

# Cantor Arts Center at Stanford University

S U M M E R 2 0 1 8



# Dear Friends,

Our summer season at the Cantor begins with the opportunity to see a large variety of contemporary Chinese works in 墨境 *Ink Worlds: Contemporary Chinese Painting from the Collection of Akiko Yamazaki and Jerry Yang*, on view beginning May 23. Yamazaki and Yang's collection is considered one of the finest of its kind in the world, and the Cantor is honored to have a significant number of pieces made available to us by the Stanford alumni, whose generosity and leadership in the field of contemporary Chinese ink works has had tremendous impact.

The campus-wide celebration of the 200th anniversary of Mary Shelley's publication of *Frankenstein; or, The Modern Prometheus* will include the Cantor, with an exhibition that examines ways artists have defined humanity in relation to machines. This concept is particularly relevant in our current age of radical technological change.

I encourage you to come in to see these exhibitions, as well as how we are engaging Stanford students in the art world. Stanford student Katherine Van Kirk, '19, combined advanced technology with old-fashioned curiosity to examine *Window* by Richard Diebenkorn,

and uncovered many layers of underpaintings that animate the artist's evolution from figurative to abstract work. Come learn about her findings, now on display, and take a peek below the surface of the painting yourself.

Also newly on display is Damien Hirst's installation *The Void*. The glass-and-metal wall case contains thousands of colored plaster and painted pills, a fantastical simulation of a medicine cabinet.

Summer is the perfect time to reconnect with the Cantor, see our permanent and special exhibitions, and linger with a picnic lunch or dinner in our Rodin Sculpture Garden. I hope art inspires you this season, and that you make the Cantor part of your summer plans.



SUSAN DACKERMAN  
*John & Jill Freidenrich Director*



Photograph by Stacy H. Geiken

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**FRONT COVER** Lù Shoukun 呂壽琨 (China, 1919–1975), *Chan Painting*, 1970.  
Ink and color on paper. Collection of Akiko Yamazaki and Jerry Yang

**DESIGN** Madeleine Corson Design, San Francisco



## 墨境 Ink Worlds

Contemporary Chinese Painting from the Collection of Akiko Yamazaki and Jerry Yang

May 23–September 3

Outstanding examples of contemporary Chinese ink painting from the personal collection of Stanford alumni Akiko Yamazaki and Jerry Yang will be on

display in this impactful exhibition that probes the diversity of work represented by the ink arts.

Li Huayi 李華弋 (China, b. 1948), *Wind Nourishes, Rain Moistens*, 2016. Ink and gold on paper. Collection of Akiko Yamazaki and Jerry Yang

## Betray the Secret: Humanity in the Age of Frankenstein

April 4–August 5

The Cantor's contribution to the campus-wide celebration of the 200th anniversary of the publication of Mary Shelley's horror novel *Frankenstein; or, The Modern Prometheus* reveals ways artists have represented the boundary separating humanity from technology.

Beth Van Hoesen (U.S.A., 1926–2010), *Stanford (Arnautoff Class)*, 1945. Graphite and ink on paper. Gift of the Estate of Beth Van Hoesen, 2011.62

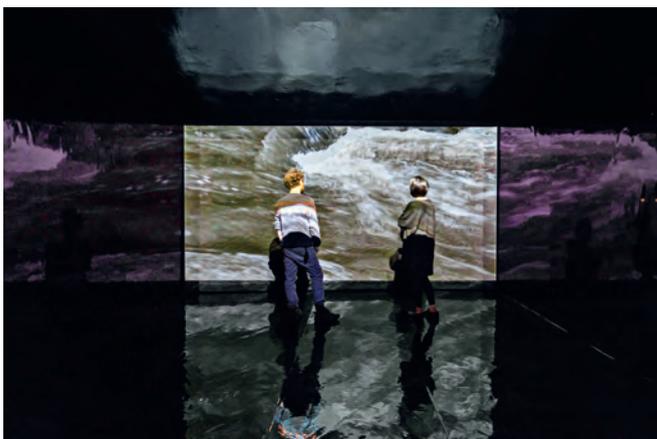


## 墨境 Ink Worlds

### Contemporary Chinese Painting from the Collection of Akiko Yamazaki and Jerry Yang



Irene Chou 周線雲 (China, 1924–2011), *Untitled*, 1995. Ink and color on paper. Collection of Akiko Yamazaki and Jerry Yang



Zheng Chongbin 鄭重賓 (China, b. 1961), *Chimeric Landscape*, 2015. Multimedia installation. Installation view, Venice Biennale 2015. Collection of Akiko Yamazaki and Jerry Yang

May 23–September 3

PIGOTT FAMILY GALLERY AND LYNN KRYWICK GIBBONS GALLERY

The first exhibition at the Cantor devoted solely to contemporary ink painting features more than 40 works of art by nearly two dozen artists who variously trained, lived, and practiced in mainland China, Taiwan, Hong Kong, the United States, and Europe. Drawn from the remarkable personal collection of philanthropists and Stanford alumni Akiko Yamazaki and Jerry Yang, the exhibition focuses on the contemporary period, probing the astonishing diversity of ink painting and calligraphy—artistic practices that are among China’s oldest and most enduring art forms.



“ In many ways, this exhibition highlights an enduring element of Jane Stanford’s legacy. Her significant collection of Asian artworks was an important part of the original collection of the Stanford museum. ”

SUSAN DACKERMAN

*John & Jill Freidenrich Director*

墨境 *Ink Worlds: Contemporary Chinese Painting from the Collection of Akiko Yamazaki and Jerry Yang* considers ink painting from the 1960s through the present, examining salient visual features and international connections, as well as the ongoing impact of historical techniques, materials, and themes. In so doing, the exhibition addresses not only the capacity of ink painting to evolve but also the contemporary nature of ink painting as a distinct genre whose achievements are already evident.

Modern uses of ink—including photography and film, through which the very definition of ink is being expanded—are also considered. One such work, *Chimeric Landscape*, an immersive

experience first shown at the Venice Biennale 2015, illuminates the central inquiry of the exhibition: the nature of ink as a historical, material, and impactful entity. Enveloping the viewer with projections and reflections in a surround-sound environment, the installation impresses upon visitors an embodied experience of ink in process. By layering sound, space, and visual images of ink in motion, *Chimeric Landscape* allows ink to declare itself as a medium that extends beyond the brush.

