

CANTOR  
ARTS  
CENTER

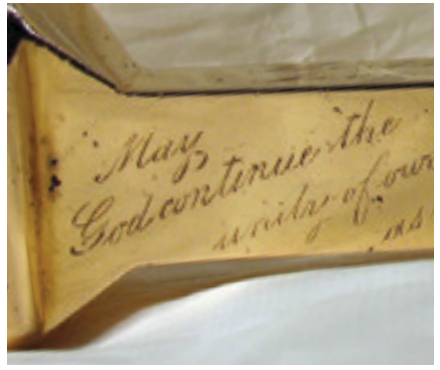
HIGHLIGHTS  
GUIDE



STANFORD  
UNIVERSITY



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## WELCOME TO THE CANTOR ARTS CENTER

From the Americas to Europe, from Africa to Asia, you will encounter art and culture that spans more than 5,000 years of history. This self-guided tour introduces you to a stunning array of collection highlights. Take time to enjoy the featured works selected by our curators and discover other personal favorites. We encourage you to read the gallery labels to learn more about the objects in this guide.

### FIRST FLOOR

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#### MAIN LOBBY

Deborah Butterfield

#### *Untitled (No. 2111.10)*, 1999

At first glance you may think this sculpture is constructed out of driftwood, but it's actually assembled from parts cast in bronze. Museum visitors often puzzle over its medium! A sample of bronze similar to this work is displayed at the front desk for you to touch.

Butterfield is an accomplished equestrian, and through her work she conveys expertise in the horse's form and admiration for its elegance. Butterfield explains, "My sculptures are bigger than life, so when you're next to them you feel you're next to a real horse. With horses, you get this feeling that their quiet, calm, power, and force-field influence you."

Gift of Burton and Deedee McMurtry, 2008.46. © Deborah Butterfield/Licensed by VAGA, New York, NY

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#### STANFORD FAMILY ROOM

William T. Garrett Foundry, San Francisco

#### *The Last Spike*, 1869

Few events in American history are as symbolically significant as the 1869 Golden Spike ceremony where Leland Stanford drove in *The Last Spike* linking the tracks of Central Pacific with Union Pacific to complete the first transcontinental railroad. The Spike signifies the enterprise of the age, a sign of the nation's greatness, and unification in the aftermath of the Civil War. Hanging above the Spike is a portrait of Leland Stanford by Jean-Louis-Ernest Meissonier. Together these two objects convey Stanford's formidable influence as a politician, railroad magnate, art collector, and founder of Stanford University and its museum.

The Stanford Family Room focuses on the lives of Leland, Jane, and their son Leland Stanford Jr., and provides historical context for these objects and the family legacy.

Gift of David Hewes, 1998.115

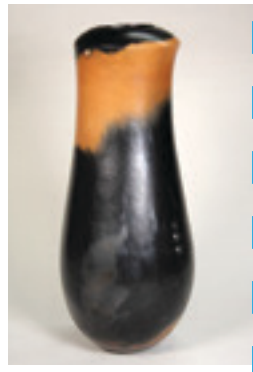
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## NORTH LAWN

Richard Serra

*Sequence*, 2006

Serra is known for his monumental steel sculptures that use “tons of steel to attain lightness,” as he puts it. *Sequence* is composed of two intertwined spirals made of steel weighing more than 200 tons. Its contoured walls, an engineering marvel, are compelling and disorienting, challenging viewers to move in and around the space. Whatever the time of day or path taken, you may notice varying shapes, shadows, colors, and how these changes suggest different moods. Enter to experience!

To view the sculpture from above and watch a video of its installation at the Cantor, visit the Galleria on the second floor.

Lent by the Fisher Family. © Richard Serra

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## RODIN

SUSAN &amp; JOHN DIEKMAN GALLERY

Auguste Rodin

*The Thinker*, 1880–81, enlarged 1903

This iconic sculpture is recognized throughout the world and is a must-see at the Cantor. By 1900, Rodin was widely regarded as the most important artist of his time. His emphasis on rendering the living human form, expressing intense emotions, and introducing the partial figure as a self-sufficient work of art influenced generations of artists. Initially inspired by the famous Italian poet Dante, *The Thinker* evolved to represent the “muscular intellectual” as demonstrated by its alternate titles “The Poet” and “The Poet-Thinker.” Placed in the center of the rotunda, *The Thinker* celebrates Stanford University’s intellectual heritage.

