LETTER FROM THE DIRECTOR

Spring is in bloom here at the Cantor Arts Center, and we are excited for yet another season of extraordinary exhibitions, dynamic learning opportunities for students, and engaging events for audiences of all ages. Our mission to provide all students with new opportunities for experiencing art and relating it to their own lives is a driving force in our sponsorship of student research projects, internships, and social events, as well as in our strategic partnerships with Stanford faculty members.

This spring we are especially looking forward to four new exhibitions that demonstrate our commitment to engaging Stanford faculty, students, and alumni. Promised Land: Jacob Lawrence at the Cantor/A Gift from the Kayden Family features 36 works by the 20th-century American artist that were recently given to the museum by Dr. Herbert J. Kayden and his family, with particular support from Dr. Kayden’s daughter, Joelle Kayden (MBA ’81). The exhibition and its accompanying catalogue both celebrate this generous gift and offer new insights and perspectives on Lawrence’s work. We have also recently opened Imagining the Oceans, an exhibition that connects directly to graduate and undergraduate seminars being taught this spring by Professor Margaret Cohen, Andrew B. Hammond Professor of French Language, Literature, and Civilization. This interdisciplinary project allows for new and exciting interpretations of the museum’s collection. In addition, we are pleased to present an exhibition that reflects a deepening of our connections with Stanford’s Department of Art & Art History. Curated by PhD student George Philip LeBourdais, who was awarded a Mellon Curatorial Research Assistantship in support of the project, Arboreal Architecture: A Visual History of Trees features works from the Cantor’s collection and offers a promising graduate student the chance to gain invaluable curatorial experience. Our presentation of 500 Years of Italian Master Drawings from the Princeton University Art Museum, a special exhibition featuring more than 100 dazzling and rarely seen drawings, is another highlight of the season.

The museum offers courses to students throughout the year. This spring I am honored to be co-teaching a new course for art history graduate students with Professor Richard Meyer, providing the students with the opportunity to curate their own exhibition. Unlike previous museum-based courses, this offering will continue over the summer and into the fall, concluding with their exhibition, which will open in November 2015. Stay tuned for details.

In addition to the exhibitions, there is so much happening. Our family programs on Sundays continue to draw record numbers, and our public programs engage audiences of all ages and backgrounds. Our decision to open to the public on Mondays has proven to be a grand success, quickly resulting in growing attendance, especially on national holidays. And behind the scenes we are completing a multi-year initiative to digitize images of the museum’s entire collection. So far more than 30,000 objects have been documented and are available online. To accommodate this wonderful new resource we are redesigning our Web site; the new interface is set to launch later this year.

Looking ahead, mark your calendars for a festive Member Appreciation Day on July 12 (invitation to follow) and for the legendary fundraising gala Rodin by Moonlight on September 19.

All of this great work is made possible through the continued support of our members, donors, volunteers, and friends. We are so grateful for your generosity and commitment to the arts here at Stanford. I hope to see you at the Cantor this spring!

CONNIE WOLF (AB ’81)
John & Jill Freidenrich Director
**Promised Land: Jacob Lawrence at the Cantor**

**A Gift from the Kayden Family**

*Promised Land* presents the Cantor’s collection of 56 works by Jacob Lawrence (1917–2000), a modern art master who painted the African American experience in the bold colors and shapes of his “dynamic cubism.” The outstanding works, which date from 1943 to 1998, came to the museum in two gifts given by cardiologist Herbert J. Kayden and his family. Kayden and Lawrence met in a New York City art gallery and remained friends for half a century. The works comprise one of the largest collections of Lawrence’s art held by a single museum—five paintings, 11 drawings, 39 prints, and one illustrated book—and this exhibition displays them together for the very first time.

The installation originated from the Department of Art & Art History seminar “Anatomy of An Exhibition: Focus on Jacob Lawrence” taught by Elizabeth Kathleen Mitchell, the Cantor’s Burton and Deedee McMurtry Curator of Prints, Drawings, and Photographs. This intensive introduction to Lawrence’s career and to key aspects of curatorial and art historical practices enabled 15
students to design the gallery layout and write exhibition texts. (See story on p. 13.)

The resulting exhibition charts the evolution of Lawrence’s distinctive and dynamic visual style over six decades, and images represent the themes he most often explored: the struggle against slavery, the rise of Harlem as a center of black culture, the contributions that African American builders made to the transformation of America’s cities in the first half of the 20th century, and meditations on the artist’s creative journey.

Standout works include the searing Civil Rights era canvas *Ordeal of Alice* (1963) and the early gouache-on-paper *At Times It Is Hard to Get a Table in a Pool Room* (1943), both of which exemplify Lawrence’s bold, abstract, yet figurative style—a hybrid European Cubism and early 20th-century Social Realism. Other highlights are the complete set of his first print portfolio, *The Legend of John Brown* (1978), and an artist’s proof edition of *Eight Studies for “The Book of Genesis”* (1989–1990). The exhibition also features a painting by Lawrence’s wife, Gwendolyn Knight Lawrence (part of the Kayden family gift) and portraits of Lawrence and Knight by acclaimed photographer Arnold Newman.

*Promised Land* is accompanied by a fully illustrated catalogue featuring essays by eight Stanford faculty members, researchers, and curators. The contributors examine major works from the Kayden gifts, illuminate the social and political contexts for their iconography, and explore the artist’s significance in American art.

