. Fifteen works in a variety of media—ink on paper, oil painting, and photography—are on display.
On view in the Cantor Arts Center’s Madeleine H. Russell Gallery
Curator: Xiaoneng Yang

American Photographs: A Cultural History
March 12 – July 6, 2014
The Cantor Arts Center’s collection offers excellent opportunities for academic connections, research, and direct learning about the making of art. Alexander Nemerov, the Carl and Marilynn Thoma Provostial Professor of Arts and Humanities, organized this exhibition in conjunction with his course on American photographs using 14 works drawn from the Cantor’s collection.
On view in the Cantor Arts Center’s Lynn Krywick Gibbons Gallery
Coordinating Curator: Elizabeth Kathleen Mitchell; Guest Curator: Alexander Nemerov

Night, Smoke, and Shadows: The Presence of Atmosphere in the 19th Century
May 14 – October 6, 2014
Many artists active in the 19th century manipulated the appearance of atmosphere in order to create the illusion of space and texture, imply a mood, and even shape the narrative content of an image. They were inspired by industrialization and new ideas about optics and abstraction, and they exploited unprecedented opportunities to experiment with processes and materials. This exhibition includes 18 prints, drawings, and photographs by artists such as James McNeill Whistler (U.S.A., 1834–1903), Max Klinger (Germany, 1857–1920), Félicien Rops (Belgium, 1833–1898), and Alvin Langdon Coburn (U.S.A., 1882–1966).
On view in the Cantor Arts Center’s Robert Mondavi Family Gallery
Curator: Elizabeth Kathleen Mitchell

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Artists Observe Nature, 1600–1800
May 14 – October 6, 2014
After 1600, it became increasingly common for draftsmen and printmakers to study nature closely and directly, rather than copy natural motifs from books and other artworks. This exhibition features approximately 16 prints and drawings that reveal the empiricist’s impulse to capture nature, with its fine detail and fleeting light effects, and record it on paper.
On view in the Cantor Arts Center’s Early European Gallery
Curator: Elizabeth Kathleen Mitchell

Miniature Worlds: Indian Court Paintings from the Collection
May 21 – October 20, 2014
This exhibition predominately features paintings from 18th-century Rajasthan in Northern India that were originally produced for the enjoyment of the nobility. Nine miniatures depict both sacred and secular subjects and exhibit a wide range of styles and pictorial modes that reflect the discrete tastes of monarchs and their courts.
On view in the Roland K. Rebele Gallery
Curator: Xiaoneng Yang

The New Landscape: Experiments in Light by Gyorgy Kepes
July 23 – November 17, 2014
This exhibition explores the question of art’s relevance in a scientific age through the work of Hungarian-born American artist, designer, and visual theorist Gyorgy Kepes (1906–2001). Forty-five panels depict what Kepes, associated with Germany’s Bauhaus and Chicago’s New Bauhaus, called the “new landscape” of scientific imagery—microscopic minerals, cellular patterns, and tissue fibers—as well as Kepes’s own experiments with camera-less photographic techniques. The exhibition is one of the first projects resulting from a $500,000 grant awarded to the Cantor and the Department of Art & Art History from the Andrew W. Mellon Foundation to facilitate research on the Cantor’s collection conducted by Stanford Ph.D. candidates.
On view in the Cantor Arts Center’s Lynn Krywick Gibbons Gallery
Coordinating Curator: Issa Lampe; Guest Curator: John R. Blakinger

Daumier on Art and the Theatre
October 2014 – March 2015
After 1840, Honoré Daumier (France, 1808–1879) made numerous prints for the popular press that deal with art theory, the public reception of painting, and the performing arts. With sharp wit and a keen understanding of the complexities of modern life, Daumier turned his critical eye on the artists, musicians, dancers, and singers in the spotlight as well as their audience in these insightful and charming images. This installation contains roughly 16 prints and one drawing, all by Daumier.
On view in the Cantor Arts Center’s Robert Mondavi Family Gallery
Curator: Elizabeth Kathleen Mitchell

Shop, Gallery, Studio: The Art World in the 17th and 18th Centuries
October 2014 – March 2015

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During the 17th and 18th centuries, European artists increasingly rendered in prints and drawings the new and traditional spaces in which people could view, buy, and converse about art. The images in this installation depict different sites in the rapidly evolving art world—some real and some more imaginary—where art was created, displayed for the public, sold, or discussed. This installation also examines the ways in which the social identities of the professional artist and the serious connoisseur manifest within these images.

On view in the Cantor Arts Center’s Early European Gallery
Curator: Elizabeth Kathleen Mitchell

ABOUT THE CANTOR ARTS CENTER
The Cantor Arts Center is a vital and dynamic institution with a venerable history. Founded in 1891 with the university, the historic museum was expanded and renamed in 1999 for lead donors Iris and B. Gerald Cantor. The museum’s encyclopedic collection spans 5,000 years, includes 32,000 artworks, and beckons visitors to travel around the world and through time: from Africa to the Americas to Asia, from classical to contemporary. With 24 galleries presenting selections from the collection and more than 20 special exhibitions each year, the Cantor serves Stanford’s academic community, draws art lovers from the San Francisco Bay Area and beyond, and attracts campus visitors from around the world. Free admission, free tours, lectures, family activities, plus changing exhibitions make the Cantor one of the most well-attended university art museums in the country and a great resource for teaching and research on campus.

The Cantor Arts Center is open free to the public Wednesday through Sunday, 11 am to 5 pm, with extended hours on Thursdays until 8 pm. For more information about the Cantor Arts Center, visit the museum’s Web site at museum.stanford.edu.

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