**CANTOR ARTS CENTER**  
**Major Exhibitions 2016**  
Dates and titles are subject to change.  
*Please discard previous exhibition schedules.*  
To confirm information, contact Anna Koster, Head of Communications, Cantor Arts Center, 650-725-4657, akoster@stanford.edu.

**NEW MAJOR EXHIBITIONS**

*Red Horse: Drawings of the Battle of the Little Bighorn*  
January 16 – May 9, 2016

*Myth, Allegory, and Faith: The Kirk Edward Long Collection of Mannerist Prints*  
February 10 – June 20, 2016

*Soulmaker: The Times of Lewis Hine*  
May 21 – September 26, 2016

*California: The Art of Water*  
July 13 – November 28, 2016

**CONTINUING MAJOR EXHIBITIONS**

*Missing Persons*  
On view through March 21, 2016

*Richard Diebenkorn: The Sketchbooks Revealed*  
Extended through August 22, 2016

*Edward Hopper: New York Corner*  
Extended through August 22, 2016

*Mining the Ancient*  
On view through August 29, 2016

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NEW FOCUSED EXHIBITIONS

Contemporary Perspectives on the Battle of the Little Big Horn
February 24 – June 13, 2016

The Wonder of Everyday Life: Dutch Golden Age Prints
February 24 – July 11, 2016

Who We Be
March 30 – August 29, 2016

Blood in the Sugar Bowl
April 6 – July 4, 2016

Intimate Frontiers: The Male Gaze in Fin-de-Siècle Vienna
April 13 – August 8, 2016

An Oasis in Glass
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Into the Forest: Landscape as Subject and Studio in 19th-Century France
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Speed and Power
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On view through May 23, 2016

Figuration/Abstraction: Highlights from the Collection
On view through August 29, 2016

Word as Image: Highlights from the Marmor Collection
On view through April 4, 2016

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NEW MAJOR EXHIBITIONS

Red Horse: Drawings of the Battle of the Little Bighorn
January 16 – May 9, 2016
This exhibition presents 12 ledger drawings by Red Horse, a Minneconjou Lakota Sioux warrior who fought against Custer and the 7th Cavalry at the Battle of the Little Bighorn, in what is now Eastern Montana, in June 1876. Selected from a group of 42 drawings that chronicle the battle, the images depict scenes such as combat on horseback, wounded and dead warriors and soldiers, and Native Americans leaving the battlefield. Red Horse: Drawings of the Battle of the Little Bighorn brings together key collaborators from Stanford and its communities to explore these indigenous-centered illustrations from diverse perspectives. Taking an interdisciplinary approach, the exhibition highlights the dynamic ways Red Horse’s drawings continue to function as an artist’s narrative of this important moment in American and Native American history. The Red Horse drawings are on loan from the National Anthropological Archives, Smithsonian Institution, Department of Anthropology.
On view in the Cantor Arts Center’s Ruth Levison Halperin Gallery
Co-curators: Catherine Hale, Phyllis Wattis Curator of the Arts of Africa and the Americas, and guest curator Scott D. Sagan, Senior Fellow at the Freeman Spogli Institute for International Studies, Senior Fellow at the Center for International Security and Cooperation, and the Caroline S. G. Munro Professor of Political Science, Stanford

Myth, Allegory, and Faith: The Kirk Edward Long Collection of Mannerist Prints
February 10 – June 20, 2016
The Mannerist style emerged in Rome and Florence during the early decades of the 16th century and spread throughout Europe to become the dominant international style for much of the century. Selected from the Kirk Edward Long collection of 16th-century prints, this exhibition illuminates the development of the Mannerist style in Italy, traces its dissemination and adaptation for both secular and religious purposes, and follows its eventual transformation into the Baroque style at the end of the century. In the context of the cultural dialogue between northern and southern Europe, the exhibition highlights the cross-cultural “naturalization” of the style as it was assimilated at the courts of King François I at Fontainebleau and Emperor Rudolf II in Prague, by the emerging Dutch republic, and by the Catholic church in the service of the Counter-Reformation. The exhibition features some 140 engravings, etchings, woodcuts, and chiaroscuro woodcuts by such renowned artists as Federico Barocci, Parmigianino, Hendrick Goltzius, and Annibale Carracci, and by such famous printmakers as Marcantonio Raimondi, Giorgio Ghisi, and Cornelis Cort.
A fully illustrated catalogue with essays by an international group of scholars, 146 detailed entries describing individual prints and suites, and an illustrated checklist of the 700 works in the Kirk Edward Long collection accompanies the exhibition.
On view in the Cantor Arts Center’s Pigott Family Gallery
Curator: Bernard Barryte, Curator of European Art