*Ruth Levison Halperin Gallery, April 1–August 3*

We gratefully acknowledge support for the exhibition from the Halperin Exhibitions Fund, the Hohbach Family Fund, and the Terra Foundation of American Art through a grant designated by Stanford President Emeritus Gerhard Casper. The Hohbach Family Fund also underwrote the catalogue.

**RELATED EVENTS:** Lecture and Faculty Panel (see Things to Do, p. 15).

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NEW ON VIEW

500 Years of Italian Master Drawings from the Princeton University Art Museum

Nearly 100 dazzling and rarely seen drawings dating from the 15th through the 20th centuries, accompanied by new research and fresh insights, are on view in this major exhibition. Beyond demonstrating the chronological and stylistic sweep of the history of Italian drawings, this thematically organized installation examines the pivotal role played by drawing, or “disegno,” in the Italian design process, and emphasizes the ways in which Italian draftsmen understood and used drawings. They considered drawing a process that encompasses both the artist’s mental formulation of an idea and the physical act of creation. The exhibition also investigates the complex nature of the drawn object—simultaneously a brainstorming exercise and an autonomous work of art.

The gestural sketches, compelling caricatures, and elaborate presentation drawings on display demonstrate the importance of the human figure to the Italian drawing tradition, while landscapes and genre scenes express a tension between fantasy and truth to nature. These superb drawings from Princeton’s distinguished collection have been illuminated by recent research and many new attributions. Artists represented include a range of distinguished draftsmen, from Renaissance masters to leading 20th-century Modernists such as Michelangelo (1475–1564), Parmigianino (1503–1540), Gian Lorenzo Bernini (1598–1680), Giovanni Battista Tiepolo (1696–1770) and Domenico Tiepolo (1727–1804), Salvator Rosa (1615–1673), Giacomo Balla (1871 or 1874–1958), and Amedeo Modigliani (1884–1920).

Pigott Family Gallery, May 22–August 24

Exhibition tours: Thursdays at 12:15 pm, Saturdays and Sundays at 2 pm.

We gratefully acknowledge support for the exhibition from the Susan and John Diekman Director’s Discretionary Fund and the Elizabeth Hulsey Exhibitions Fund.

This exhibition was organized by the Princeton University Art Museum, with major support from the Getty Foundation.
The Cantor has been awarded a Mellon Foundation grant designed to enhance the training of PhD students in Stanford’s Department of Art & Art History. As part of this training, students curate exhibitions of Cantor Collection works. Here are the two latest Mellon-grant-supported shows.

**Arboreal Architecture: A Visual History of Trees**

By exploring the representation of trees across time, this exhibition reveals important cultural differences in how trees are depicted while also celebrating similarities. Works, mostly on paper, range from the renowned tree diagram in a first edition of Charles Darwin’s *Origin of Species* to Ansel Adams’s 20th-century photographs of California forests. Viewed together, the artworks reveal how prevalent trees are in human thought and speech and how easily and powerfully they represent our emotions.

This exhibition was curated by George Philip LeBourdais, PhD candidate, Department of Art & Art History (see “Student Voices” on p. 14).

*Lynn Krywick Gibbons Gallery, April 15–July 20*

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**Astley D. M. Cooper and Mrs. Stanford’s Jewels**

Nationally recognized during his time but largely forgotten in our own, painter Astley D. M. Cooper (1856–1924) used a faux Egyptian temple as a studio, paid off bar debts with paintings, and threw the wildest parties that San Jose, California had ever seen. With their luscious colors and trompe l’œil trickery, his landscapes, portraits, and wild western scenes aimed to both please and astonish. This exhibition, curated by Annie Ronan, PhD candidate, Department of Art & Art History, explores Cooper’s life as well as the Bay Area bohemia out of which he first emerged.

*Lynn Krywick Gibbons Gallery, August 5–November 16*
Plus One: Pop Duplications

In the early 1960s, American artists increasingly looked to popular imagery, commercial signage, and product design as source material and creative inspiration. Their work, soon coined Pop Art, often mimicked the means of mechanical reproduction associated with mass culture. This exhibition focuses on duplications in the art of Jasper Johns, Roy Lichtenstein, Claes Oldenburg, Robert Rauschenberg, Wayne Thiebaud, and Andy Warhol. It includes works produced in multiple, such as Warhol’s Mao Tse-Tung series, as well as single compositions featuring duplicate visual elements. The exhibition accompanies Professor Richard Meyer’s Spring 2015 advanced undergraduate course on Pop Art.

Rowland K. Rebele Gallery, April 8–August 3

O’Keeffe, Stieglitz, Toomer, and Modernism

The aesthetic and romantic relationship between Georgia O’Keeffe and Alfred Stieglitz has been widely studied, but less is known about O’Keeffe’s intense connection with Harlem Renaissance writer Jean Toomer. This focused exhibition, co-curated by 2015 Cantor Scholar Alex Torres (‘17, English Literature), will explore the relationship of these three artists as seen through the lens of about six works from the Cantor’s collection along with correspondence among the artists. Works include O’Keeffe’s gem-like painting Seaweed, photographs by Stieglitz, and Toomer’s modernist novel, Cane.