Iris and B. Gerald Cantor Foundation, promised gift to the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University, 1988.106

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## AFRICA

THOMAS K. SELIGMAN GALLERY

Magdalene Anyango N. Odundo

*Vessel Series III, no. 2*, 2005–06

This exquisite hand-built vessel is a tribute to Odundo’s Kenyan heritage as well as her appreciation of the historic past. The nodules and markings on the surface pay homage to the practice of scarification in parts of Africa to mark a young woman’s transition into adulthood. Odundo’s firing techniques are derived from methods developed in ancient Egypt. Early in her career, she visited this museum and was inspired by the Egyptian Predynastic black-topped Naqada pottery in our

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collection. When comparing Odundo’s piece to the Naqada ceramics in the Egyptian gallery, it’s easy to see how they influenced her work. Her combination of ancient and living traditions is contemporary yet timeless.

We encourage you, like Odundo, to find connections and inspiration in our galleries.

Museum purchase in memory of Ruth L. Halperin made possible by the Phyllis Wattis Program Fund, 2008.245

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ASIA  
J. SANFORD MILLER FAMILY GALLERY

Artist unknown

### *Head of a Buddha*, 16th century

This 16th century bronze *Head of a Buddha* from Thailand conveys the peaceful dignity of Buddhist practices. It would have been part of a complete figure located in a temple setting and used as an object of worship. Its simplicity of form, elegance of structure, and divine features—elongated earlobes and the *ūrṇā* (circular dot) between the eyebrows—express the work’s spiritual power.

As you walk through the museum, consider what other art works or spaces bring you solace or evoke a spiritual response.

Gift of Mortimer C. Leventritt, 1941.226

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ASIA  
MADELEINE H. RUSSELL GALLERY

Zhan Wang

### *Artificial Rock 5*, 1998

Zhan is best known for his contemporary sculptures of highly glossed, reflective chrome surfaces molded from distinctive rocks. In Chinese society, elites and literati have used certain rocks for centuries as part of contemplative environments in private gardens. Ideal for Stanford’s scholarly culture, this “reflective” work is a play on this traditional form while inspiring intellectual thought. Zhan wrote of it, “The material’s glittering surface, ostentatious glamour, and illusory appearance make it an ideal medium to convey new dreams.”

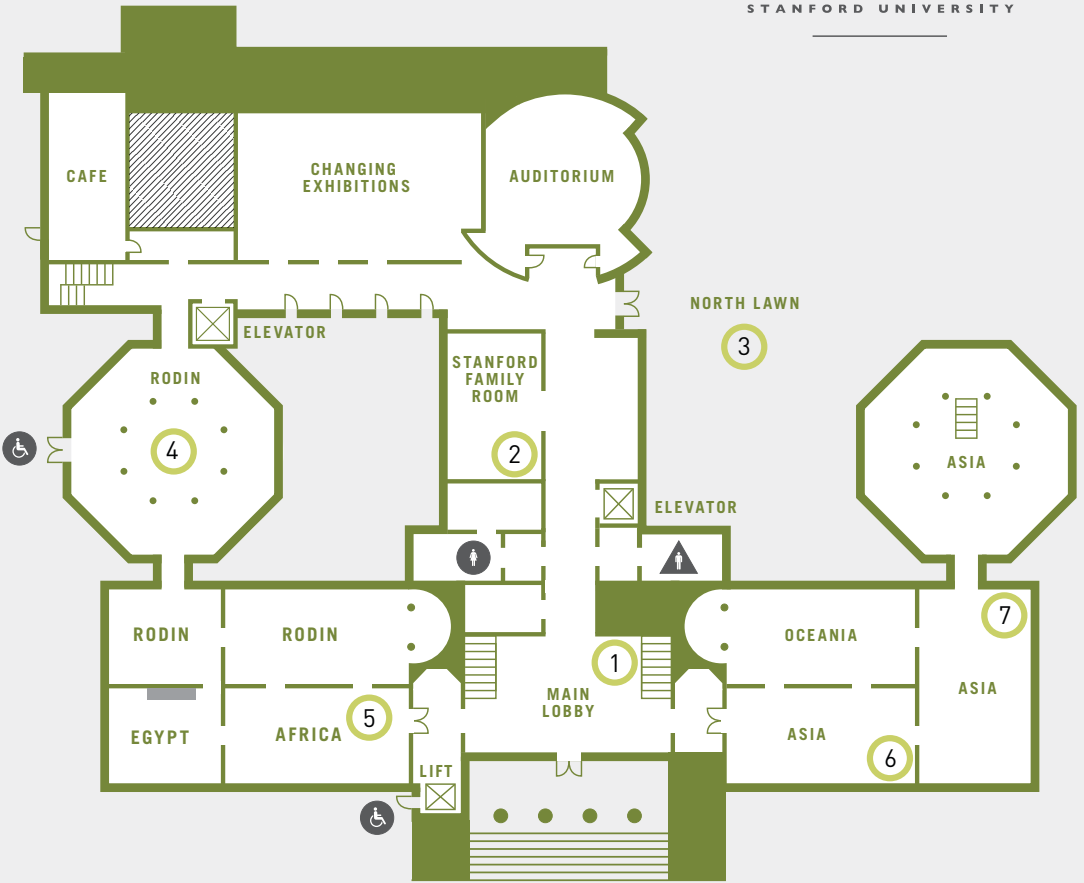
Lent by Mr. & Mrs. L. S. Kwee

All works in the museum’s collection can be found at [cantorcollections.stanford.edu](http://cantorcollections.stanford.edu).