Also on view will be works from the collections of Peter and Collette Rothschild, the Cantor Arts Center, and the Anderson Collection at Stanford University.

Curators: Ellen C. Huang, curatorial fellow for Asian art, and Richard Vinograd, Christensen Fund Professor in Asian Art, Department of Art & Art History

This exhibition and accompanying catalogue are organized by the Cantor Arts Center. We gratefully acknowledge support from Akiko Yamazaki and Jerry Yang, the Khoan and Michael Sullivan Fund, and The Darle and Patrick Maveety Fund for Asian Art.

Generous support of the installation *Chimeric Landscape* by Zheng Chongbin is provided by the Lynn Krywick Gibbons Gallery Exhibitions Fund.



Li Huayi 李華弢 (China, b. 1948), 龍潛山脉 *Dragons Hidden in Mountain Ridge*, 2008. Ink on paper. Collection of Akiko Yamazaki and Jerry Yang

## Betray the Secret: Humanity in the Age of *Frankenstein*

April 4–August 5

RUTH LEVISON HALPERIN GALLERY

Using Mary Shelley’s groundbreaking 1818 horror novel *Frankenstein; or, The Modern Prometheus* as a touchstone, this exhibition examines ways in which, over the last two centuries, artists have represented the body, life, and death, as well as the boundary separating humanity from technology. These concepts remain as vital to Shelley’s text as they are to the culture of innovation fostered today in the Silicon Valley and at Stanford University. The Cantor presents this exhibition in conjunction with *Frankenstein@200*, a yearlong, campus-wide initiative of courses and events marking the 200th anniversary of the publication of Shelley’s book and investigating the text’s relevance to how we think about science, ethics, and human life today.

Featuring 40 prints, drawings, photographs, and paintings from the Cantor’s permanent collection, the exhibition explores the human body as raw material for scientific and artistic inspiration, and how artists distinguish the body



William Pether (England, c. 1738–1821), after Joseph Wright of Derby (England, 1734–1797), *An Hermit: The Philosopher (Hermit Studying Anatomy)*, 1770. Mezzotint. Mortimer C. Leventritt Fund, 1974.219

from the machine. It also looks at the figure of the natural philosopher, the idea of the monstrous body, and what it means to be human in an age of constant scientific change.

Curators: Elizabeth Kathleen Mitchell, Burton and Deedee McMurtry Curator, and director, Curatorial Fellowship Program, and Alexander Nemerov, Carl and Marilyn Thoma Provostial Professor in the Arts and Humanities, and chair, Department of Art & Art History

This exhibition is organized by the Cantor Arts Center in conjunction with the project *Frankenstein@200* at Stanford University. We gratefully acknowledge support of this presentation from the Halperin Exhibitions Fund.

Isaac Cruikshank (England, b. Scotland, 1756–1811), *Dance of Death Modernized*, 1808. Etching with hand-coloring. Museum Purchase Fund, 1969.203



## Through Diebenkorn's Window: Transitions in Time

April 18–August 12

FREIDENRICH FAMILY GALLERY

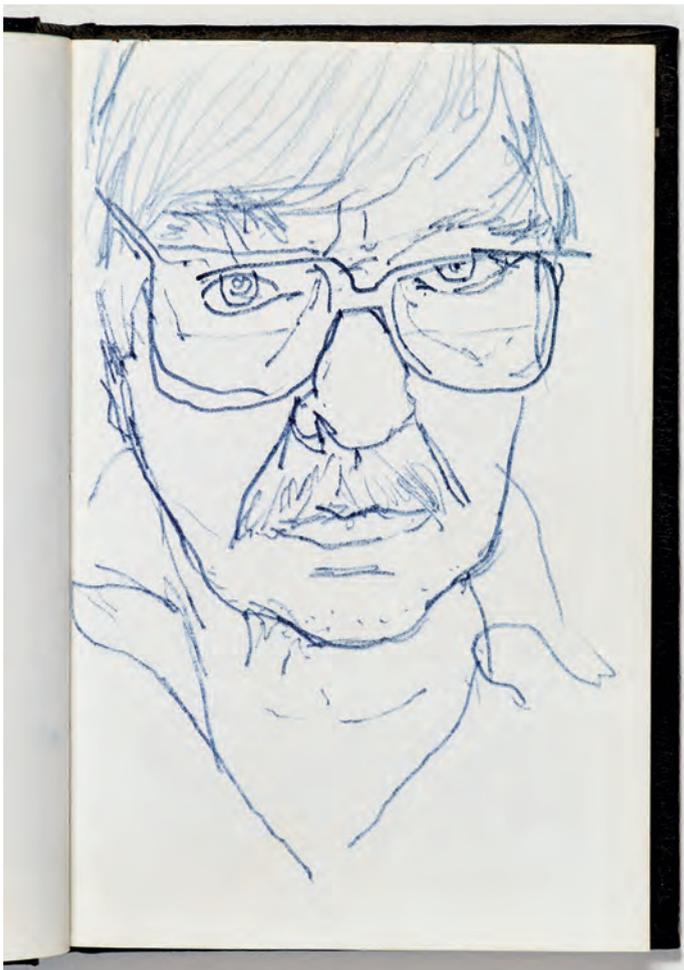
Several hidden compositions lie below the surface of *Window* by painter and Stanford graduate Richard Diebenkorn, BA '49. These compositions were unknown except as barely visible reworkings until brought to light by Stanford student Katherine Van Kirk, '19, during her Chen-Yang fellowship in the Cantor's Art+Science Lab. This installation shows the multiple layers uncovered through infrared reflectography as evidence—in a single painting—of the transition Diebenkorn was making in his art from the mid-1950s to the mid-'60s. Viewers will have a chance to discover the hidden works themselves using interactive digital media and in early drawings in the artist's sketchbooks and other works in the Cantor's collection.



Katherine Van Kirk, '19, with the Diebenkorn painting *Window*, which she examined in her investigative project.

Curators: Katherine Van Kirk, '19, and Jessica Stevenson Stewart, associate curator of academic engagement, in collaboration with Susan Roberts-Manganelli, director, Art+Science Learning Lab

This exhibition is organized by the Cantor Arts Center. We gratefully acknowledge support from the Bank of America Art Conservation Project.