Patricia S. Rebele Gallery, May 6–September 21
CONTINUING ON VIEW

**She Who Tells a Story: Women Photographers from Iran and the Arab World**

This major exhibition presents the powerful work of 12 leading women photographers from Iran and the Arab world. The artists explore identity, narrative, representation, and war in daily life, providing insights into the complex political and social landscapes of their home regions. Their provocative works—79 photographs and one video—range from fine art to photojournalism, and were created almost entirely within the last decade.

A fully illustrated exhibition catalogue, *She Who Tells a Story*, is available at the main-lobby desk.

**Related Events** Faculty panel and multimedia presentation (see Things to Do, p. 15).

**Pigott Family Gallery, through May 4**

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**Drawn Together: A Selection of Recent Documentaries by Stanford Students**

Five short documentaries by first- and second-year MFA film students explore the theme of community.

**Patricia S. Rebele Gallery, through April 27**

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**Bay Area and Beyond: Selections from the Museum’s Collection**

Learn about works from the 1950s to the present by celebrated Bay Area artists.

**Freidenrich Family Gallery, through June 15**

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**Interaction of Color: Josef Albers—Highlights from the Marmor Collection**

Enjoy prints by abstract painter and theorist Josef Albers that have rarely been seen as a set. The works derive from Albers’s pivotal series *Homage to the Square*, and mark a singular moment in 20th-century art-making, when artists used the language of abstraction to examine our understanding of vision and perception. Albers famously blended scientific and art-historical tactics to transform the way we discern color.

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**Freidenrich Family Gallery, through June 15**
Imagining the Oceans
Ocean environments have nourished the imagination of visual artists across history and cultures, yielding a dramatic spectrum of influential works such as those in this exhibition.
View coastal scenes by Willem van de Velde (Netherlands, 1631–1693) and other marine genre painters; a romantic fantasy by Charles Meryon (France, 1821–1868); depictions of modern beach culture by Willem de Kooning (b. Netherlands, 1904–1997); and more.
The exhibition complements an eponymous course by Margaret Cohen, Andrew B. Hammond Professor of French Language, Literature, and Civilization. Cohen’s course surveys the impact of global ocean transport on Western literatures and cultures.
Madeleine H. Russell Gallery, through June 13

Drama of Heaven and Earth: The Theatrical Traditions of Japan
Enjoy masks, prints, ceramics, and other visual materials associated with the Japanese dramatic arts of Noh, kabuki, Kyogen, bugaku, and kagura.
Madeleine H. Russell Gallery, through July 13

American Battleground: Photographs of the Civil War, 1861–1865
See photographs that gave the American public detailed information about the Civil War’s far-flung battlefields, weaponry, and transportation systems.
Robert Mondavi Family Gallery, through August 17

Shifting Currents: Highlights from the 20th-Century Chinese Collection
From the ink paintings of Shanghai modernists to the conceptual interventions of contemporary artists working globally, this exhibition highlights the diversity of Chinese art over the past 100 years.
Madeleine H. Russell Gallery, through July 13
CONTINUING ON VIEW (Cont.)

Pop Art from the Anderson Collection at SFMOMA

Showcased in this exhibition are iconic works by Pop Art legends Jim Dine, Robert Indiana, Jasper Johns, Roy Lichtenstein, Claes Oldenburg, Robert Rauschenberg, James Rosenquist, and Andy Warhol.

Freidenrich Family Gallery, through October 26

WHAT I LOVE

Our staff members reveal which artworks in the Cantor Collections move them the most

The first time I walked through the Cantor galleries, I paused the longest in front of Torso of Elevation. This is not an ascetic female torso by Rodin with only a hint of the female form; Lachaise’s torso is undeniably female. And yet to me, it would never be described as “feminine,” a word that connotes delicacy. This bronze shows a powerful, mature woman with muscles and curves, unapologetic in her nakedness.

Along with most of the sculptor’s works, Torso of Elevation is modeled on a single woman, Isabel Dutaud Nagle, who eventually left her first husband to become Lachaise’s wife. Lachaise wrote to her, “You are the Goddess I am seeking to express in all things.” It may well be the goddess within this adult woman that draws me back again and again. In an age when advertisements show extremely young models reshaped and slimmed by computers, this sculpture strikingly depicts a woman who is powerful, strong, sensual, and curvaceous all at the same time.

ALLISON AKBAY
Associate Registrar for Digital Asset and Rights Management
**Piranesi’s Paestum: Master Drawings Uncovered**

This major traveling exhibition presents the last master drawings by celebrated Italian artist Giovanni Battista Piranesi (1720–1778). These large-scale renderings of three ancient Greek temples in Paestum, southern Italy, proved highly influential to 18th- and 19th-century architectural taste. They also constitute Piranesi’s most extensive body of work devoted to a single topographical site.

In 1777, Piranesi journeyed to Paestum to produce a suite of drawings that he intended to translate into etchings. He never created the etchings due to his untimely death the following year. Piranesi’s son, Francesco, published them in 1778–79 in the book *Différentes Vues…de Pesto*.

The drawings were acquired in 1810 by British architect and collector John Soane (1753–1837) and are still held in the collection of his museum in London. They have never before been the subject of a focused exhibition. At the Cantor—the exhibition’s only West-Coast venue—they will be supplemented with prints, books, and other objects.


This exhibition was organized by Sir John Soane’s Museum, London.

We gratefully acknowledge support for the exhibition from Cynthia Fry and John A. Gunn, Frances and Theodore Geballe’s Pre-19th-Century European Art Fund, and Mary Anne Nyburg Baker and G. Leonard Baker, Jr.

