2013 Exhibition Schedule

*Major Exhibitions*

- **Christian Marclay’s Video Quartet**  
  November 14, 2012–February 10, 2013

- **The Jameel Prize: Art Inspired by Islamic Tradition**  
  December 12, 2012–March 10, 2013

- **Revisiting the South: Richard Misrach’s Cancer Alley**  
  March 27–June 16, 2013

- **Lee Friedlander: The Cray Photographs**  
  March 27–June 16, 2013

- **Inspired by Temptation: Odilon Redon and Saint Anthony**  
  July 3–October 20, 2013

- **Storied Past: Four Centuries of French Drawings from the Blanton Museum of Art, 1500–1900**  
  July 3–September 22, 2013

- **Carrie Mae Weems: Three Decades of Photography and Video**  

- **Flesh and Metal: Body and Machine in Early 20th-Century Art**  
  November 13, 2013–March 16, 2014

*Focused Exhibitions*

- **Dotty Attie: Sometimes a Traveler/There Lived in Egypt**  
  January 23–June 16, 2013

- **North Africa and the Middle East in 19th-Century Photographs**  
  January 23–June 2, 2013

- **Buying and Selling: Early Modern Economies of Labor, Merchandise, Services, and Shopping**  
  January 23–June 2, 2013

- **Faculty Focus: Where Is Chopin? By Jaroslaw Kapuscinski**  
  February 20–March 3, 2013

- **More than Fifteen Minutes: Andy Warhol and Celebrity**  
  February 20–June 30, 2013
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- **Hauntings: American Photographs, 1845–1970**
  March 6–July 7, 2013

- **A Royal Renaissance: School of Fontainebleau Prints from the Kirk Edward Long Collection**
  March 27–July 14, 2013

- **Faith Embodied: Saints from the Renaissance to the Enlightenment**
  June 12–November 17, 2013

- **Manet and the Graphic Arts in France, 1860–1880**
  June 12–November 17, 2013

- **Shifting Sands: The Beach and the Desert in 20th-Century Photographs**
  July 17, 2013–ending date TBD

- **Ad Men: Advertising and Popular Culture in Contemporary Prints**
  July 17–December 1, 2013

**Continuing Exhibitions**

- **A War on Modern Art: The 75th Anniversary of the Degenerate Art Exhibition**
  October 3, 2012–February 24, 2013

- **Drawings from Los Angeles in the 1960s and 1970s: The Marmor Collection**
  August 29, 2012–February 3, 2013

- **Divided Visions: Reportage from the Sino-Japanese Wars**
  Through January 13, 2013

- **Ink Performances**
  Through January 13, 2013

- **Adventures in the Human Virosphere: The Use of Three-Dimensional Models to Understand Human Viral Infections**
  Through January 6, 2013

- **Guardians: Photographs by Andy Freeberg, an Exhibition in Three Parts**
  Through January 6, 2013

- **Wood, Metal, Paint: Sculpture from the Fisher Collection**
  Through Summer 2013

- **Richard Serra: Sequence**
  Ongoing to 2016
**Christian Marclay’s Video Quartet**  
November 14, 2012–February 10, 2013

Across a bank of four screens, Maria Callas, Jimi Hendrix, Marilyn Monroe, and scores of other musicians and actors make some kind of sound, seemingly in response to each other—much like players in a musical ensemble. This is Christian Marclay’s “Video Quartet,” a publically and critically acclaimed 14-minute DVD projection, on view November 14 through February 10 at the Cantor Arts Center at Stanford University.

Christian Marclay, born in San Rafael, California, is a 57-year-old Swiss-American who has enthralled the art community for years with his musical, sculptural and video collage work. He has performed or recorded with Sonic Youth, Kronos Quartet, and Merce Cunningham; his pieces are in the permanent collections of SFMOMA, MOMA, the Whitney, and the Centre Pompidou; and in 2011, he was recognized as the best artist in the Venice Biennale, winning the Golden Lion for his 24-hour, real-time synchronized video collage, “The Clock.”