**ABOVE** Richard Diebenkorn (U.S.A., 1922–1993), Detail of infrared image of *Window*, 1967. Oil on canvas. Gift of Mr. and Mrs. Richard Diebenkorn and anonymous donors, 1969.125

**LEFT** Richard Diebenkorn (U.S.A., 1922–1993), page 37 from *Sketchbook 2 [self-portrait, view of head, neck, shirt collar]*, 1943–93. Felt-tip marker ink on paper. Gift of Phyllis Diebenkorn, 2014.2.39

# CONTINUING ON VIEW

## Rodin: Shock of the Modern Body

Ongoing

SUSAN AND JOHN DIEKMAN GALLERY, EUGÉNIE B. TAYLOR GALLERY, RODIN GALLERY

Auguste Rodin made figurative sculpture modern by redefining the expressive capacity of the human form. Featuring nearly 100 works and spanning three galleries, this expansive exhibition explores how Rodin challenged himself, the academic system, his critics, and the public by relentlessly pursuing new ways to convey complex psychological states and pure sensuality through nude sculpture.

Curators: Elizabeth Kathleen Mitchell, Burton and Deedee McMurtry Curator, and director, Curatorial Fellowship Program, and Melissa A. Yuen, curatorial fellow for American and European art to 1900

This exhibition is organized by the Cantor Arts Center. We gratefully acknowledge support from the Robert Mondavi Fund, The Clumbeck Endowment Fund, and museum members.

Auguste Rodin (France, 1840–1917), *Falling Man (L'Homme qui tombe)*, 1882. Bronze, cast in 1978. Gift of the B. Gerald Cantor Collection, 1992.139



## In Dialogue: African Arts

Ongoing

THOMAS K. SELIGMAN GALLERY

With works drawn from the entire African continent, including Egypt and North Africa, this vibrant exhibition focuses on the migration of people, as well as arts and ideas, and highlights the many diverse influences evident in African style.

Curator: Amanda M. Maples, curatorial fellow for African and Indigenous American art

This exhibition is organized by the Cantor Arts Center. We gratefully acknowledge support from the C. Diane Christensen Fund for African Art and the Phyllis Wattis Program Fund.

Artist unknown (Egypt, New Kingdom, c. 1550–1295 BCE), *Face from outer coffin*, 16th–13th century BCE. Wood and pigment. Stanford Family Collections, JLS.20489



## Modern and Contemporary

Ongoing

FREIDENRICH FAMILY GALLERY

*The Void*, Damien Hirst's glass-and-metal simulation of a medicine cabinet containing thousands of colored plaster and painted pills, joins other exquisite modern and contemporary works that demonstrate a range of media, scale, and geographic origin.

This exhibition is organized by the Cantor Arts Center. We gratefully acknowledge support from The Clumbeck Endowment Fund.



Damien Hirst (England, b. 1965), *The Void*, 2000. Glass, stainless steel, steel, aluminum, nickel, bismuth and cast resin, colored plaster and painted pills with dry transfers. Installation view at the Cantor Arts Center. Private Collection. © Damien Hirst and Science Ltd. All rights reserved/DACS, London/ARS, NY 2018

## The Dancing Soweï: Performing Beauty in Sierra Leone

March 21–December 21

ROWLAND K. REBELE GALLERY

*Cultures do not hold still for their portraits.*

—JAMES CLIFFORD

This exhibition focuses on one spectacular work in the Cantor's collection—a *soweï* mask, used by the women-only Sande society, which is unique to Sierra Leone. Used in dance by senior women of the society, the *soweï* mask symbolizes knowledge of feminine grace and is part of a young girl's initiation into adulthood. Thus, for many women of the region, beauty is literally performed into existence through *ndoli joweï* (the dancing *soweï*, or the *soweï* mask in performance). Take an in-depth look at a *soweï*'s aesthetic expressions of elegance, from its serene gaze of inner spirituality to the corpulent neck rolls that signify health and wealth—a beauty as defined and danced by women.

Curator: Amanda M. Maples, curatorial fellow for African and Indigenous American art

This exhibition is organized by the Cantor Arts Center. We gratefully acknowledge support from the C. Diane Christensen Fund for African Art and the Phyllis Wattis Program Fund.



Gola or Mende artist (Sande Society, Sierra Leone), *Helmet Mask (soweï or ndoli joweï)*, 1920s–1930s. Wood, leopard tooth, kaolin, and fiber. Gift from the collection of Marc and Ruth Franklin, 2003.121



Artist unknown (U.S.A., active 20th century), *View of the fire from the Hotel Calistoga*, April 16, 1907, c. 1907. Albumen print. Gift of Mr. and Mrs. Roderick R. Dunphy, 1978.229.20

## Framing in Time: Photographs from the Cantor Arts Center Reimagined

Through May 28

PATRICIA S. REBELE GALLERY

Each short, student-made film appropriates and reimagines a photograph from the Cantor's collection. Striving to shed new light on the original context of the photographs, the films in this exhibition are shown alongside the Cantor photographs that served as their inspiration. The short films were made by Stanford students in Assistant Professor of Art Srdan Keca's *Archival Cinema* class during fall quarter 2017.

Curators: Srdan Keca, assistant professor, Documentary Film and Video Program, Department of Art & Art History, and Kate Holohan, coordinator of academic engagement at the Cantor

This exhibition is organized by the Cantor Arts Center in collaboration with faculty from the Department of Art & Art History, Stanford University. We gratefully acknowledge support from the Barbara and M. Kenneth Oshman Fund.

# ON VIEW AT ANDERSON

## Salon Style: Collected Marks on Paper

Part I: Through August 20

WISCH FAMILY GALLERY

This presentation is the first of a two-part exhibition highlighting select works on paper from the vast holdings of the Anderson family collection. Each of the unique creations in *Salon Style: Collected Marks on Paper* showcases marks intuitively and intentionally made by 20th-century American artists, many of whom practiced largely on canvas but used paper as an exploration of their process. From Arshile Gorky's striking self-portrait to Helen Frankenthaler's hand-colored monotype to Richard Diebenkorn's expansive paintings on paper, the works are displayed as if they were adorning the walls of a home, encouraging the viewer to pause and examine each piece closely.