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**Into the Forest: Landscape as Subject and Studio in 19th–Century France**

Learn how French artists depicted the landscape in the modern age and approached making art “en plein-air” (in the open air).

*Robert Mondavi Family Gallery, August 26–January 4, 2016*

**Warriors, Courtiers, and Saints: The Etchings of Jacques Callot**

Discover prints that demonstrate Callot’s remarkable range of subjects—from the horrors of war to whimsical landscapes, formal courtly scenes, and somber religious subjects.

*Gallery for Early European Art, August 26, 2015–January 4, 2016*

*Lucas Vosterman (the Netherlands, 1595–1675), Portrait of Jacques Callot, c. 1645. Etching and engraving. Robert M. Loeser Collection, 1944.2.60*
The Cantor collaborates with Stanford students in many creative ways.

**Art++**

The Cantor recently incorporated cutting-edge technology into two of its exhibitions: *Inside Rodin’s Hands: Art, Technology, and Surgery* and *Carleton Watkins: The Stanford Albums*. The museum’s latest pairing of art and technology is Art++, a research collaboration between the Cantor and Professor Bernd Girod’s Image, Video, and Multimedia Systems (IVMS) Group in the Department of Electrical Engineering. The project aims to build an augmented reality mobile application that will allow visitors to access information about the artworks.

“Visitors could point their mobile devices at paintings and see an X-rayed version on the screen overlaid on the real painting,” says Jean-Baptiste Boin, PhD candidate in electrical engineering. “They could then swipe the screen to peel off this layer, or compare some detail of the painting with different ‘filters.’”

More specifically: The camera image is matched with a library of images in the database—a step that builds on fast and efficient image retrieval algorithms developed in the IVMS group. This step also allows the group to compare a query against tens of thousand of images within one or two seconds. Once the image is recognized, it must be tracked in real time, so that IVMS can update the position of the overlays accordingly. Finally, once the position of the object on the viewfinder is known, the textures, text labels, or other information can be rendered and overlaid on the artwork.

Art++ would also give visitors other supplemental information that could appear as a sort of halo around the image on visitors’ smartphones, says Colleen Stockmann, the Cantor’s assistant curator for special projects and a demonstration of the Art++ mobile application. The app offers supplemental information about art works in the Cantor collection.

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**Student Voices**

**Kia Watson (‘16, BA English)**

Last summer I seized an opportunity to intern at the Cantor. I had become enamored with the museum early on in my Stanford career, but like many students, I let the pressures of schoolwork lead me away from what I consider to be Stanford’s hidden gem.

As the Visitor Experience Intern, I reviewed cultural data to get a sense of what different age groups sought out in their museum experience, and I spent many hours viewing the Cantor and its lovely art collection through the eyes of a first-time visitor. I observed that the museum had a low social media presence, and resolved to extend that by continuing my work this year as the Social Media Intern.

I now contribute posts to the Cantor’s Facebook page and am in the process of setting up Tumblr and Twitter pages for the museum. I am excited to find out what kind of posts and social media outlets our visitors, new or regular, respond to the most!
Stanford Courses at the Cantor

Students enrolled in the seminar “Anatomy of an Exhibition” directly studied works by Jacob Lawrence (displayed on back wall) and used a gallery model to plan the placement of works. Back row, left to right: Mary Kate Anselmini, Ivanna Pearlstein, Isabella Robbins, Ari Echt-Wilson, Gabby Moreno, Maya Israni, Katherine Evers, Caroline Hernandez, and Brianne Huntsman. Seated, left to right: Juliet Charnas, Emma Collins, and Michelle Pan.

Art Enhances Medical Students’ Diagnostic Skills

During the winter quarter, the Cantor galleries doubled as classrooms for a new Stanford course: “The Art of Observation: Enhancing Clinical Skills Through Visual Analysis.” Through the course, first- and second-year medical students used art to enhance their future diagnostic and observational skills.

Students first engaged in interactive discussions about various artworks led by eight graduate student facilitators from the Department of Art & Art History: Yinshi Lerman-Tan, George Philip LeBourdais, Annie Ronan, Lexi Johnson, Sarah Naftalis, John Blakinger and Joseph Larnerd, Dr. Audrey Schafer and Dr. Sam Rodriguez, from the Stanford School of Medicine, then lectured and led discussions about clinical correlates to the art-viewing exercises.

The course arose out of conversations between alumni of Yale and Harvard: Sam Rodriguez (Harvard Medical School), Clinical Instructor in Anesthesia at the Stanford School of Medicine; Genna Braverman (Yale), second-year medical student, Stanford University School of Medicine; and Yinshi Lerman-Tan (Yale), PhD candidate in Stanford’s Department of Art & Art History. The course is loosely modeled on precedents at those schools.

“We thought it would be incredible to bring a similar program to Stanford’s medical school,” says Braverman. “Observing and communicating what has been observed are critical skills in medicine, and we thought that an art observation elective for first- and second-year students would be an exciting and creative way to develop those abilities. It has been so exciting to work with an incredibly supportive and creative interdisciplinary team drawn from museum staff, medical school faculty, Art & Art History faculty, and graduate students!”