Marclay created “Video Quartet” on a home computer, using an off-the-shelf editing/composing program. He sampled more than 700 Hollywood, animated or other films—first scrolling through thousands—to collect footage of people singing, playing instruments, tap dancing, knocking on doors, or somehow making noise. He then choreographed the snippets into an entirely new, flowing narrative. The screens respond to each other, too, much like players in a musical quartet. Twin Arthur Rubinsteins dual with twin Oscar Levants in the pounding of grand piano keys. Actresses build on each other’s horror-movie screams, culminating in Maria Callas’s high C. His governing impulse as an artist, he has said, is to take what people find familiar and create a new experience.

In showing Video Quartet, an installation that so imaginatively combines music and visual arts, the Cantor Arts Center celebrates the January 2013 opening of the Bing Concert Hall at Stanford.
The Jameel Prize: Art Inspired by Islamic Tradition
December 12, 2012–March 10, 2013

On view for the first time in the United States, “The Jameel Prize: Art Inspired by Islamic Tradition” presents the work of 10 artists selected as finalists for the prestigious Jameel Prize, an international award bestowed by the Victoria and Albert Museum in London. Awarded for contemporary art and design inspired by Islamic tradition, the Prize encourages the exploration of long-established practices of Islamic art, craft, and design within a contemporary framework. The prize fosters a wider debate about Islamic culture and its role today. The resulting exhibition demonstrates that artists can and do use these traditions in ways that are vividly relevant to the contemporary world. The Jameel Prize is truly international. Awarded every two years, it is open to all entrants and not restricted to Muslims or those from the Islamic world. For the 2011 Jameel Prize, the names of almost 200 artists and designers were nominated, and from that list, 10 finalists were selected, with one chosen as a winner for a prize of 25,000 British pounds.

This exhibition features art by all 10 finalists, more than 20 works that draw on the artists’ and designers’ own local and regional traditions, celebrating particular materials and iconography with strong references to traditional Islamic art. The artworks on view range from felt costumes to sculptural installations made from handmade terracotta bricks, from mirror mosaic to digital collages inspired by classical Persian miniature paintings. In many of the pieces, there is an underlying reference to the artists’ own “hybrid” cultural identity, in addition to the contrast between old and new, minimalism and ornament, and home and exile.

The finalists are culturally diverse, representing many countries. The youngest artist, Noor Ali Chagani, was born in Pakistan, and he lives in Lahore. Monir Shahroudy Farmanfarmaian, who has works in the collection of the Metropolitan Museum of Art, New York, was born in Iran but spent many years in the United States; she currently lives in Tehran. Bita Ghezelayagh, born in Italy, now lives in London and Tehran. Babak Golkar, born in the United States, now lives in Canada. Hayv Kahraman, born in Iraq, now lives in the San Francisco Bay Area. Rachid Koraïchi, born in Algeria, now lives in Tunisia and France. Hazem El Mestikawy, born in Egypt, lives in Egypt and Austria. Both Hadieh Shafie and Soody Sharifi were born in Iran and now live in the United States.

Rachid Koraïchi won the Jameel Prize 2011 for his series of embroidered cloth banners entitled “Les Maitres Invisibles” (“The Invisible Masters”), made in 2008. Koraïchi uses Arabic calligraphy and symbols and ciphers from a range of other languages and cultures to explore the lives and legacies of the 14 great mystics of Islam. These “masters” include great Muslim thinkers and poets such as Rumi and El Arabi, whose teachings have spread even to the West.

The exhibition is organized by the Victoria and Albert Museum London (V&A) in partnership with the Abdul Latif Jameel Community Initiatives. The presentation at the Cantor Arts Center is made possible by the generous support of the Cantor Arts Center Members and the Sohaib and Sara Abbasi Program in Islamic Studies at Stanford.