Part II of this exhibition opens September 20.

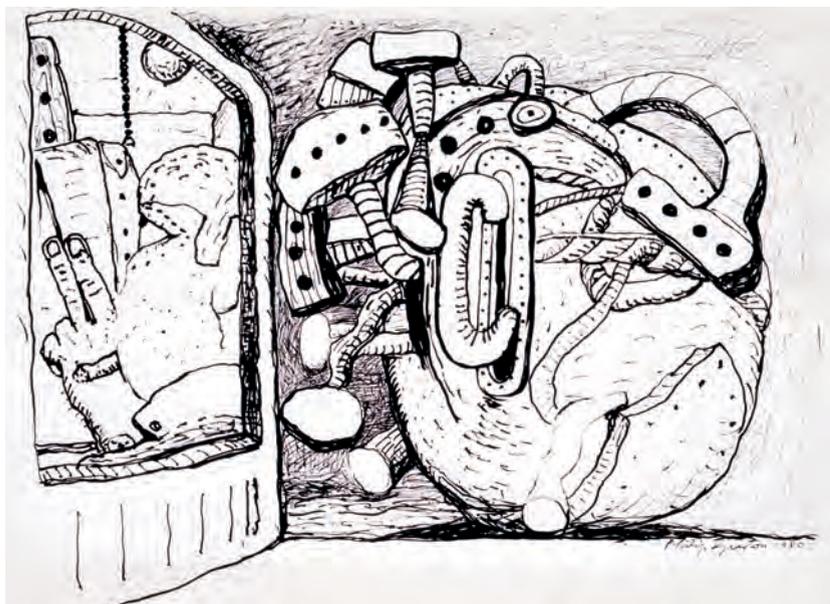
Curator: Jason Linetzky, director, Anderson Collection at Stanford University

This exhibition is organized by the Anderson Collection at Stanford University with all works on loan from the Collection of Harry W. and Mary Margaret Anderson. The museum gratefully acknowledges support for this exhibition from museum members and the Harry W. and Mary Margaret Anderson Charitable Foundation.



**ABOVE** Richard Diebenkorn (U.S.A., 1922–1993), *Untitled #32*, 1984. Gouache, synthetic polymer, crayon, and cut-and-pasted paper on joined paper. Collection of Harry W. and Mary Margaret Anderson

**LEFT** Philip Guston (b. Canada, 1913–1980), *Untitled*, 1980. Ink on paper. Collection of Harry W. and Mary Margaret Anderson



ANDERSON COLLECTION  
AT STANFORD UNIVERSITY



Andy Warhol (U.S.A., 1928–1987), Detail from *Contact Sheet* [Andy Warhol, Bianca Jagger, Halston, Diane De Beauvau in the back of a limousine], 1976. Gelatin silver print. Gift of the Andy Warhol Foundation for the Visual Arts, © The Andy Warhol Foundation for the Visual Arts Inc., 2014.43.3622

## Contact Warhol: Photography without End

September 29, 2018–January 6, 2019

PIGOTT FAMILY GALLERY

This exhibition offers visitors the opportunity, never before possible, to see the complete range of Andy Warhol's photographic practice in the last decade of his life. From 1976 until his unexpected death in 1987, Warhol typically shot at least one roll of 35mm film each week. Wherever the artist went—to discotheques, dinner parties, flea markets, or wrestling matches—he brought his pocket-size camera with him. Friends, boyfriends, business associates, socialites, celebrities, and passers-by all captured the artist's attention.

In 2014, Stanford University acquired from the Andy Warhol Foundation for the Visual Arts nearly 3,600 contact sheets and corresponding negatives shot by the artist. The collection,

which includes some 130,000 discrete exposures, represents one of the most comprehensive archives of Warhol photography in the world. This exhibition includes a wide array of contact sheets from the collection, contextualized by photographs, Polaroids, *Interview* magazine covers, full-scale prints, and paintings.

The exhibition will also feature an interactive touch-screen, where viewers can digitally zoom in on any of approximately 3,000 exposures. Warhol's process of viewing the contact sheets and selecting particular pictures to be printed will be recreated for museum visitors.

Curators: Richard Meyer, Robert and Ruth Halperin Professor in Art History, Department of Art & Art History; and Peggy Phelan, Ann O'Day Maples Professor in the Arts, professor of Theater & Performance Studies and of English, and Denning Family Director, Stanford Arts Institute

This exhibition is organized by the Cantor Arts Center.

## Spectacle, Science, Sojourn: American Landscapes in the Gilded Age

September 5, 2018–April 7, 2019

RUTH LEVISON HALPERIN GALLERY

This exhibition draws on the Cantor's collection of late 19th-century American paintings, drawings, and photographs to demonstrate how depictions of nature were used as entertainment, to express an increasing interest in the natural sciences, and to record travel during the Gilded Age. Highlights include a re-creation of the theatrical public presentation of the monumental canvas *Headwaters of the Merced* (1876) by William Keith and a selection of rarely exhibited oil sketches by William Trost Richards (U.S.A., 1833–1905), a landscape painter.

Curator: Melissa A. Yuen, curatorial fellow for American and European art to 1900

This exhibition is organized by the Cantor Arts Center. We gratefully acknowledge support from the Halperin Exhibitions Fund.



William Keith (U.S.A., b. Scotland, 1838–1911), *Headwaters of the Merced*, 1876. Oil on canvas. Stanford Family Collections. Conservation supported by the Lois Clumbeck Fund, JLS.12057

# NEW ACQUISITIONS

## African Artworks

The recent addition of 45 significant works of African arts enhances the Cantor's already robust collection from this vibrant and diverse continent. This generous donation from an anonymous donor contributes significantly to the development of the Cantor's Islamic arts collection, with several of the works highlighting the power of the written word in Islam. The works also demonstrate the movement of arts, ideas, and goods through Muslim traders on a continent where nearly half of the population is Muslim.