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Soulmaker: The Times of Lewis Hine
May 21 – September 26, 2016
One hundred years ago, the photographer Lewis Hine traveled to mills and factories in New England and the South, photographing child laborers. His photographs are among the most haunting images of children ever made. In this exhibition, a beautiful selection of Hine’s child-labor photographs is juxtaposed with stunning contemporary photographs taken by the photographer Jason Francisco (Stanford M.F.A., ’89) of those same mill and factory sites as they look now. Provocative, unforgettable, Soulmaker: The Times of Lewis Hine is a meditation on what endures and what disappears—as well as on the unique power of photography to convey what we remember and what we forget. The exhibition is conceived and guest-curated by Alexander Nemerov, Carl and Marilynn Thoma Provostial Professor in the Arts and Humanities and Chair of the Department of Art & Art History, Stanford University.
On view in the Cantor Arts Center’s Ruth Levison Halperin Gallery
Guest curator: Alexander Nemerov, Carl and Marilynn Thoma Provostial Professor in the Arts and Humanities and Chair of the Department of Art & Art History

California: The Art of Water
July 13 – November 28, 2016
This exhibition is devoted to artistic portrayals of California’s most precious—and currently scarce—resource. It presents more than 70 works by eminent artists including Ansel Adams, Albert Bierstadt, David Hockney, Richard Misrach, and Carleton Watkins, and features images from a variety of regions around the state, from the Gold Rush to the present.
While some of these artists flocked to California’s remote waterscapes to depict pristine flows, others captured the immense and growing system of waterworks that moved water across the state—titanic dams and aqueducts that ran for hundreds of miles. These images, seen by Californians in art galleries, homes, journals, newspapers, or online, raised urgent questions about where the state’s water should go and to whom it belonged. Even as artists presented sparkling rivers and waterfalls and broad canals that brought water from north to south, their pictures obscured the bitter conflicts that surrounded these resources. Californians looking at images of water in the state were seeing simultaneously scenes of great beauty and places where residents battled over every drop. Accordingly, California: the Art of Water offers a compelling aesthetic experience that is set within debates about water that have spanned the 19th and 20th centuries to the present.
The exhibition is accompanied by an array of public programs designed to raise awareness and appreciation of California’s complicated water issues.
On view in the Cantor Arts Center’s Pigott Family Gallery
Guest curator: Claire Perry, PhD ’93, Department of Art & Art History

CONTINUING MAJOR EXHIBITIONS

Missing Persons
On view through March 21, 2016
The diverse works in this exhibition, including photographs, prints, artist books, and historical

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ephemera, dramatize the loss of those made missing by time, death, disaster, politics, or artistic composition. A silhouette portrait by Raphaelle Peale records the trace of a person’s profile by capturing a momentary shadow. Self-portraits by Lee Friedlander and Laura Volkerding play with shadow, absence, and blankness, suggesting the presence of a person who is not directly on view. Contemporary artists such as Glenn Ligon, Kara Walker, and Ester Hernández address the missing through the lenses of history and oppression.

On view in the Cantor Arts Center’s Freidenrich Family Gallery
Curators: Graduate students enrolled in a graduate seminar co-taught by Cantor Director Connie Wolf and art history professor Richard Meyer

**Richard Diebenkorn: The Sketchbooks Revealed**
Extended through August 22, 2016
This exhibition celebrates the Cantor Arts Center’s recent acquisition of 29 sketchbooks kept by renowned Bay Area artist Richard Diebenkorn throughout his 50-year career. The sketchbooks, which have never before been studied or seen by the public, contain 1,045 drawings that represent the range of styles and subjects he explored—from deeply personal sketches of his wife, Phyllis, to studies of the figure, to grand landscape studies, to the development and maturation of Diebenkorn’s signature style, a rich blending of figuration and abstraction. To illuminate the work he created while at Stanford, the exhibition includes loans of Diebenkorn’s earliest works, many of which are on display to the public for the first time.

A special publication features essays about the sketchbooks by Stanford-affiliated contributors as well as several hundred images that represent all of the sketchbooks.

On view in the Cantor Arts Center’s Marie Stauffer Sigall Gallery
Curator: Connie Wolf, John and Jill Freidenrich Director

**Edward Hopper: New York Corner**
Extended through August 22, 2016
The Cantor’s recent acquisition of Edward Hopper’s seminal 1913 painting, *New York Corner*, signals an extraordinary moment in the life of the museum. The work becomes a cornerstone addition to the museum’s holdings in American and 20th-century art, and also helps to chart the course for the kind of masterworks—from all eras and geographical regions—that the museum hopes to acquire.

