

**Cantor Arts Center
at Stanford University**

FALL 2017



LOOKING FORWARD

After conducting an intensive international search for the new John and Jill Freidenrich Director of the Cantor Arts Center, I am very pleased to announce that Susan Dackerman has been selected to lead the museum.

Susan was chosen from an extraordinary group of museum leaders. Our search committee was struck by her thoughtfulness and excited about her views on the future of museums and the role that university institutions can play in forging that future. With her breadth of knowledge about museums and her extensive contributions to art scholarship, Susan's leadership will take the Cantor to an exciting new phase in its history.

Thanks to the hard work and dedication of our incredible Cantor staff and our committed volunteers, Susan is coming into an organization with a strong foundation for continued success.

Susan arrives at an especially exciting time at the museum, when a marvelously diverse group of new exhibitions will be on view. These include a new look at an acclaimed master with *Rodin: The Shock of the Modern Body*, the new installation of the Cantor's magnificent Rodin collection. We also will be welcoming the playful and perceptive exhibition *Nina Katchadourian: Curiouser* to the Cantor, which is particularly special as the artist was born and raised here at Stanford.

When Susan arrives on campus, she will become an integral part of the university's continuing mission to emphasize the arts as a key component of a twenty-first-century education. She will join fellow Stanford arts organization leaders Jason Linetzky, director of the Anderson Collection at Stanford University, and Chris Lorway, executive director of Stanford Live and Bing Concert Hall, in the university's arts district, as well as collaborate with Stanford faculty and staff across campus.

Our other fall exhibitions include *Crown under the Hammer: Russia, Romanovs, Revolution*, a joint exhibition with the Hoover Library & Archives, as

well as *In Dialogue: African Arts*, a new look at the Cantor's African collection. There's still more that will be new at the Cantor this fall for Susan and our visitors to explore. The exhibition *About Face: Intimacy and Abstraction in Photographic Portraits*, considers the voyeuristic intimacy of the close-up portrait, and *Buddha's Word @ Stanford*, looks at the deep connection between Buddhism and the written word.

Please join us for these exhibitions and related programs and in welcoming Susan to the Cantor, the Stanford campus, and the vibrant Bay Area arts community. We are looking forward to introducing Susan to our staff and our incredible members. I am convinced Susan will be a wise leader who will have a great impact not only on our treasured museum but also on the role of the university art museum in general.

We invite you to offer your thoughts and suggestions for our new director. What we could do better? What do you love about the Cantor and wouldn't want us to change? You can email us your ideas at Cantor-info@Stanford.edu.

With all best wishes,

MATTHEW TIEWS
Associate Vice President for the Arts
Stanford University



Matthew Tiews

CANTOR ARTS CENTER

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DESIGN Madeleine Corson Design, San Francisco

FRONT COVER Nina Katchadourian (U.S.A., b. 1968), *Mountain Climbers (Apple)*, 2011. From "Seat Assignment" project, 2010-ongoing. C-print. Blanton Museum of Art, The University of Texas at Austin; purchase with funds from Judith Willcott and Laurence Miller. Image courtesy of the artist and Catharine Clark Gallery, San Francisco, L.23.88.2017

INSIDE FRONT COVER Photograph of Matthew Tiews by Linda A. Cicero/Stanford News Service

INTRODUCING SUSAN DACKERMAN

JOHN & JILL FREIDENRICH DIRECTOR OF THE CANTOR ARTS CENTER

Scholar, curator, and educator Susan Dackerman will be the new director of the Cantor beginning September 18. Bringing deep knowledge and experience from her role as the Carl A. Weyerhaeuser Curator at the Harvard Art Museums, where she served from 2005 to 2015, she is committed to refining the role of the university museum.

“The Cantor is one of the most important university art museums in the country, and with Stanford’s commitment to the arts and humanities, it has the potential to produce exhibitions and programs that are models for other museums,” Dackerman said.

During her time at Harvard, she was particularly active in creating innovative collaborations with faculty and making great advances in the exhibition program through powerful academic connections. She also worked closely with alumni and donors to add significantly to the museum’s collection, and she was instrumental in developing plans for the renovation of the building and galleries of the Harvard Art Museums.

“We are thrilled to have Susan Dackerman joining us as the new director of the Cantor Arts Center,” said Harry J. Elam Jr., vice president for the arts at Stanford. “Through her exceptional knowledge of and excellent track record within the world of university arts museums, Susan brings to Stanford a truly distinctive perspective. She is the right person to lead us in this exciting new period in the Cantor’s history.”

In addition to organizing exhibitions and writing about art and its histories from the Renaissance to the present, Dackerman’s contributions to art scholarship and museology are numerous. In her various museum positions, she has worked closely with those in academia, and she has developed programs for integrating academic



Photograph by Rebecca Zamora / Getty Research Institute

“One of the advantages of developing museum projects at a great university is the resources at hand—the expertise of the faculty, curators, and librarians; collections of art, books, and archives; and platforms to openly engage and discuss ideas. I look forward to working across disciplines and schools at Stanford to develop ambitious and collaborative exhibitions, publications, and programs, including the chance to develop technological means to these ends.”