Media Contact: Anna Koster, Head of Communications, Cantor Arts Center, 650-725-4657, akoster@stanford.edu
Revisiting the South: Richard Misrach’s Cancer Alley
March 27–June 16, 2013

Internationally acclaimed photographer Richard Misrach presents a body of work that highlights the environmental and ecological degradation of a passage of the Mississippi River, between Baton Rouge and New Orleans, known as Cancer Alley. In this West Coast premiere, there will be 21 large-scale color photographs on view.

Misrach studied the ecological degradation in this area where a number of petro-chemical industries are based and which is sometimes referred to as Cancer Alley. Like the Western landscapes for which Misrach is best known, these photographs challenge viewers with environmental and political concerns while seducing them with evocative and lyrically beautiful large-scale prints. In focusing on the delicate state of the Mississippi River, Misrach’s work signals not just the environmental challenges facing the South but also the larger costs of our modern world at the dawn of the 21st century.

“Throughout Cancer Alley homes, schools, and playgrounds are situated yards from behemoth industrial complexes. Residents within a one-mile radius of factories are subjected to significant air and water pollution as well as noxious odors and industrial noise. Many communities along the River Road live in abject poverty. The quality of life in Louisiana has been rated one of the lowest in the nation. In contrast, extremely favorable taxation policies have helped draw industry to the region. One-quarter of the nation’s petrochemicals are manufactured here. The oil industry alone generates over $65 billion annually.”—Richard Misrach

The exhibition is accompanied by a new publication from Aperture Foundation entitled Petrochemical America, which features Richard Misrach’s haunting photographic record of Louisiana’s Cancer Alley, accompanied by landscape architect Kate Orff’s “Ecological Atlas”—a series of “throughlines,” speculative drawings developed through research and mapping of data from the region. Their joint effort depicts and unpacks the complex cultural, physical, and economic ecologies along 150 miles of the Mississippi River from Baton Rouge to New Orleans, an area of intense chemical production that first garnered public attention as “Cancer Alley” when unusual occurrences of cancer were discovered in the region.

This series of photographs was originally commissioned in 1998 by the High Museum of Art in Atlanta as part of the Museum’s Picturing the South series. This exhibition marks the culmination and publication of this body of work in 2012, more than a decade after the project was initiated. This is the first time that many of these important photographs have been shown to a broad public.

Media Contact: Anna Koster, Head of Communications, Cantor Arts Center, 650-725-4657, akoster@stanford.edu
Lee Friedlander: The Cray Photographs  
March 27–June 16, 2013

In 1986 the Cray Company invited American master photographer Lee Friedlander (b. 1934) to create a photo-illustrated book commemorating the company’s 15th anniversary. Friedlander took these photographs at Cray Research, Inc., Chippewa Falls, Wisconsin, birthplace of the Cray-1 supercomputer—then the fastest computer in the world. This extraordinary set of 79 vintage photographs is one of the most recent partial and promised gifts to the Cantor Arts Center, made by Michael J. Levinthal, BS ’76, MS ’77, MBA ’81.

This commission built on past projects in which Friedlander photographed people working on factory assembly lines and in data-entry centers. Each of our newly acquired photographs of a Cray technician is both intimate and detached, taken at close proximity while the worker labored at a complex manual task. The series also features images of the town of Chippewa Falls, Wisconsin, where the company was located, and its surrounding landscape.

Many of the workers who built these machines were women whom Seymour Cray, Cray Research’s founder, selected for their talents as crafters. The result was a landmark visual record documenting the assembly of this awe-inspiring supercomputer and the people who made it. These photos formed part of a commemorative book given to all Cray employees.

This exhibition involves collaboration with various members of the Stanford community. A video made by recent Stanford alumni about the legacy of Cray will be on view in the gallery.