The exhibition *Edward Hopper: New York Corner* was conceived as a celebratory welcome for the painting. Hopper is one of the most acclaimed and influential artists of the 20th-century. His powerful and iconic seascapes, cityscapes, and depictions of solitary figures in urban interiors expose the rugged individualism of American culture in all its beauty and isolation. Celebrated equally for his extraordinary skill as a painter and his haunting depictions of daily life in the mid-20th century, Hopper has fueled the imaginations of generations of artists, filmmakers, and writers.

The exhibition contextualizes the painting by grouping works from the museum’s collection into several art-object-based “conversations.” These constellations point to the kinds of artistic practice that preceded the painting’s creation; showcase concurrent work, both similar and different, by Hopper’s contemporaries; and present the kinds of practice that followed. Woven through the show are themes of modern urban life, the cityscape as subject

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matter, and realism and its connection to photography.
On view in the Cantor Arts Center's Marie Stauffer Sigall Gallery
Curator: Alison Gass, Associate Director for Collections, Exhibitions, and Curatorial Affairs

**Mining the Ancient**
On view through August 29, 2016
Artists throughout the ages have looked to the past to unearth inspiration. *Mining the Ancient* presents the work of five contemporary artists who take their cue from the language of the ancient and find inspiration for their sculptural practices in fragments of the past. Juxtaposed with key historical works from the Cantor’s ancient art collection, this group exhibition explores the ways in which some of the most recent art practice of today creates fantastic dialogues with some of the oldest art objects in our civilization’s history. Artists include Jessica Jackson Hutchins, Matthew Monahan, Allyson Viera, Adriana Varejao, and Kris Martin.
On view in the Cantor Arts Center's Oshman Family Gallery
Curator: Alison Gass, Associate Director for Collections, Exhibitions, and Curatorial Affairs

**NEW FOCUSED EXHIBITIONS**

**Contemporary Perspectives on the Battle of the Little Big Horn**
February 24 – June 13, 2016
Indigenous undergraduate students Sarah Sadlier (’16, History, American Studies, Iberian and Latin American Cultures, and Political Science) and Isabella Shey Robbins (’17, Art History) lead a fall, student-initiated course that will yield an exhibition designed to accompany the Cantor’s major exhibition *Red Horse: Drawings of the Battle of the Little Bighorn*. The student-curated exhibition will include works by contemporary indigenous artists and offer their modern-day perspectives on this historic battle as well as other indigenous events and issues. Karen Biestman, Associate Dean and Director of Stanford’s Native American Cultural Center, will serve as faculty sponsor.
On view in the Cantor Arts Center’s Rhemus Family Gallery
Curator: Catherine Hale, Phyllis Wattis Curator of the Arts of Africa and the Americas, with Stanford undergraduate students

**The Wonder of Everyday Life: Dutch Golden Age Prints**
February 24 – July 11, 2016
While the Dutch Republic experienced unprecedented economic prosperity in the 17th century, printmakers were exceptionally sensitive—and sometimes obsessive—when rendering the details of everyday life. Their style introduced visual realism to the dramatic and dynamic compositions characteristic of the Baroque. A hallmark of Dutch prints created during this Golden Age is their depiction of the grit, dark corners, and textures present in the mundane objects featured in domestic scenes, landscapes, portraits, and even compositions interpreting literature or religious texts. The 19 prints in this installation explore how Rembrandt van Rijn (1606–1669) and his peers depicted the sensual experience of the material world, contemplated life’s fleeting and constantly changing nature, and navigated spirituality’s role in modern life. These artists elevated common experiences to seem monumental and visually theatrical, or imposed realistic details onto imagined

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subjects. The resulting images are as psychologically engaging as they are beautiful.
On view in the Gallery for Early European Art
Curator: Elizabeth Kathleen Mitchell, Burton and Deedee McMurtry Curator of Prints, Drawings, and Photographs