In addition, several works from West and Central Africa complement existing collections, including two masks from the women-only Sande society of Sierra Leone, and several works by Yoruba artists of Nigeria—one of the largest and best-known art-producing cultures in Africa. The donation also includes several compelling works from the Democratic Republic of the Congo, including companion masks of important Kuba characters that are used in the reenactment of Kuba origin myths, and a selection of works by Lega artists that were previously unrepresented at the Cantor. These works present an indigenous concept of beauty, art,



Tuareg artist, Nigeria, *Koran and case*, 19th–early 20th century. Leather, paper, cardboard, and ink. Anonymous Gift, 2017.89.a–b

and knowledge transmission that can be a valuable teaching asset. Other objects on view, including shrine figures, represent a vital aspect of Africa's spiritual arts.



Kongo artist, Democratic Republic of the Congo, *Power figure in the shape of a double-headed dog (nkisi nkondi a mbwa or kozo)*, late 19th–early 20th century. Wood, nails, wire, and metal blades. Anonymous Gift, 2017.66

**Katie Clifford** Manager

## Exhibition Registration & Installation Department

Visitors to *The Matter of Photography in the Americas* exhibition, recently on view at the Cantor, may not have noticed the walls painted in six different neutral shades, or given much thought to the complexity inherent in a show that combines photographic and video works from many different countries. But Katie Clifford has spent well over a year thinking about all those things.

Wearing two hats simultaneously, Clifford, who recently celebrated her 30th anniversary as a Stanford employee, is in charge of securing the items required for each exhibition and then managing the staff of preparators who refurbish the galleries and install the artworks. For an exhibition like *The Matter of Photography in the Americas*, which included only objects loaned to the Cantor and no objects from the permanent collection, that was particularly challenging.

“The curator provides a checklist of the items to be included and makes the initial contact with the gallery, artist, or museum. When the loan is approved by the lender, I draft a loan agreement covering the specifications of what we’re borrowing, the terms of the loan, information about the object, images of the object, and we also go over shipping arrangements and insurance,” Clifford said.

She also coordinates the packing, crating, and shipping of items to the Cantor, which in this case meant coordinating the arrival of items from Brazil, Columbia, and Mexico, as well as from domestic lenders like the Museum of Modern Art in New York and the Blanton Museum in Texas. When the items arrive, they are



Katie Clifford reviews a work from the Cantor’s collection that will be loaned out for exhibition.

unpacked, documented, and labeled, and after a full condition report has been prepared, they are temporarily stored. During the process, the preparatory staff fabricates frames and, for three-dimensional works, creates mounts.

For *The Matter of Photography in the Americas*, the curators worked with a design team on the layout of the exhibition. Clifford and her team, led for this show by Ken Becker, then used those specifications to bring the show to life. “We have temporary walls that we put together in different ways. All the lettering on the walls from the previous exhibition has to be removed, and then painters come in and make the walls look seamless so we can start fresh. It’s a dance of moving out and packing up the previous show and then preparing the galleries to move in the new exhibition.”

Clifford began her Stanford career in the government documents department of the Stanford Libraries. After earning her master’s degree in museum studies, she came to the Cantor’s Registration Department at the time the museum was preparing to move back to the original site following the 1989 Loma Prieta earthquake. She now works closely with Stefanie Midlock, the assistant registrar for exhibitions, and with the preparatory team. “Being able to work closely with the crew is so rewarding,” she said. “They each have unique specialties that, when combined, bring the curator’s vision to life.”



Preparator Ken Becker installs works for *The Matter of Photography in the Americas*.

# CURATOR'S CORNER

**Ellen C. Huang** Curatorial fellow for Asian art

## 墨境 *Ink Worlds*

*Contemporary Chinese Painting from the Collection of Akiko Yamazaki and Jerry Yang*



### What should visitors be aware of in this exhibition?

This may be one of the largest assemblages of contemporary Chinese ink paintings ever shown in the Bay Area, or anywhere. Significant effort was made to highlight the ability of ink painters today to simultaneously reference the

past—the history of ink painting in China spans more than 2,000 years—and the contemporary global art scene. We have benefited from planning this exhibition with our distinguished faculty member Richard Vinograd, as well as Stanford students interested in non-Western art and seeing it displayed at a university museum.

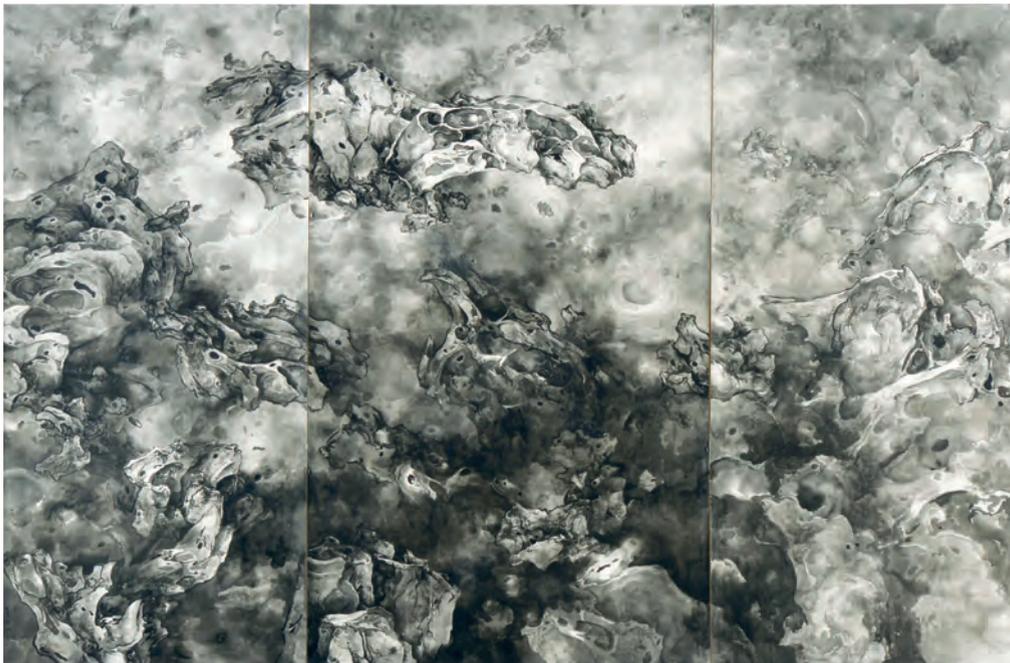
### What are some of those unique characteristics?