Art History PhD Candidates Create Their Own Exhibitions

Thanks to a grant from the Mellon Foundation, art history PhD candidates are curating several exhibitions at the Cantor—see page 6 for descriptions of the latest Mellon-grant-supported shows. The grant is also funding a two-quarter course currently in session, taught by Cantor Director Connie Wolf and art history professor Richard Meyer, designed to give students the opportunity to collectively curate an exhibition scheduled to open in November.
**Student Advisory Board Update**

In its second year, the Student Advisory Board doubled in size from 9 to 18 members and used its increased power to expand outreach to Stanford students. Also, the board elected a chair for the first time, junior Nathalie Weiss ('16, Art History). In the fall, members self-selected into sub-committees and planned events for winter and spring, including a students-only reception for She Who Tells a Story: Women Photographers from Iran and the Arab World and the annual Parents’ Weekend event, “Night at the Museums.”

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**Cantor Alums**

**Catching up with Sophia Villarreal Licona**

After graduating last year with a BA in art history and a minor in comparative studies in race and ethnicity, I spent the summer interning in the Department of Painting and Sculpture at MoMA in New York City. My experience at the Cantor—as a student tour guide, assistant for student programming, and both a curatorial assistant in the department of prints, drawings, and photographs and a member of the Student Advisory Board—prepared me well for navigating the ins and outs of a much larger department at MoMA.

I am now working as the Arts in Student Life Coordinator for the Stanford Arts Institute, where I promote engagement with the arts on Stanford’s campus through student outreach and programming. One of my favorite Institute programs is Your Art Here (YAH). As YAH’s manager, I help undergraduates curate student art displays in several gallery spaces around campus. In this position, I use the skills and insights I learned while working at the Cantor, and I also share my passion for the visual arts and for curating with students beginning their own exploration of these worlds.

Next year, I hope to begin a PhD program in art history with the goal of becoming a curator of contemporary art or works on paper. Curating brings together my love of art and scholarly research with my desire to share what I love with a broader audience.

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**Student Voices**

**Curating Arboreal Architecture: A Visual History of Trees**

(See p. 6 for exhibition description.)

At Stanford we see the tree as a mascot, but what if we saw saplings as siblings? They were for Anne Brigman (U.S.A., 1869–1950), a pictorialist photographer from Oakland who left behind her husband and her clothes to pose nude among cedars in the High Sierra. Exhibited by Alfred Stieglitz in New York, her photogravure Dying Cedar shows her wish to become a kind of tree herself, a dryad, Daphne, a sister nymph of nature.

This photograph was one of the many objects in the Cantor’s collection that inspired me to propose an exhibition on the visual history of trees. Also intriguing was the long history of trees as symbols in art within many cultures. In fact, a great challenge in curating this exhibition was editing down the number of artworks suited to it. The most exciting part was discovering how far the visual structures of trees goes: trees are as important to art history, where they serve as hieroglyphs for human life, as they are to computer science, where flow charts follow their formal logic.

*GEORGE PHILIP LEBOURDAIS
(PhD candidate, Department of Art & Art History)*

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**PhD students enrolled in the Mellon-grant-funded winter seminar “Problems in the History of Collecting, Circulation, and Display” traveled to New York with their professor, Art & Art History Department Chair Nancy Troy, as well as Cantor Director Connie Wolf, to visit with directors and curators at the Solomon R. Guggenheim Museum, the New Museum, the Whitney Museum of American Art, the Metropolitan Museum of Art, and the Studio Museum in Harlem. The group also visited the Robert Rauschenberg Foundation. Back row, left to right: Sabrina Papazian, Nancy Troy, Whitney Director Adam Weinberg, Connie Wolf, Lore Webb, Kyle Stephans, Sydney Simon, Levi Johnson, and Whitney Curator Elizabeth Sussman. Front row, left to right: Caroline Culp and Sean O’Hanaian.**
**Talks**

**Spotlight on Art**
Graduate students in the Department of Art & Art History offer unique perspectives and new research on individual art works in these noon-time gallery talks.

**April 1:** Lexi Johnson discusses George Segal’s outdoor sculpture *Gay Liberation.* Meet in front of Memorial Church.

**May 6:** Caroline Culp talks about Asher B. Durand’s *Summer Landscape* in the Robert Mondavi Family Gallery.

**Art Focus Lectures**

**Sense and Sensibility: The Romantic Movement in England**
Denise Erickson

**Thursdays, April 2, 9, and 16, 4:15 pm, auditorium**
This course explores the painting, architecture, country houses, picturesque gardens, and literature of 18th- and 19th-century England. Lectures are offered at member and non-member prices and require pre-registration. Visit museum.stanford.edu for more information.

**Faculty Panel on She Who Tells a Story:**

**Women Photographers from Iran and the Arab World**

**Thursday, April 9, 4:30 pm, Cantor classroom**

Leading scholars discuss the intersection of poetry and photography in the exhibition’s works. The panelists are: Attiya Ahmad, Stanford Humanities Center Fellow and Assistant Professor of Anthropology at the George Washington University; Dominic Brookshaw, Senior Research Fellow in Persian and Associate Professor of Persian Literature at University of Oxford; and Nasrin Rahimieh, Professor of Comparative Literature at the University of California, Irvine.

Sponsored by the Sohaib & Sara Abbasi Program in Islamic Studies, Stanford Global Studies, Hamid & Christina Moghadam Program in Iranian Studies, Clayman Institute for Gender Research, Stanford Humanities Center, and the Cantor Arts Center.