**Who We Be**
March 30 – August 29, 2016
Over the past half century, the United States has seen profound demographic and cultural change. But racial progress still seems distant. After the faith of the civil rights movement, the fervor of multiculturalism, and even the brief euphoria of a post-racial moment, we remain a nation divided. Resegregation is the norm. The culture wars flare as hot as ever. This exhibition takes a close examination of visual culture—particularly images, works, and ideas in the contemporary arts, justice movements, and popular culture to reflect on North American demographic and cultural change and cultural politics—since 1965. From the Watts uprising to the #BlackLivesMatter movement, from multiculturalism through hip-hop to the reception of post-identity art, we explore the questions: How do Americans see race now? Do we see each other any more clearly than before? Inspired by award-winning journalist and Stanford faculty Jeff Chang’s 2014 book *Who We Be: The Colorization of America*, this exhibition combines selections from the Cantor’s collection, objects and artwork from Stanford’s Institute for Diversity in the Arts, and loaned artworks specific for this project. The exhibition, designed in tandem with Chang’s Who We Be spring quarter course, provides a venue for viewing related materials, student/instructor meetings, perusing archives instrumental in the eight-year making of the Who We Be book, and public programs.
On view in the Cantor Arts Center’s Freidenrich Family Gallery
Guest Curator: Jeff Chang, Executive Director of the Institute for Diversity in the Arts at Stanford University

**Blood in the Sugar Bowl**
April 6 – July 4, 2016
The sugar bowl, a humble, seemingly innocent object, once contained a commodity created by enslaved people laboring on brutal West Indian sugar plantations. In 1791 nearly 300,000 British households boycotted West Indian sugar in an effort to abolish slavery. Most people, however, were unaware of, or chose to ignore, the sugar trade’s brutality.

*Blood in the Sugar Bowl* focuses on sugar plantation slavery during the peak of the sugar trade, the late 18th–mid-19th century. On display are stoneware, porcelain, ironstone, and silver sugar bowls from the Cantor’s collection; Henry Corbould’s illustration *Fashionable Women Pouring Tea*, countered by James Gillray’s caricature *The Anti-Saccharites*; several volumes from Stanford University Libraries Special Collections, including James Hakewill’s beautiful plantation views from his 1821 *Picturesque Tour of the Island of Jamaica* and William Blake’s depictions of slave torture in his 1777 *Narrative, of a five years’ expedition, against the revolted Negroes of Surinam*. Personalizing the slave narrative are Benjamin M’Mahon’s *Jamaica Plantership* and other audio excerpts of texts written by slaves and sugar plantation employees. D. R.
Wakefield’s 2004 series *Resistance Is Useless: Portraits of Slaves from the British West Indies* is also on display.

On view in the Cantor Arts Center’s Lynn Krywick Gibbons Gallery
Curator: Mellon Curatorial Research Assistant Rachel Newman (Stanford PhD student)

**Intimate Frontiers: The Male Gaze in Fin-de-Siècle Vienna**
April 13 – August 8, 2016
Using the Cantor’s extensive collection of photographs, sketches, and decorative objects from fin-de-siècle Vienna, this exhibition explores how male artists manipulated images of women in an attempt to control and define women’s roles and status. During this time, norms about women’s intimate relationships with lovers and friends and the structure of the interior, domestic sphere were greatly shifting. The exhibition presents Heinrich Kühn’s photographic prints *Miss Mary Warner in Her Bedroom* and *Engineer Richter’s Wife*, both of which suggest a woman’s inherent domesticity, since the first shows a woman inside the home and the second defines a woman as somebody’s wife. Numerous sketches by Oskar Kokoschka of one particular woman, meanwhile, speak to how the artist perceived her moment to moment. The show also includes decorative works from 1883 Austria such as a jewelry box and mirror that may have informed women’s understanding of themselves, as well as works by Max Kurzwell and others.

On view in the Cantor Arts Center’s Patricia S. Rebele Gallery
Curator: Cantor Scholar Alex Zivkovic (’17, BA Art History/Comparative Studies in Race and Ethnicity)

**An Oasis in Glass**
April 13 – August 8, 2016
This exhibition showcases 4th-century mosaics, beads, flasks, and other glass objects created during the Roman occupation of Syria and Egypt so as to demonstrate man’s mastery over nature. Displayed in a space that replicates the desert’s dunes and wide expanses, each object serves as a kind of tiny experiential oasis, with lightboxes amplifying the works’ sparkle and transparency. The show also incorporates themes from classical Arabic poetry.

On view in the Cantor Arts Center’s Rowland K. Rebele Gallery
Curator: Cantor Scholar Evelina Yarmit (Stanford undergraduate)

**Into the Forest: Landscape as Subject and Studio in 19th-Century France**
February 3 – July 4, 2016
This installation of 17 prints, drawings, and photographs explores how French artists depicted the landscape in the modern age and approached making art “en plein air” (in the open air). The phenomenon of making art outdoors took shape in the early decades of the 19th century with the experimental Barbizon School of painters and fully flourished under the Impressionists. Exhibition highlights include photographs by painter James Tissot (1836–1902), a rare cliché-verre—a drawing reproduced using a photographic process—by Jean-Baptiste Camille Corot (1796–1875), and prints by Camille Pissarro (1831–1903).