Media Contact: Anna Koster, Head of Communications, Cantor Arts Center, 650-725-4657, akoster@stanford.edu
Inspired by Temptation: Odilon Redon and Saint Anthony
July 3–October 20, 2013

The great French symbolist artist Odilon Redon (1840–1916) often paired his art with literature to create an art of the imagination. Three of Redon’s most famous lithographic albums were inspired by Gustave Flaubert’s novel *The Temptation of Saint Anthony* (1874). Based on the legend of a third century monk who retreated to the desert to contemplate God, Flaubert’s story describes the fantastical events that transpire over the course of one night in which Anthony is assaulted by erotic visions and demonic apparitions. This exhibition presents all three of Redon’s albums, two from the Cantor’s collection and the third on loan—a total of 41 individual lithographs.

![Odilon Redon (France, 1840–1916), I am still the great Isis! Nobody has ever yet lifted my veil! My offspring is the sun!, 1896. Lithograph. The Kirk Edward Long Collection, 2010.60.16](image)

Storied Past: Four Centuries of French Drawings from the Blanton Museum of Art, 1500–1900
July 3–September 22, 2013

This exhibition features 60 French drawings created over a span of four centuries, all drawn from the Suida-Manning collection at the Blanton Museum of Art at the University of Texas at Austin. The show demonstrates the range of subject matter characteristic of old master French drawings and emphasizes the narrative character of the French tradition. Additionally, the installation informs viewers about drawing materials and techniques as well as some of the issues pertinent to the connoisseurship of drawings. Included are French artists from diverse schools and styles, such as Jacques Callot, François Boucher, Jean-Baptiste Greuze, Jean-Honoré Fragonard, Théodore Rousseau, and Théophile Alexandre Steinlen. *Storied Past* is accompanied by a fully illustrated catalogue.

![Alexandre-Louis Leloir (France, 1843-1884), Harem Girl Playing a Stringed Instrument, 1875, watercolor, gouache, and graphite on ivory wove paper. The Blanton Museum of Art, Gift of the Wunsch Foundation, Inc., 1983.133](image)

Media Contact: Anna Koster, Head of Communications, Cantor Arts Center, 650-725-4657, akoster@stanford.edu
**Carrie Mae Weems: Three Decades of Photography and Video**  

This is the first major retrospective exhibition of work by the critically acclaimed American artist Carrie Mae Weems (b. 1953). It features over 100 photographs, videos, and printed fabric banners to represent more than 25 of Weems’s most significant installations and series. The exhibition is organized around concepts that are central to Weems’s work: “Community” (photographs with a “first-person” voice from the late 1970s through the early 90s); “History” (examinations of race identity and racism); “Place” (explorations of historical situations that shaped the African-American experience and that of other disempowered peoples); and “The Global Experience” (photographs about the importance of place to cultural identity and political resistance). This show was originated by The Frist Center for the Visual Arts in Nashville, Tennessee, and will be shown at only five venues in the United States.

**Flesh and Metal: Body and Machine in Early 20th-Century Art**  
November 23, 2013–March 16, 2014

Art created in the first half of the 20th century is often said to exhibit a tension between the utopian, impersonal world of the machine and the potentially troubling, even uncontrollable realm of the human psyche. A closer look at work by some of the era’s European and American artists, including Berenice Abott, Constantin Brancusi, Giorgio di Chirico, Marcel Duchamp, Max Ernst, Fernand Léger, Man Ray, and Sophie Taeuber-Arp, suggests instead the interpenetration of these two seeming polarities—flesh and metal, body and machine. This show of more than sixty paintings, sculptures, photographs, and illustrated books considers how artists explored and often reconciled these apparent opposites, producing a wide range of imagery that responded to the complexity of modern experience. The exhibition is co-curated by Hilarie Faberman, Robert M. and Ruth L. Halperin Curator of Modern and Contemporary Art at the Cantor, and Nancy J. Troy, Victoria and Roger Sant Professor in Art at Stanford. Throughout 2013, Troy and Faberman will be leading courses with Stanford students, who will assist with curating, designing, and presenting the exhibition. The exhibition is one of a series of shows based on the holdings of SFMOMA that will be on view in selected Bay Area institutions when that museum is closed for construction of its new facility.
**Focused Exhibitions**

**Drawings from Los Angeles in the 1960s and 1970s: The Marmor Collection**
August 29, 2012–February 3, 2013
This installation of 10 works includes a delightful variety of approaches, from the illusionistic drawings of Ed Ruscha and Vija Celmins to the musing of John Altoon.