**Faculty Panel on Promised Land:**

**Jacob Lawrence at the Cantor! A Gift from the Kayden Family**

**Thursday, April 23, 5:30 pm, auditorium**

Stanford faculty members discuss selected works from the exhibition, illuminating the social and political contexts for Jacob Lawrence’s iconography and exploring the artist’s significance in American art. The panelists are: Michele Elam, Professor of English and Olivier Nomellini Family University Fellow in Undergraduate Education, Department of English; and James T. Campbell, Edgar E. Robinson Professor in United States History, Department of History.

**Lecture on Promised Land**

**“Pool Parlors and Beat Cops: The Colorful Noise of a Jacob Lawrence Street Scene”**

**Thursday, May 7, 6:30 pm, auditorium**

Nate Sloan, Geballe Dissertation Prize Fellow at the Stanford Humanities Center, connects music of the Harlem Renaissance with the art of Jacob Lawrence.

**Multimedia Presentation**

**Reframe Iran**

**Thursday, April 30, 5:30 pm, auditorium**

In a unique journalistic approach, 40 Iranian artists are profiled through text, photographs, and 360˚ video.

Co-sponsored by the Brown Institute for Media Innovation.

For more exhibition-related events, visit museum.stanford.edu.

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**Family Programs at the Cantor**

*For members-only family events, see p. 17.*

**Film Screening**

**The Black Stallion**

**Sunday, April 5, 11 am and 1 pm, Cantor auditorium**

A young boy develops a special bond with an Arabian stallion and trains for the most anticipated horse race of the year. No family tours or studio art-making on this day.

**Family Programs**

**Daily:**

**Art Packs:** Sign out colored pencils and paper near the Cool Café and spend family time in our galleries drawing.

**Family Guides:** Using these printed brochures, children navigate through our global collections.

**Family Sundays:**

**Docent-Led Family Tours at 12:30, 1, 1:30, and 2 pm**

Special tours depart from *The Thinker* in the Susan & John Diekman Gallery.

**Art-Making in the Studio at 1, 1:30, 2, and 2:30 pm**

Experiment with art materials and new techniques in sessions taught by professional art teachers. Sign up at the table near the Cool Café.

**Focused Drawing in the Galleries at 12:30–5 pm**

Sign out supplies (colored pencils and paper) near *The Thinker.*

Family programming at the Cantor is underwritten by Bank of the West and the Hohbach Family Fund.

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**APRIL • MAY • JUNE 2015**

**CANTOR ARTS CENTER 15**
JUST FOR MEMBERS

CANTOR ARTS CENTER
ANDERSON COLLECTION
AT STANFORD UNIVERSITY

Enjoy these exciting spring events open only to Cantor/Anderson Collection members. For a full list of members-only benefits, visit museum.stanford.edu and click the “Join Now” button.

Art Trips
Art Trips are unique tours to museums, private collections, and special art events in the Bay Area and beyond. Fee, registration required; for availability, call 650-723-3482.

This May and June, join fellow art lovers for:

Montalvo and More: Saratoga's Second Acts
Monday, May 11
Visit historic Villa Montalvo and tour the renowned Lucas Artists Residency Program. Stop for a catered lunch in the artists’ dining room and then visit two outstanding Saratoga artists’ studios.

Marin: Touched by the Genius of Frank Lloyd Wright
Thursday, June 25
Tour Frank Lloyd Wright’s last commission, the stunning Marin County Civic Center; a home that reflects Wright’s organic architecture; and Xanadu Gallery, the Wright-designed building on Maiden Lane in San Francisco.

For more information about Art Trips, visit museum.stanford.edu.

Jazz at the Gates
(Artists Circle and above)
Saturday, May 16
Join Cantor director Connie Wolf in the Rodin Sculpture Garden for cocktails and live jazz during this exclusive event for our leadership members.

To upgrade your membership or attend the event, please email slarsen@stanford.edu.

Special Members Morning
(all levels)
Saturday, May 30
9:30–11 am
View 500 Years of Italian Master Drawings from the Princeton University Art Museum, enjoy coffee and pastries, and socialize with other members.

Remigio Cantagallina (Borgo San Sepolcro 1582–1656), Scene of a Village Square in Tuscany, 1633. Pen and brown ink and brush and brown wash over black chalk and graphite on light tan laid paper. Princeton University Art Museum, Museum purchase, Laura P. Hall Memorial Fund

Member Appreciation Day
(all levels)
Save the date!
Sunday, July 12
10 am–3 pm
Celebrate the magic of color as we take inspiration from the boldly hued works in the Cantor and Anderson collections. We’ll treat you to special tours, musical performances, art making, refreshments, and more.

All events are free unless otherwise noted.
**Family Program Just for Members**

This event is for Family/Dual level members and above. Space is limited, and pre-registration is required. To register, visit museum.stanford.edu/family or call 650-723-3482.

**Mother’s Day Tea**

Saturday, May 9th
Two sessions: 9:30 and 10:30 am

Celebrate moms! Enjoy tea and treats, and also learn about Jane Stanford, who together with her husband, Leland, founded Stanford University as a memorial to their only child, Leland Jr.