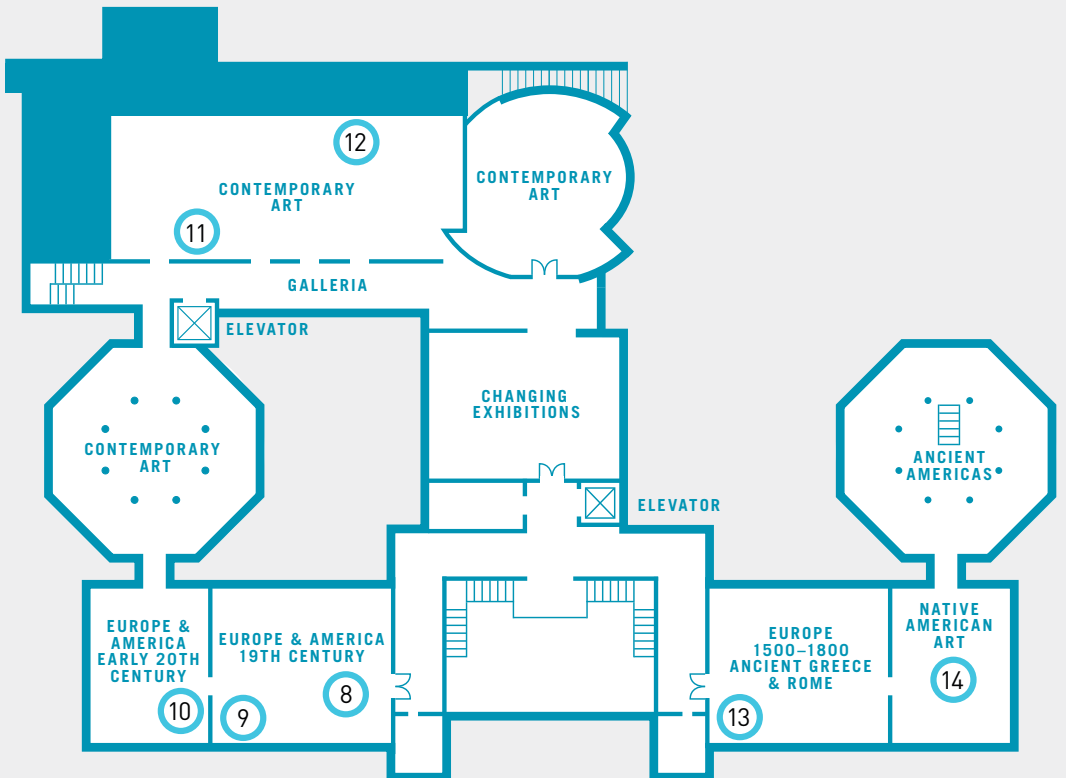
Some items in this guide may not be on display. We apologize in advance for any inconvenience this may cause.

Cover image: *Ocean Park No. 94*, 1976, Richard Diebenkorn

# FIRST FLOOR



# SECOND FLOOR





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## SECOND FLOOR

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EUROPE & AMERICA 19TH CENTURY  
ROBERT MONDAVI FAMILY GALLERY

John Singer Sargent

### *Portrait of Sally Fairchild, 1884–87*

Sargent was known for his brilliant depiction of whites by using other colors, as seen in the white blouse. He received his artistic training in Paris and became a leading portrait painter of the social elite in Europe and America. Working directly from the model without preliminary sketches, he was adept at capturing the personality of his sitters. The artist strikes a balance of delicate, bold, and loose brushwork to express the intellect of the fetching 16-year-old Sally Fairchild. Paving the way for generations of young women to come, she would become the first female to attend lectures at Harvard University.

Gift of Dr. Herbert and Elizabeth Sussman, David and Valerie Rucker, Dr. Stephen Sussman and Kelly Watson, Eric and Nancy Sussman, and Dean and Chiara Sussman, 2012.1

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EUROPE & AMERICA 19TH CENTURY  
ROBERT MONDAVI FAMILY GALLERY

Eadweard Muybridge

### *Leland Stanford Jr. on his Pony "Gypsy," 1879*

#### *Zoöpraxiscope*

Leland Stanford and the innovative photographer Muybridge had a personal and historical association. Leland Stanford bred racehorses, and it was his desire to improve their performance by understanding their gait. In 1872, Stanford asked Muybridge to photograph a horse in motion, a feat that had never before been accomplished. (Despite lore, this did not involve a bet.) Muybridge began his motion study photography on the Stanfords' horse farm in Palo Alto.