Ink painters have always paid particular attention to materials. They would use an ink well, a stone from a specific quarry, sometimes adorned with poetry or a pictorial scene. Then, very slowly, they would grind a compacted soot ink stick—three to four inches long—on the well with water to make fresh ink. It's meditative and prepares the artist's hand. The process is as important as the end result. We might think about this in the context of the Bay Area and Silicon Valley, where we're so fast paced. For these artists, ink painting is about the process itself.

### How are the artists represented in this show modernizing ink work?

There is one painting that looks like a deconstructed landscape, which is a sacred hallmark of painting in Chinese art, but this particular one is in galactic proportions. It exposes the future of our geological terrain, as though in outer space. As we've moved from

software to cloudware, and are even talking about flying cars in the not-too-distant future, it's interesting that ink is being used to create works that parallel these technological pursuits. And several artists seem to be commenting on contemporary language, making connections between written words and computer codes and showing how language can be manipulated at a social and state level. These themes directly speak to our times, so I'm very grateful to Akiko Yamazaki and Jerry Yang for sharing their collection.



Tai Xiangzhou 泰祥洲 (China, b. 1968), *Celestial Chaos No. 8*, 2015. Ink on silk. Collection of Akiko Yamazaki and Jerry Yang

### Can you talk a bit about the historical nature of ink work?

Ink brushwork began as a mode of writing in ancient China. Written words functioned as communication, as well as artistic expression. There was a close link between social status and writing, because obtaining a government position depended upon passing written examinations. But this beautiful art form's association with the ruling dynasties and the elite meant that it experienced disrepute as the country transitioned in the early 20th century from the last dynasty, the Qing, to the republic. What's fascinating is that ink continues to reemerge in new ways, responding to new contexts, such as technology, while keeping its unique characteristics.

“ The artworks shown in *Ink Worlds* demonstrate both the historical depth of ink painting and the futurist visions of contemporary ink painters. ”

ELLEN C. HUANG

## First Friday

On November 3, 2017, the Cantor launched First Friday, a new program for Stanford students held from 8 to 10 PM on the first Friday of the month during the academic year. Featuring art-making, music, and special performances, each month's event focuses on a different theme. In November, students enjoyed the exhibition *Nina Katchadourian: Curiouser* and made buttons and other projects inspired by Katchadourian's artwork. Other themes included self-care, featuring guided meditation in the galleries, poetry, and a celebration of Leland Stanford Jr.'s 150th birthday. Three Stanford students help plan, promote, and staff each First Friday, making it a truly student-oriented event.

This program is made possible in part by the Drs. Ben and A. Jess Shenson Funds.



For the First Friday event in December, students made origami crowns inspired by the exhibition *The Crown under the Hammer: Russia, Romanovs, Revolution* and enjoyed a student jazz band.

## Student Intern: Aubrey Beam

"I've always been interested in art history and needed to find work on campus," said Aubrey Beam, '18. So when a resident assistant told her about opportunities at the Cantor, it seemed like a perfect fit. After beginning her studies at Stanford in the Civil Engineering Department, Beam, who has worked in the Cantor's Marketing and Communications Department for the last three years, has since become an art history major. "For me, art is one of the ways I'm able to connect with and understand the world," she said.

"Someone in the past made something, I'm here in the present appreciating it, and it may inform the future in a positive way. It's so beautiful how it's cyclically tied together, and I love how art brings disparate cultures together."

Working at the Cantor has allowed Beam to feel comfortable with the inner workings of a museum, learn

how to publicize events and exhibitions, and also see what it's like to work in an office environment. "It's nice to see what it might be like after college," she explained. And Beam already has a very clear idea of what she'd like to do after she graduates this June: "I want to join the FBI or Interpol in the art theft division. I've wanted to be some sort of detective since I was nine and read *Sherlock Holmes*. In high school, I took my first art history class. Being an art detective combines both of my passions."

Working at the Cantor has further cemented her desire to continue to engage with the art world. She certainly has already made her mark by being a valuable contributor to the Marketing and Communications Department, according to Margaret Whitehorn, assistant manager of public relations. "From outreach to research to literature distribution, Aubrey has done it all during her three years here—and always with enthusiasm and professionalism. We will miss her, and I know she will go on to do many great things."



Aubrey Beam, '18, has been an intern in the Cantor's Marketing and Communications Department for three years.

“ For me, art is one of the ways I'm able to connect with and understand the world. Someone in the past made something, I'm here in the present appreciating it, and it may inform the future in a positive way. ”

AUBREY BEAM  
'18, from Rancho Cucamonga, CA

## Bobbie and Mike Wilsey Distinguished Lecture for 2018

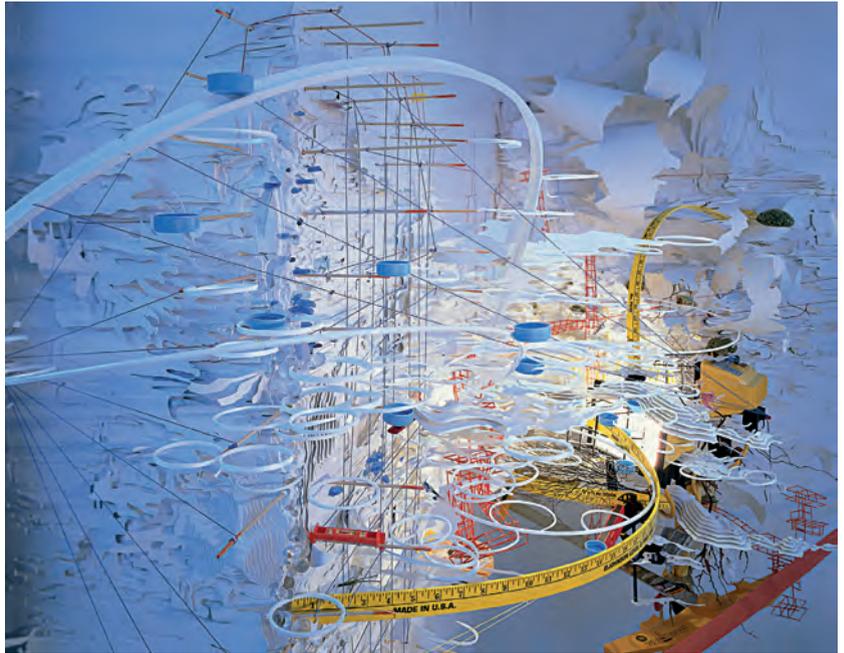
THURSDAY, MAY 10, 6 PM  
HAUCK AUDITORIUM, DAVID AND JOAN TRAITTEL BUILDING, HOOVER INSTITUTION

Since the late 1990s, internationally acclaimed artist Sarah Sze has developed a signature visual language that challenges the static nature of sculpture. Sze draws from modernist traditions of the found object, dismantling their authority with dynamic constellations of materials that are charged with flux, transformation, and fragility. Captured in this suspension, her immersive and intricate works question the value society places on objects and how objects ascribe meaning to the places and times we inhabit.