![Vija Celmin](image1.jpg)

*Vija Celmin (U.S.A., b. 1938), Zeppelin, 1968. Graphic on acrylic ground on paper. Private collection*

**A War on Modern Art: The 75th Anniversary of the Degenerate Art Exhibition**
October 3, 2012–February 24, 2013
Works by German artists Max Beckmann (1884–1950) and Max Pechstein (1881–1955) hang in the collections of world-class museums. But in 1937, Adolf Hitler and his Nazi regime viewed such modernist artists as insane and threatening to Third Reich ideals and presented the Entartete Kunst (*Degenerate Art*) exhibition in Munich, hoping to turn public opinion against all modern art. To commemorate the 75th anniversary of the exhibition, we present a selection of 18 works by several of the artists deemed “degenerate.”

![Lovis Corinth](image2.jpg)

*Lovis Corinth (Germany, 1858–1925), Self-Portrait, 1924. Drypoint. Cantor Arts Center collection, Gift of John Flather and Jacqueline Roose, 1996.20*
Dotty Attie: Sometimes a Traveler/There Lived in Egypt
January 23–June 16, 2013
In her signature style, American artist Dotty Attie reproduces well-known imagery from European Old Master paintings and pairs it with text. Her visual play with text and image poetically reveals the voyeuristic narratives embedded in Western visual and literary arts in relation to the body and the place of North Africa in the “Orientalist” imagination.

North Africa and the Holy Land in 19th-Century Photographs
January 23–June 2, 2013
During the 19th century, photographs served as mementos of journeys or surrogate experiences for Americans and Europeans unable or too daunted to travel. Scholars also used them as official records of archaeological expeditions and by the devout to explore the places mentioned in the Bible. This installation presents 16 vintage photographs presenting a range of subjects including city views, picturesque views of holy sites, ancient architectural wonders, and studies of significant artifacts. All photographs in this installation are drawn from the Cantor Arts Center’s collection.

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**Buying and Selling: Early Modern Economies of Labor, Merchandise, Services, and Shopping**  
January 23–June 2, 2013  
European artists of the 17th- and 18th-centuries took great interest in depicting modern life, which included commercial exchange and a rapidly expanding market of material goods. The 17 prints and drawings in this exhibition offer views of different types of workplaces and showcase a range of workers at their tasks, from the skilled goldsmith to the lowly butcher and rat catcher.

*Artist Unknown (Austria, 18th century), Coffee Vendor, 18th century, pen and ink with watercolor on paper. Cantor Arts Center collection, Museum Purchase Fund, 1969.200*

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**Border Crossings: From Imperial to Popular Life**  
January 30–August 4, 2013  
Border Crossings examines the visual and thematic resonances between court and popular cultures. These border crossings and transgressions were multifaceted—operating across the realms of gendered and artistic identities, stylistic appropriations, and folk and elite narratives. The exhibition explores these questions by focusing on two sets of Chinese paintings from the Cantor’s collection that have never before been exhibited, set against Japanese actor prints and Chinese decorative arts.