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**WELCOME TO OUR NEW MEMBERS** *(SEPTEMBER 2014 – JANUARY 2015)*

**DIRECTORS CIRCLE**
Melissa and Trevor Fetter
LaTonia Karr

**NEW FOUNDERS CIRCLE**
Evanthia and Christopher Canellos
Deby and Mark Lindee

**CONNOISSEURS CIRCLE**
Recia and Mark Blumenkranz
Eila Skinner and Tom Sadler

**ARTISTS CIRCLE**
Sher Amos-Grosser
Elsa Gontrum and Michael Streuli

**BENEFACTOR**
Beth and Fred Alvarez
Kaaren and John Antoun
Suzanne and James McElwee
Maria and Todd Swanson

**PATRON**
Kim and Todd Crockett
Maria Crowder
Marilyn Dunn
Jacqueline and William Faulkner
Christine Holt
Nicole Kohn and Peter Nyman
Rachelle Mirkim and Rob Peterson
Harry Plant
Lois Poole
Dr. and Mrs. Frank Stockdale
Sheila and Wally Weisman

**SPONSOR**
Caryl and Gordon Hughan
Melissa Hurley
Joan and Kenneth Kaplan
Renate and Ronald Kay
Julia Kazaks and Judd Volino
Lisa Keamy
Garner and Larry Kelly
Maxine Kennedy
Tod Klingler
Rosette and Gerald Koch
Vira and Noel Lozano
Judith MacDonald
Michelle Marincovich
Michele McCarthy and Andrew Leary
Sarita Tamayo-Moraga and Clayton Moraga
Anne and Thomas Morton
Lisa and Mark Moultou
Dorothy Niccols
Donna Stanley-Page and James Page
Susan Pollock
Pamela Polos and Charles Goldenberg
Donna Pribble
Dorothy Price
Mary Jane Reiter and George Erickson
Joan and Paul Resnick
Chiara Sabati
Jack Silveira
Mr. and Mrs. Clint Smith
Shirley Stewart

Carole and Douglas Tanner
Alex Thayer
Lisa and Mark Tortorich
Larisa and Jonathan Usich
Tracy Uyeki
Christina Vervitsioti-Missoffe
Jonathan Weiner
Vanessa Wells
Lynda J. Patrick Whaley
Carol Windsor and James Wells
Hollis and Joe Wood
Elizabeth Wright and David Beier
Tal Yehezkely-Samet

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**Renew Your Membership or Join Online**

Visit MUSEUM.STANFORD.EDU and click the “Join Now” button on the museum’s homepage or membership pages.
J U S T  F O R  M E M B E R S
WELCOME TO OUR NEW MEMBERS

FAMILY/DUAL
Marcia Allsopp and Jacques Moncharite
Carol Anderson and Gerald Berry
George Barata
Daniel Beltramio
Bobbi Blase
Steven Bowles
Mary Ann and John Brock
Eileen and Richard Brooks
Stephanie Brown and Cory Modlin
Monica Calderon and Harold Crow
Jo An and William Chace
Allison and Jeffrey Chang
Yvonne and Ralph Cheng
La Yee and Chi Chung
Betty and Murray Cohen
Irene Cortinaz and Peter Fenerin
Karín Eckelmeyer and Rowland Tabor
Christine and John Farquhar
Margaret Farrell
Sandra Feder
Elizabeth Feinler
Peter Flores
Kathryn Fontwit and Gary Head
Tracy Freedman
Scott Frewing
Brenda Friedman
Mary Garrison
Sandra Garritano and Gary Steinberg
Edie Goldberg and John Carter
Deanna Gomby and Ben Johnson
Beverly and Angelo Grova
Nabil Haider
Sara and Michael Hammond
Elizabeth and Geoffrey Hazard
Prof. Emeritus and Mrs. Ralph Hester
Larri and Michael Hirschklau
Anne and Michael Hochberg
Dominique and Jean-Louis Horn
Marilyn and John Hudson
A. C. Hyde
Peggy and John Igoe
Katherine Imwalle
Michele and Warren Jackson
Barbara and Robert Joseph
Stina and Herant
Katchadourian
Brenda and Daniel Kavert
Ellen and Lawrence Keeshan
Walter Keller
Andalusia Kheche
Annamaria and Leo Kusber
Connie Larsen
Robin and Thomas Liston
Peggy and Pedro Lizaur
Oleg Lobkin
Jennifer Lopez
Rhonda Luongo
Katherine Maher and Matthew Roth
Pauline and Bruno Marchon
Anne McDermott
Martha and John McLaughlin
Jill Mellick and Jeanne Shutes
Mr. and Mrs. Lee Middleman
Mary Mocas and Marvin Tseu
Claude Nagamine and James Scott
Chris and Dennis Olin
Sandy and Mark Ostrau
Virginia and Odeli Ozer
Constance Peabody
Monica and Nathan Petty
Linda Pilkun and Leonard Pillara
Darrell Porcello and James Roddy
Joan and Ed Regalado
Chester Roaman
Christine Robles
Letitia Roddy
Diane Ross
Ann Rothblit
Page and W. Farrell Sanders
Delynn and Edward Schor
Sylvie and Mark Shand
Catherine Shinners
Ellen Shuck and Peter Hanley
Susannah and James Skinner
Betty and Paul Skov
Joyce and Roy Snyder
Karl Sonkin
Joan Sperans and Gabrielle Rondell
Lisa and Richard Steiny
Joan and Thomas Stern
Carole and Jay Stone
Anahita and Peter Thonycroft
Victoria Thorp and Jim Migdal
Kelli and Steffan Tomlinson
Veronica and Robert Valenti
Christina and James Welsh
Kathleen Whalen and Clara Binding
Carolyn and Gregory Wilbur
Meg Wilson and Geoffrey Tickner
Jame Wu
Bob Wynne
Kathi Young
Sally and James Young
Sandra Zrnic