Coinciding with the explosion of information in the 21st century, Sze's work simultaneously models and navigates the ceaseless proliferation of data in contemporary life. Her encyclopedic installations unfold like a series of experiments that construct intimate systems of order—precarious ecologies in which material conveys meaning and a sense of loss. Widely recognized for challenging the boundaries of painting, installation, and architecture, Sze's sculptural practice ranges from slight gestures discovered in hidden spaces to expansive installations that scale walls and colonize architectures.

A recipient of both a MacArthur Fellowship (2003) and a Radcliffe Fellowship (2005), Boston-born and New York-based Sarah Sze has exhibited in museums around the world, as well as at the 2013 Venice Biennale. She is represented in the permanent collections of the Museum of Modern Art, New York; the Museum of Contemporary Art, Chicago; the San Francisco Museum of Modern Art; and the Fondation Cartier, Paris, among others.

The Cantor Arts Center's Bobbie and Mike Wilsey Distinguished Lecture for 2018 is made possible by generous support of the Mike and Bobbie Wilsey Fund for Education.



Sarah Sze (U.S.A., b. 1969), *Hidden Relief*, 2001. Mixed media. Installation view at Asia Society Museum, New York, 2001. Courtesy the artist; Tanya Bonakdar Gallery, New York; and Victoria Miro Gallery, London. © Sarah Sze



Sarah Sze (U.S.A., b. 1969), *360 (Portable Planetarium)*, 2010. Mixed media. Installation view at Tanya Bonakdar Gallery, New York, 2010. Courtesy of the artist; Tanya Bonakdar Gallery, New York; and Victoria Miro Gallery, London. © Sarah Sze



Photograph by Deborah Feingold



Photograph by Deborah Feingold

## 2018 Presidential Lecture in the Humanities and Arts: Siddhartha Mukherjee

WEDNESDAY, MAY 9, 7 PM · HAUCK AUDITORIUM, DAVID AND JOAN TRAITTEL BUILDING, HOOVER INSTITUTION

Physician and writer Siddhartha Mukherjee, husband of artist Sarah Sze, will discuss how the future of medical therapies, including cancer therapeutics, might change or distort our understanding of ourselves. Mukherjee,

author of *The Emperor of All Maladies: A Biography of Cancer*, winner of the 2011 Pulitzer Prize in general nonfiction, is an assistant professor of medicine at Columbia University, a cancer physician and researcher, and a Stanford alumnus.

This event is sponsored by the Stanford Humanities Center and the Cantor Arts Center.

For the most up-to-date information on programs and registration, please visit [museum.stanford.edu](http://museum.stanford.edu). Programs are free and open to the public unless otherwise noted.

## 墨境 Ink Worlds

### Contemporary Chinese Painting from the Collection Of Akiko Yamazaki and Jerry Yang

MAY 23–SEPTEMBER 3

#### Film Series

##### Contemporary Ink Painters

CANTOR AUDITORIUM

Films by Britta Erickson from the series *The Enduring Passion for Ink* feature artists Xu Bing, Zheng Chongbin, Liu Dan, Wang Dongling, and Yang Jiechang, whose work is included in the exhibition. Each screening will feature all the artists.

FRIDAY, JUNE 29, 1 PM

FRIDAY, JULY 13, 1 PM, *Introduction by Britta Erickson followed by a Q&A*

FRIDAY, AUGUST 31, 1 PM

#### Gallery Talks

Please check our website, [museum.stanford.edu](http://museum.stanford.edu), for details about talks in the gallery.

#### Artist Talks

As part of The J. Sanford and Vinie Miller Distinguished Lecture Series, artists with work in the exhibition share insights about their practice.

**Qin Feng** demonstrates the performative aspects of his ink art.

THURSDAY, MAY 24, 6 PM

**Zheng Chongbin** discusses the foundation of his art practice and the new paths he's forging in ink.

THURSDAY, JUNE 14, 6 PM

**Li Huayi** in conversation with Michael Knight, consulting curator of the Akiko Yamazaki and Jerry Yang Collection, introduces his unique approach to ink.

THURSDAY, JULY 19, 7 PM



Qin Feng 秦風 (China, b. 1961), *Desire Scenery No. 1*, 2007. Ink on paper. © Qin Feng 2018. Courtesy Ben Brown Fine Arts. Collection of Akiko Yamazaki and Jerry Yang



#### Last Thursdays at the Anderson

The Anderson Collection has public programs the last Thursday of every month. Check the website, [anderson.stanford.edu](http://anderson.stanford.edu), for details on artist talks, film screenings, and performances.

#### For Families and Visitors of All Ages

Look at the art on view in new ways. Curiosity encouraged! Art Packs are available in the Susan and John Diekman Gallery at the Cantor and at the Anderson Collection's welcome desk.

#### SECOND SUNDAY

MAY 13, JUNE 10, JULY 8, AUGUST 12

Join us for free, family-focused days of art talks, hands-on art-making, and gallery adventures. Visitors can tailor their experiences to their schedules and interests. Registration is not required. Please ask for a Sunday Schedule at the front desks of both museums for locations of activities and programs.



Second Sunday at the Cantor Arts Center is made possible by the generosity of the Hohbach Family Fund.



Cantor Arts Center

# EVENTS AT THE CANTOR



Photographs by Michael Spencer

## ***The Matter of Photography in the Americas* Opening Celebration**

On Thursday, February 9, the Cantor celebrated the opening of *The Matter of Photography in the Americas*. Members and friends from around the Bay Area enjoyed exclusive access to the exhibition, a brief talk by the curators, and animated conversation prompted by the ground-breaking works on display.