These experiments led to Muybridge's creation of the zoöpraxiscope, a device widely accepted as a precursor to cinematography. Based on the principle of persistence of vision, it projects images affixed to a spinning disk. Individual frames are projected in quick succession and appear animated. Give it a crank!

The zoöpraxiscope was reconstructed by David Beach in 1972 using components of Muybridge's 1881 original zoöpraxiscope.

Stanford Family Collections, JLS.13859

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## 10 EUROPE & AMERICA EARLY 20TH CENTURY MARIE STAUFFER SIGALL GALLERY

Pablo Picasso

### *Courtesan with Hat (Courtisane au Chapeau)*, 1901

Picasso created this painting when he was 20 years old and still a struggling artist. At the time, he was moving into his well-known Blue Period, wherein his images of the underclass and downtrodden reflected themes of despair and melancholy. Traces of this period come to light with this representation of a woman, who looks away from the viewer, as if lost in thought. Her figure is also lost in a profusion of brushstrokes that suggest flowers; space and form are ambiguous and fluid. In this manner Picasso pushed the boundaries of art, searching for new styles of painting.

Within a few years he would shock the art world with his introduction of Cubism. His influence would inspire great changes in 20th-century art.

Bequest of Marjorie G. Lewisohn, 2004.24. © 2013 Estate of Pablo Picasso/Artists Rights Society (ARS), New York

## 11 CONTEMPORARY ART FREIDENRICH FAMILY GALLERY

Duane Hanson

### *Slab Man*, 1974–75

One of the most popular pieces in the Cantor, *Slab Man* is often mistaken for a real person and surprises many visitors who discover that it's a sculpture made of vinyl, resin, and fiberglass. Hanson built his career on making body casts of everyday people and turning them into fine art. *Slab Man's* popularity comes from its realistic appearance and accessible placement within the gallery. What does this sculpture say about the time in which it was made?

*Slab Man* gets its nickname from the nametag on the shirt that reads David, and is affectionately known around campus as "Dave."

Gift of Ronald S. Lauder, 1996.1. © Duane Hanson/Licensed by VAGA, New York, NY

## 12 CONTEMPORARY ART FREIDENRICH FAMILY GALLERY

Richard Diebenkorn

### *Ocean Park No. 94*, 1976

Diebenkorn, a major figure identified with both Bay Area Figurative Art and the San Francisco School of Abstract Expressionism, was a Stanford alumnus. His distinctive representations of the human figure and of the California landscape earned him status as one of America's most admired modern painters.

In *Ocean Park No. 94* the artist built up geometric spaces using both lively and subtle colors to create a canvas that is all about light, tone, and space. The resulting

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work is both abstract and evocative. Take a moment to see how the natural lighting in this gallery enhances your viewing experience. In the video next to the work, Diebenkorn discusses the importance of natural light in his studio.

Gift of Phyllis Diebenkorn, 1998.142

## 13 EUROPE 1500–1800 ANCIENT GREECE & ROME

François-André Vincent

### *Zeuxis Choosing His Models for the Image of Helen of Troy from Among the Girls of Croton, c. 1791*

As a teaching museum, the Cantor invites students from different disciplines to use its collection for inspiration and research. This painting offers multiple ways to learn about art. A Classics major could focus on the two ancient sources that inspired this painting: Cicero's *De Inventione* and Pliny the Elder's *Natural History*. An art historian could examine how this Neoclassic work incorporates values of ancient Greek and Roman culture. An art practice major could analyze the use of bold colors that create balance and movement in this composition and the importance of drawing.

Consider how you approach art and imagine different ways to explore this work.

Gift of the Robert and Ruth Halperin Foundation, 2007.28

## 14 NATIVE AMERICAN ART REHMUS FAMILY GALLERY

Calvin Hunt

### *House Posts and Lintel with Family Crests, 2007*

The Cantor commissioned Hunt to create this structure, which includes his Kwakwaka'wakw family crests. House posts signify status and communicate a family's history with carvings of ancestors, family emblems, animals, and mythical creatures. They are used to support homes and ceremonial spaces. The Cantor's two 11.5-foot tall cedar posts display an eagle, a raven, a bear holding a salmon, and the mythical figure *Dzunukwa*. The 14.5-foot long crossbeam features *Sisiutl*, a powerful Kwakwaka'wakw crest often found on house posts, guard canoes, and totem poles.

Museum purchase made possible by an unrestricted gift from an anonymous donor, 2007.6.a-c

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