FRIEND
Marilyn Abrams
Seth Ammerman
Helen Bailey
Ann Bamesberger
Vyrnie Bannatyne
Kathryn Beadle
Cathleen Belleville
Harriet Benson
Connie Bowencamp
Neil Brandstrup
Sherry Brown
Florence Buatois
Susan Burns
Madison Clay
Frances Cochran
Karen Coker
Deborah Costella
Martha Cravens
Linh Dang
Sonia DeHazes
Frances Douglas
Nancy Dowell
Parvati Dutta
Julia Duzon
Forrest Fallon
Leonora Ferraro
Mary Margaret Flynn
Marjorie Ford
Karen Frankel
Olfat Gabriel
Walt Gebauer
Barbara Geibel
Vendryes Gilbert
Robert Gilkey
Marina Gitis
Herbert Goldstein
Janet Goy
Margaret Graham
Gabe Groner
Caroline Halim
Nancy Hamilton
Herrell Houston
John Hutchinson
Zenon Jiang
Nirmy Kang
Frances Keller
Carolyn Kennedy
Sandra Khoury
Cindy Kingsley
Sue Kubly
Jennifer Lee
Kitty Lee
Annette Legallet
Bonnie Levinson
Leah Levy
Susan Lynch
Carol MacCorkle
Katie McCabe
Lois McCluskey
William L. McDonald, Jr.
Chodi Mcreymonds
Lorraine Menuz
Rezvan Moghaddam
Donna Mohammadi
Anna Olsen
Sarah Osborne
Robert Owens
Susan Pennypacker
Kim Peterson
Barbara Petree
Nicolas Popp
Katharina Powers
Joanne Ratcliffe
Michelle Reichert
Kathryn Reitman
Ronald Restifo
Pamela Ritchey
Constance Roberts
Angelica Rodriguez
Alex Rohrig
Lindsay Roscoe
Sheri Rose
John Sarconi
Mary Schafer
Frank Scheufer
Kathryn Schmidt
Allegra Seale
Rita Seams
Sylvie Serex-Bonne
Peggy Shapera
Carla Shatz
Randolph Silver
Cass Calder Smith
Michelle Speert
Bonnie Stein
Judith Stewart
Kathleen Stueck
Patricia Tappan
Morgann Trumbull
Arienne van der Klooster
Teresinha Ward
Anna Waring
Philip Wilson
Evelyn Wong
Jean Woo
Loretta Wood
Rose Wymann
Dougla Zody
Not Manet’s Type (1997), a set of five gelatin-silver prints, examines the assumptions about race, gender, and sexuality imbedded in the foundations of modern European and American art. The images and their accompanying texts address the status allotted to female artists and models, and to subjects of color, through history.

The 2014 artist’s proof pair of chromogenic prints titled You Became Mammie, Mama, Then, Yes, Confidant-Ha and Descending the Throne You Became Foot Soldier & Cook, originated from Weems’s landmark 1995–1996 series of 33 photographs, From Here I Saw What Happened and I Cried. Here, Weems appropriated 19th-century anthropological photographs of black Africans. By pairing these portraits with her own descriptive texts, Weems aims to restore humanity and dignity to men and women who, historically, had no control over how others used them or their likenesses.

A Gift to the Cantor Makes Possible the Acquisition of Works by Carrie Mae Weems

Pamela Hornik’s dedication to the Cantor never ceases to amaze us. Her volunteer work includes serving her first term on the Membership Executive Council, acting as a member of the Art Focus Lectures Committee, and spending two days a week welcoming and orienting our visitors.

Now, a generous gift from Pamela and her husband, David, has enabled the museum to acquire two splendid works by groundbreaking contemporary photographer and video artist Carrie Mae Weems (U.S.A., b. 1953). The Cantor’s recent hosting of the critically acclaimed retrospective exhibition, Carrie Mae Weems: Three Decades of Photography and Video (October 16, 2013–January 5, 2014), inspired the museum to make these first acquisitions of her work.

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Our deepest gratitude to Presenting Sponsors and Honorary Chairs Cynthia Fry and John A. Gunn

The Cantor programs supported by this elegant gala provide extraordinary enrichment to K-12 schools in three counties, to students from Stanford and other Bay Area institutions, and to the broader Bay Area community. Rodin by Moonlight funds also help maintain free admission to the Cantor for all!
THE CANTOR COLLECTIONS
From Africa to the Americas to Asia, from classical to contemporary—there is so much to discover at the Cantor. Selections from the collections and long-term loans are on view in many of the Cantor’s 24 galleries, sculpture gardens, and terraces on an ongoing basis.

LOCATION & PARKING
The Cantor Arts Center is located at Lomita Drive and Museum Way, off Palm Drive, on the Stanford University campus. Pay parking is available in front of the Cantor on Lomita Drive. Parking in most areas is free after 4 pm and on the weekends.

The Cantor is fully accessible to people with disabilities.

INFORMATION
650-723-4177 museum.stanford.edu

FREE DOCENT-LED ART TOURS
650-723-3469

COOL CAFÉ
650-725-4758

SIGN UP FOR E-NEWS
Get free email notices every month about programs and exhibitions at the Cantor. Click "E-NEWS" at the bottom of our Web page, museum.stanford.edu.