SUSAN DACKERMAN
John & Jill Freidenrich Director

work into galleries, museum publications, and public events. Another accomplishment is a program she devised for training graduate students in the production of museum-based scholarship.

“Susan brings a strong record of developing memorable, award-winning exhibitions. She knows how to recognize a good idea and to bring it out, see its potential, and turn it into something special,” said Alexander Nemerov, chair of Stanford’s Department of Art & Art History and a member of the search committee. “I really look forward to working with her.”

Dackerman will bring new ideas and insights about how the museum can continue to fulfill its mission as a destination for campus and community members.

“The Cantor is poised to be a leader among university art institutions, as well as a destination for exciting and engaging visual arts programming in the Bay Area,” she said. “Stay tuned for what’s to come.”

MOST RECENTLY, Dackerman was a Getty scholar and consortium professor at the Getty Research Institute in Los Angeles, where she has been working on a book about the materiality of the German Renaissance artist Albrecht Dürer’s prints. While at the Getty she also completed *Jasper Johns: Catalogue Raisonné of Monotypes*, with Jennifer Roberts, which will be published this fall (Matthew Marks Gallery and Yale University Press).

During her time at Harvard, she organized two major exhibitions *Prints and the Pursuit of Knowledge in Early Modern Europe* (2011)

and *Corita Kent and the Language of Pop* (2015). Both were projects that deployed collections and resources from across Harvard’s campus.

In addition to her time at Harvard, she was curator of Prints, Drawings & Photographs at the Baltimore Museum of Art. Dackerman attended graduate school at Bryn Mawr College, earning a PhD in the history of art in 1995. She studied art history at Vassar College, where she earned an AB in 1986.

Rodin: THE SHOCK OF THE MODERN BODY

AT THE TIME OF HIS DEATH, Auguste Rodin (France, 1840–1917) was counted among the most renowned artists in the world. A century later, after numerous reassessments by generations of art historians, Rodin continues to be recognized for making figurative sculpture modern by redefining the expressive capacity of the human form. This installation spans three galleries and features nearly 100 Rodin sculptures essential to telling his story and representing his groundbreaking engagement with the body. Drawn from the extensive holdings of the Cantor Arts Center, the largest collection of sculptures by Rodin in an American museum, it also presents comparative works by his rivals, mentors, admirers, and imitators.



Auguste Rodin (France, 1840–1917), *The Three Shades (Les ombres)*, 1881–1886. Bronze, cast in 1978. Gift of the Iris and B. Gerald Cantor Collection, 1998.360



Auguste Rodin (France, 1840–1917), *The Age of Bronze (L'âge d'airain)*, 1875–1876. Bronze, cast c. 1920. Gift of the B. Gerald Cantor Collection, 1983.300

Rodin challenged himself, the academic system, his critics, and the public by relentlessly pursuing new ways to convey complex emotions, psychological states, and pure sensuality through the nude. The exhibition explores this in significant early works and portraits, by investigating his working processes, and highlighting his controversial use of the fragmented body as a finished composition. Many of Rodin's contemporaries sought beauty in their sculpture by improving upon nature's flaws. In contrast, Rodin articulated deeper truths with spontaneous gestures, asymmetry, and varied surface textures, as well as by rendering anatomical distortions that ranged from subtle to provocative. In this way, Rodin breathed new life into figural sculpture while also reinvigorating the tradition of public art. This is seen in works on view related to his most



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

famous monument projects, including *The Gates of Hell* (1880–1917), a complete cast of which is located outside the museum in the Rodin Sculpture Garden.

This exhibition is organized by the Cantor Arts Center. We gratefully acknowledge support from the Robert Mondavi Fund, the Clumeck Fund, and Museum Members.

CANTOR QUOTES

“ It's a privilege to work with the Cantor's Rodin collection, because it was built so thoughtfully, to fully illustrate his career for teaching purposes, while also being a source of pure enjoyment. A personal highlight for me has been spending time with *The Age of Bronze*. The museum is so fortunate to have this landmark work of art, which introduced Rodin's vision to the world. ”

ELIZABETH KATHLEEN MITCHELL
*Burton and Deedee McMurtry Curator and
Director of the Curatorial Fellowship Program*

Nina Katchadourian: CURIUSER



Nina Katchadourian (U.S.A., b. 1968), *Pink Volcano*, 2011, from "Seat Assignment" project, 2010–ongoing, C-print. Courtesy the artist and Catharine Clark Gallery, San Francisco. Image courtesy of the artist and Catharine Clark Gallery, San Francisco, L.23.76.2017

THIS PLAYFUL AND PERCEPTIVE EXHIBITION explores several major bodies of work by the celebrated artist Nina Katchadourian, whose interdisciplinary practice encompasses photography, sound art, performance, and sculpture. Katchadourian, who was born and raised here at Stanford, uses humor and inventiveness in her conceptually rigorous practice to call attention to everyday life, often revealing the creative potential that, in the artist's words, "lurks within the mundane."