*Toyokuni Utagawa (Japan, 1769–1825) Geisha with Maid in Garden by Lantern Light, 18th C., Color woodblock print. Cantor Arts Center collection, Gift of Jean Haber Green (A.B., 1940). 1987.8411*

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**Faculty Focus: Where Is Chopin? By Jaroslaw Kapuscinski**  
February 20–March 3, 2013  
The installation is a search for traces of Chopin’s music in minds and faces of listeners from around the world. Essences extracted from Preludes Op. 28 permeate the sound-space, as keys of a player piano move in absence of the composer, while a three-screen projection shows peoples’ expressions as they slowly float through musical time.
More than Fifteen Minutes: Andy Warhol and Celebrity  
February 20–June 30, 2013

In 1968 Andy Warhol coined the phrase, “in the future, everyone will be famous for 15 minutes.” As a Pop artist trained in advertising who was obsessed with fame and the media, Warhol’s portraits were often of actors, politicians, athletes, rock stars, and others from film and the daily news. Through appropriation, repetition, and mass production, Warhol’s art popularized the cult of celebrity. Moreover, his statement foreshadowed the “15 minutes of fame” characteristic of many of the “celebrities” of the internet age. This exhibition features prints and photographs of Marilyn Monroe, Mao Tse Tung, Mick Jagger, and other contemporary icons from the Marmor Collection and additional sources, and explores ideas about fame, ephemerality, and the legacy of Andy Warhol.

Hauntings: American Photographs, 1845–1970  
March 6–July 7, 2013

In the photographs selected for this exhibition, people and places from other times come to us now, a collision of our moment and theirs. Time rolls in rear-view mirrors and ocean waves or across the sky in a passing phenomenon, a dirigible floating in the clouds. Twenty-two works on display.
A Royal Renaissance: School of Fontainebleau Prints from the Kirk Edward Long Collection
March 27–July 14, 2013
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, Leon Davent, and others made engravings and etchings that recorded the multimedia ensembles embellishing the palace as well as 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. Celebrating a key aspect of 16th-century French art, the exhibition ends on Bastille Day.

Faith Embodied: Saints from the Renaissance to the Enlightenment
June 12–November 17, 2013
The prints and drawings in this small exhibition demonstrate the different visual and narrative strategies that artists used in order to tell the stories of Christian saints. Dating from the late-15th to the 18th centuries, these images range from visually direct and elegant devotional images to more complex narratives that touch on broader social issues. This installation includes works by Albrecht Dürer (Germany, 1471–1528), Giovanni Domenico Tiepolo (Italy, 1727–1804), and Hendrick Goltzius (Netherlands, 1558–1617).
Manet and the Graphic Arts in France, 1860–1880
June 12–November 17, 2013
The prints, drawings, and photographs in this small exhibition focus on the themes, styles, and important artists active as printmakers in France during the decades leading up to and following the Paris Commune of 1871. The key image in this installation is Édouard Manet’s powerful 1871 lithograph *Civil War (Guerre Civile)*. It will be accompanied by other works that reveal the formal influences of Impressionism and photography by French artists such as Gustave Courbet (1819–1877), Camille Pissarro (1831–1903), and Félix Bracquemond (1833–1914).

Shifting Sands: The Beach and the Desert in 20th-Century Photographs
June 17, 2013–ending date TBD
Many American and European modernists chose to photograph beaches and deserts as an antidote to urban or industrialized landscapes. Artists Frederick Sommer (U.S.A., born in Italy, 1905–1999) and Edward Weston (U.S.A., 1886–1958), among others, approached these different and yet strangely similar landscapes in many ways: they could be evocative settings with distinct historic and symbolic associations, or backdrops defined by their pure and stark visual textures. This installation explores approximately 12 photographs.

Ad Men: Advertising and Popular Culture in Contemporary Prints
July 17–December 1, 2013
Since the consumer explosion following World War II, numerous artists have been trained in commercial work and have adapted themes and techniques of advertising and Pulp fiction to their work. Most notably, Andy Warhol and James Rosenquist studied commercial art, and Roy Lichtenstein utilized the Ben-Day dot familiar from illustrations in comic books. This exhibition features artists who merge techniques and processes of “high” and “low” art including the aforementioned trio as well as Enrique Chagoya, Jasper Johns, and Tom Wesselmann, among others.

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