On view in the Cantor Arts Center’s Robert Mondavi Family Gallery

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CONTINUING FOCUSED EXHIBITIONS

Speed and Power
On view through March 21, 2016
People living in the 20th century witnessed an unprecedented—and often frightening—acceleration in the pace of everyday life, wrought by the introduction of a host of new travel technologies. Starting with Europe’s big cities and traveling on across the Atlantic, the exhibition explores the many ways that trains, planes, and automobiles have shaped modern urban life and how artists have integrated the interrelated themes of speed and power into their work.
On view in the Cantor Arts Center’s Lynn Krywick Gibbons Gallery
Guest curator: Mark Braude, Lecturer, Stanford University

Warriors, Courtiers, and Saints: The Etchings of Jacques Callot
On view through February 15, 2016
During his brief career, Jacques Callot (France, 1592–1635) challenged the old assumption that printmakers were incapable of inventing original compositions by creating elegant, expressive prints. *Warriors, Courtiers, and Saints* features a selection of 16 prints that demonstrate Callot’s remarkable range—from recording the horrors of war to rendering whimsical landscapes, formal courtly scenes, and somber religious subjects—all in his light and fluid style.
On view in the Cantor Arts Center’s Gallery for Early European Art
Curator: Elizabeth Kathleen Mitchell, Burton and Deedee McMurtry Curator of Prints, Drawings, and Photographs

Showing Off: Identity and Display in Asian Costume
On view through May 23, 2016
Fashion is a form of language. What we wear broadcasts critical information about us and serves as a visible indicator of social rank, profession, ethnicity, or status. This exhibition of Asian textiles and other works from the Cantor’s collection demonstrates how costume and objects of personal adornment functioned as a method of identification and display from the late 18th century to today. Ranging from Qing court costumes to Indonesian textiles, the selection on view spotlights visual symbols while showcasing rarely displayed garments.
On view in the Cantor Arts Center’s Madeleine H. Russell Gallery
Curator: Cantor Scholar Asia Chiao (’15, BA Art History, MA East Asian Studies)

Figuration/Abstraction: Highlights from the Collection
On view through August 29, 2016
Dual installations reflect the great story of the split between figuration and abstraction that began in the early 1900s and grew over the course of the 20th century. The survey of
abstraction begins with the early fracturing of the picture plane in cubist work and continues through art that reduces the image to blocks of color and form, pushing ultimately to the total eradication of any sense of perspective or illusionism. The presentation on figuration looks at ways in which artists who held on to representations of bodies and objects in space were nonetheless influenced by the trend toward abstraction, at times reducing their visions of the recognizable world to flattened planes of color and pattern.

The chasm between these two styles was not impassable. Many artists made work that could slip fluidly from one category to the next. And notably, Richard Diebenkorn, the celebrated Bay Area painter, is included in both installations, elucidating the fact that, like other artists, he was actively exploring multiple approaches to representation. Figuration/Abstraction highlights a tension that has pervaded the art world for more than a century, but it also points to the ways looking backward across history offers a crisper view of the development of both stylistic endeavors, pointing out that even within individual artists’ careers, the choice between working abstractly or figuratively was not always definitive.

On view in the Cantor Arts Center’s Freidenrich Family Gallery
Curator: Alison Gass, Associate Director for Collections, Exhibitions, and Curatorial Affairs

Word as Image: Highlights from the Marmor Collection
On view through April 4, 2016

Though text and image are often assumed to be quite separate, words have figured in various guises throughout the history of art, frequently appearing in liturgical contexts, such as illuminated manuscripts in the Middle Ages or decoratively ornamented Qu’ranic writings from the Ottoman Empire. In the last century, however, words and text have assumed particular significance within modern and contemporary art. Throughout the 20th century, artists have used texts and lettering to reference a newly prevalent culture of mass production, blur the lines between popular culture or advertising and fine art, upend seemingly simple meanings, and even to function as forms and subjects in their own right. In each of these instances text is a key part of the visual slippage between the pictorial modes of figuration and abstraction that have marked much modern and contemporary artistic practice.

On view in the Cantor Arts Center’s Patricia S. Rebele Gallery
Co-curators: Alison Gass, Associate Director for Collections, Exhibitions, and Curatorial Affairs, and Samantha Rippner, Guest Curator, Modern and Contemporary Art

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 more than 45,000 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 Monday, 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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