**TOP LEFT** Exhibition curators (left) Associate Professor Natalia Brizuela, Spanish and Portuguese, and Film and Media, at the University of California, Berkeley, and (right) Jodi Roberts, Robert M. and Ruth L. Halperin Curator for Modern and Contemporary Art at the Cantor.

## **Jazz at the Gates**

SATURDAY, MAY 19  
RODIN SCULPTURE GARDEN

Join us in the Rodin Sculpture Garden for jazz and cocktails. This is an exclusive event for our leadership donors and members (Artists Circle and above).

To upgrade your membership to attend or for questions, please email [slarsen@stanford.edu](mailto:slarsen@stanford.edu).





## Member Voice

### Loren Gordon

Chair, Membership Executive Council

I got involved after a friend invited me to join her for events at the Cantor, and I found that I really liked spending time there. Then, about four years ago, she recruited me to the Membership Executive Council. I love being an ambassador for the museums, helping people realize how much is happening, and how it appeals to people of all ages. I came to see the recent Nina Katchadourian exhibition and thought, "Oh, my kids would love this, too!"

The exhibitions are well-conceived, there's wonderful variety, and I'm very proud that they're free for everyone. I've found the educational programs to be very appealing, whether it's a 30-minute talk or a film. I loved learning about Manuel Neri at the Anderson and going through the reimagined African gallery at the Cantor with the curator.

You see the art differently when informed.

I'm always thinking about ways to engage current members and to encourage new members to join us. Recently, my book group read a book set in Russia during the period coinciding with



the *Crown Under the Hammer* exhibition. After discussing the book, a few of us took in the exhibition. Membership is important because it keeps the doors open for everyone. Our members are supporting the arts and helping to finance programs for students here at Stanford and for K-12 students throughout our community.

What I love most about the Cantor and the Anderson is that, at both places, you feel like you're entering important spaces where there's always something new to discover. Recently I was infatuated with the juxtaposition of Auguste Rodin's *The Thinker* and the Spencer

Finch light sculpture [*Betelgeuse*]. I especially liked standing up on the balcony, where it was quiet, and I could just take it all in. Every time I'm at the museums, I think, "These are gifts to the community."



## WELCOME TO OUR NEW MEMBERS

(OCTOBER 2017-JANUARY 2018)

### DIRECTORS CIRCLE

Christine and Michael Morgan

### ARTISTS CIRCLE

Katie and Colin Anderson  
Catherine and Richard Boyle  
Ashley and John Chambers  
Huifen Chan and Roelof Botha  
Courtney and Michael Charney  
Lillian and David Chun  
Holly and Michael Depatie  
Fairfax Dorn and Marc Glimcher  
Katherine and William Duhamel  
Carson and Helmy Eltoukhy  
John Fogelsong  
Michaela and Jay Hoag  
Vanessa and Gavin Hood  
Puja and Samir Kaul  
Hilarie Koplow-McAdams and Steve McAdams  
Gisel and Omid Kordestani  
Ava Kuo and Mark Duggan  
Rebecca and Alfred Lin  
Christy MacLear  
Apoorva Mehta  
Shirley and Michael Orsak  
Jenny and Gerald Risk

Margaret Bass Sickel and Edward Sickel

Birthe and Sven Strohband  
Debra and Kevin Taweel  
Lorraine Twohill  
Carly and Robin Vasan  
Katie and Rob Wallace  
Jennifer and Steve Walske  
Anita and Steven Westly  
Shannon and Dennis Wong  
Amr Zahid

### BENEFACTOR

Robert Marlone  
Sheila Mussone

### PATRON

Tracey and Brian Avery  
Edwin Blue  
Thomas Byers  
Karen and Mike Dreyfus  
Raina and Jamie Gardiner  
Katya Grishina  
Connie Ho  
Kathryn Howe and John Lilly  
Teri Kil and Trevor Watt  
Sunil Paul  
Ruth and Mark Pearson

Mark Peek  
Paula Robichaud  
Joan and Robert Ross  
Nicole Vidalakis  
Sara Weber

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Laura Pei and Evan Lodes  
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McLain Southworth  
Denise and John Uhl  
Malin and David Walrod

### FAMILY/DUAL

Julia and Wiley Anderson  
Karen and Edgar Canty  
Kirsten Flynn  
Susan Glad-Peterson and Thomas Peterson  
Charlene Gliniecki and Stephan Crothers  
Henry Gregory  
Patricia and Benjamin McKendall  
Paul Schroeder  
Rebecca Shomair  
Nerija and Jason Titus  
Cynthia Williams and Harry Blount  
Heather and Alan Young

### FRIEND

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Jan Davis  
Brooke Ferber  
Loretta Fox  
Mette Huberman  
Tom Julian  
Ann Mendenhall  
Marlene Puza  
Lynne Sparling  
Maureen Tri

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## Cantor Arts Center at Stanford University

OPEN WED-MON, 11 AM-5 PM  
THURS, 11 AM-8 PM  
CLOSED TUESDAYS  
ALWAYS FREE



Mark di Suvero (U.S.A., b. China, 1933), *The Sieve of Eratosthenes*, 1999. Stainless steel and paint. Given in honor of John Henry Merryman, Professor Emeritus of Law, by Agnes Gund and Daniel Shapiro, 2008.19

EXPLORE  
ENGAGE  
ENJOY

## COME IN TODAY

### 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 weekends.

The Cantor is fully accessible to people with disabilities.

### INFORMATION

650-723-4177 [museum.stanford.edu](http://museum.stanford.edu)

### COOL CAFÉ

WED-SUN, 11 AM-4 PM (limited menu 3-4 PM)

THURS, 11 AM-8 PM (limited menu 7-8 PM)

### SIGN UP FOR E-NEWS

Get free email notices about programs and exhibitions at the Cantor. Click "E-NEWS" at the bottom of [museum.stanford.edu](http://museum.stanford.edu).

### Join us for an Outdoor Campus Sculpture Walk this summer.

First Sunday of each month, 2-3:30 PM

Meet at the Main Quad by the top of the Oval.

Please check [museum.stanford.edu](http://museum.stanford.edu) for the most up-to-date tour information.