COWLES CHARITABLE TRUST’S ENDURING SUPPORT

In fall 2010, the Cantor Arts Center received yet another grant from The Cowles Charitable Trust, marking the 22nd consecutive year of the Trust’s support for the museum. The Trust’s gifts, which are recommended by well-known New York art dealer Charles Cowles (’63), benefit the Center’s program of exhibitions, primarily in the area of contemporary art. Grants over the years have supported numerous contemporary exhibitions, including such presentations as the art of Willie Cole, Picasso to Thiebaud, Fired at Davis, Pop to Present, and the art of Yvonne Jacquette, to name a few. This most recent grant supports the new installation of Extreme Makeover: A Fresh Look at the Cantor Arts Center’s Contemporary Collection in the Freidenrich Family Gallery.

GRANTS FROM THE TERRA FOUNDATION OF AMERICAN ART

The museum has received a significant grant from The Terra Foundation of American Art for the exhibition Rodin and America: Influence and Adaptation 1876–1936, scheduled for fall 2011. This exhibition and its accompanying catalogue make an important and original contribution to Rodin studies and to the history of American art by offering the first sustained examination of Rodin’s impact on American artists and their work. The gala preview for Rodin and America will be held in conjunction with this year’s Rodin by Moonlight event on October 1.

The Terra Foundation also awarded the museum recent annual grants at the recommendation of two of their board members: Marilyn Thoma’s gift will support Rodin and America, and Gerhard Casper’s gift is directed to photographing the Center’s collection of American art for the museum’s digital imaging project.

For information regarding gifts or estate plans, please contact Associate Director Mona Duggan by phone at 650-725-4240 or email mduggan@stanford.edu.

We encourage you to visit our Web site at museum.stanford.edu, and to receive ongoing email updates by clicking on “E-news” on the home page and filling out the short sign-up form. It’s free!
Director’s Report

At the Cantor Arts Center, we have been remarkably focused and consistent in our vision and purpose since reopening in 1999. We have weathered the vagaries of an uncertain economy, built upon our strengths, and accomplished goals set by careful planning. I am proud to share with you the accomplishments of fiscal year 2009–2010. Major exhibitions have afforded us rich opportunities for campus interaction while appealing to the public and broadening our reach. Tracing the Past, Drawing the Future brought an unprecedented number of paintings from China to the United States and set a new record for Center exhibition attendance. Some 9000 people enjoyed Family Day at the Center, which featured activities inspired by Tracing the Past. In addition, the exhibition resulted in programs produced in collaboration with the Center for East Asian Studies, the Department of Art and Art History, the Pan-Asian Music Festival, and the Department of Music.

In June, Chief Curator Emerita Carol Osborne organized an exhibition of landscapes by William Trost Richards that had been given to the museum during her tenure. Her comprehensive catalogue of these works extends the life of the exhibition indefinitely and is a resource for ongoing scholarship.

MAMIWATA: Arts for Water Spirits in Africa and Its Diaspora opened in August and was feted in the fall when the related Vidoum/Vodounon: Portraits of Initiates exhibition opened. These shows provided ample ways to engage students from diverse disciplines and were the impetus for public programs such as a celebratory ceremony; a film series, lectures, and a dance performance.

Other exhibitions of note honored affiliates of the Center. Areas of select galleries were devoted to the memory of Lorenz Eitner, the distinguished former director of the Stanford Museum, and to the late Leo Holub (former Stanford art faculty), whose photographs of artists were displayed with examples of their work. The Eye of the Beholder celebrated the longevity of support of the late Ruth Halperin and her husband, Bob, with a formal exhibition of artworks that they donated or funded over the years.

The Center revitalizes its galleries by staging major reinstallations over time. This past year saw the renewal and rethinking of the early European art gallery, which now includes the Center’s classical period antiquities from ancient Greece and Rome.

Our escalated focus on collection development was instrumental in bringing in a number of new works that support the Center’s commitment to scholarship and strong displays and exhibitions. We have acquired 170 new works over the past fiscal year, both through direct gifts of art and by purchase with funds provided by generous donors.

Kirk Edward Long gave the Center a collection of master prints, including the 17th-century engraving Allegorical Portrait of the Hapsburg Emperor Matthias, and a lithograph series by Odilon Redon entitled To Gustave Flaubert—The Temptation of Saint Anthony. Thanks to the generosity of the Susan family, a Portrait of William D. Markle by Thomas Eakins graces the Mondavi Family Gallery.

Recent contributions to the modern and contemporary collection include a number of paintings by Frank Lobdell, given by Betty Flagg; the Marmor Foundation’s gift of Andy Warhol’s Mao Tse-Tung portfolio; and sculpture by Mark Lee, Edward Kienholz, and Nancy Reddin given by Jack and Gloria Chumcke.

The Center’s strong photography collection is enhanced by several significant gifts. Bruce and Silke Silverstein donated a group of prints by Frank Paulin, and an anonymous donor contributed several photographs by Leo Rubenstein, whose work is featured in an early 2011 exhibition. Robert Flynn Johnson gave work by various photographers, including a selection of prints by Elfi Reed.

Alumna Barbara Goldenberg bequeathed to the Center her pre-Columbian collection plus a number of African works. Our efforts to broaden the African and Native American collections with work by contemporary artists are supported by a gift from Malcolm and Karen Whyte of a group of 20th-century works by Native American artists, including Michael Chiago, Freda Diesing, Tony Hunt, and Bill Reid.

Funds realized by the biennial Treasure Market supported the purchase of a very important Ming Dynasty “neifu” jar. Enhancing the modern and contemporary collection, Isamu Noguchi’s Vortex was purchased in part with gifts from John and Jill Freidenrich, Burt and Deedee McMurtry, Marilynn and Carl Thoma, and donations from the Jane B. Miller bequest and the painting by Magdalena Abakanowicz was made possible in part by the Jane B. Miller bequest and the painting Flaubert—the Temptation of Saint Anthony. Thanks to the generosity of the Susan family, a Portrait of William D. Markle by Thomas Eakins graces the Mondavi Family Gallery.

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As a university museum, the Center embraces its fundamental mandate to serve the academic community. We look for creative opportunities to engage with Stanford faculty and students by mounting exhibitions that connect with curricula; developing programs and internships that engage students from all disciplines; acquiring artworks that support study and scholarship; and building relationships with alumni, donors, and volunteers.

Collections Manager Susan Roberts-Manganelli recruited a chemical engineer, Nicole Litravina, Ph.D., to conduct a feasibility study for an art conservation science program. Another crucial project, now well...
underway, involves a team dedicated to the digital imaging and inventory of the museum’s entire collection. Work began in earnest over the summer with the objective of increasing collection access for students, faculty, scholars, and the general public. Once the project is complete, the images will link to a collection database accessible to anyone with an Internet connection.

We are grateful for the extraordinary generosity and devotion of donors who make so many of our accomplishments possible. William Keller and his family named the rotunda that houses the pre-Columbian collection after Carolyn Wiedemann Keller. Eugénie Taylor, a docent for more than 30 years, was honored by a gift naming the south Rodin gallery. Sue and John Diekman devoted Sue’s generous 42nd reunion gift to the Center, and a host of donors joined Phyllis Diebenkorn and Marilyn Hohbach with gifts in memory of Lorenz Eitner, which will be used to purchase a work of art in his honor.

In addition to funds, the Center’s friends devote much time and talent to the museum. I deeply appreciate the guidance and support of my Director’s Advisory Council, led by chair Sue Diekman.

The Membership Executive Council, chaired by Julie Terrell Hooper, has developed and launched a comprehensive, three-year strategic plan for membership development. Membership provides solid financial support as well as a pool of volunteers who fill many important positions throughout the museum.

Among our volunteers is a new class of docents who graduated last spring, joining the ranks of those who lead tours of the museum, outdoor art, Memorial Church, and Hanna House. In total, docents gave some 800 public and private tours last year, serving 15,065 visitors and 122 K-12 classes.

As a university museum, the Center embraces its fundamental mandate to serve the academic community.

The Center’s visitor services volunteers welcome and interact with the public. Volunteers also staff such activities as Art Tours and Art Focus Lectures (programs that enrich the benefits of membership and extend the educational reach of the museum) and lend their efforts to the biennial Rodin by Moonlight and Treasure Market events. A volunteer steering committee led by DeeDee McMurtry helps oversee the activity of the Contemporary Collectors Circle.

In closing, I am pleased to announce two new additions to our curatorial ranks. In early 2010 we welcomed Rose Demir, associate curator for education, who has already made great strides in public programming while working with docents and colleagues. In addition, our search for a new Burton and DeeDee McMurtry Curator of Drawings, Prints, and Photography was completed when Elizabeth Mitchell, Ph.D., began her tenure in November 2010. Finally, I want to recognize and express my gratitude to each member of the wonderful Cantor Arts Center staff. Each one is essential to the life of the Center.

THOMAS K. SELIGMAN
John and Jill Feddernich Director

CANTOR ARTS CENTER DONORS

The Center received gifts totaling more than $7 million from donors in some 2,500 households during fiscal year 2009-2010. Contributions enriched the collections, made possible exhibits and education programs, named galleries, supported outreach, and provided unrestricted support. The Center’s staff works hard to sustain and enhance the museum for the benefit of the campus and community. Each of our donors, through individual and membership gifts, makes a contribution to those efforts. We extend our deepest thanks for their avid interest, enduring encouragement, and generous support.

MONA DUGGAN
Associate Director and Director of External Relations

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Mark Low (U.S.A., b. 1960; Untitled, 1990; Wild and wondrous and rubies
Center Art Center, Gift of Jack (J.R. 1960) and Gloria Chereau, 2000/23)