Featuring more than one hundred objects, *Curiouser*, organized by the Blanton Museum of Art, presents a mid-career survey of Katchadourian's expansive career. The exhibition includes *Mended Spiderwebs*, a photographic series in which the artist attempts to repair broken webs found in nature, re-stitching gaps with red thread, only to find the following day that the spider has rejected her unwelcome collaboration and restored the web itself.

Central to the exhibition is the artist's ongoing project "Seat Assignment." Operating within self-imposed

constraints of creating work while on an airplane, the artist produces a vast body of photographs and videos mid-flight by using only her mobile phone and whatever items are immediately available. Materials have varied from in-flight magazines and seat belt buckles, to snacks delivered by

Please see page 15 for **Curator's Corner**, a behind-the-scenes look at a current exhibition. This issue features an interview with *Curiouser* curator Jennifer Carty and a look at an image from the *Mended Spiderwebs* photographic series.

About Nina

Nina Katchadourian is an interdisciplinary artist whose work includes video, performance, sound installations, sculpture, photography, and public projects. She received a BA in both visual arts and literature from Brown University in 1989 and an MFA in visual arts from the University of California, San Diego, in 1993. Her video, *Accent Elimination*, was included in the 2015 Venice Biennale as part of the Armenian pavilion, which won the Golden Lion for Best National Participation. Exhibitions have included shows throughout the world including at Palais de Tokyo, Istanbul Museum of Modern Art, Museum of Contemporary Art San Diego, and Museum of Modern Art. Katchadourian has been widely published nationally and internationally, including a monograph,

Sorted Books, released by Chronicle Books in 2013. A commission titled *Floater Theater* opened at the Exploratorium in San Francisco in October 2016. Her work is in public and private collections including The Metropolitan Museum of Art, Blanton Museum of Art, Morgan Library, San Francisco Museum of Modern Art, Margulies Collection, and Saatchi Gallery. Katchadourian, an associate professor at the New York University Gallatin School of Individualized Study, has been represented by Catharine Clark Gallery since 1999. She lives in Brooklyn and Berlin.



Photograph by Jackie Neale, MMA, 2014

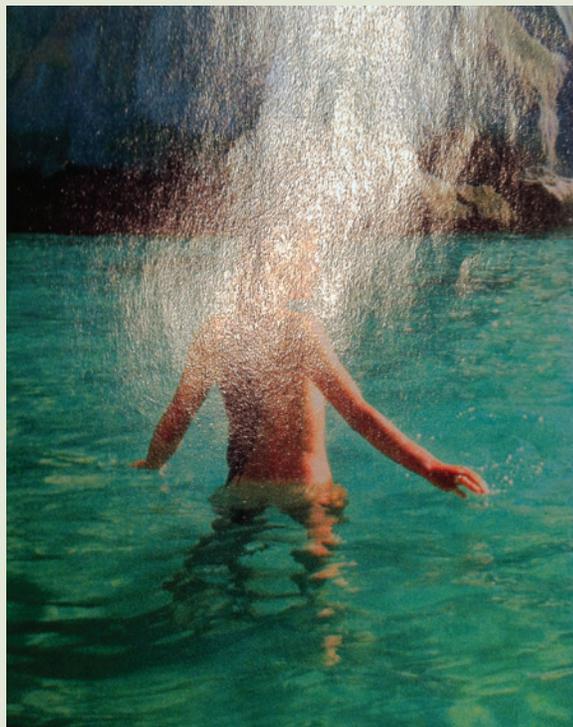
flight attendants. Spanning more than seven years and 200 flights, the resulting images have yielded imaginative landscapes, still lifes, and even spiritual imagery.

Building on this series, Katchadourian spontaneously used the airplane lavatory as an artist's studio, leading to some of her most inventive and recognizable works. *Lavatory Self-Portraits in the Flemish Style* consists of twenty-one self-portraits, most of them created on a single flight from San Francisco to Auckland, New Zealand in 2011.



Effectively using paper towels and toilet seat covers as adornment, the artist transforms herself to recall 15th-century Flemish oil paintings. Eliciting both laughter and pause, Katchadourian's work invites us to see our everyday surroundings as sites of creativity and discovery.

ABOVE Nina Katchadourian (U.S.A., b. 1968), *Lavatory Self-Portrait in the Flemish Style #12*. From "Seat Assignment" project, 2010–ongoing. C-print. Collection of Nion McEvoy, San Francisco. Image courtesy of the artist and Catharine Clark Gallery, San Francisco, L.23.119.2017



Nina Katchadourian (U.S.A., b. 1968), *Bather*, 2011. From "Seat Assignment" project, 2010–ongoing. C-print. Blanton Museum of Art, The University of Texas at Austin, gift of the artist, Judith Willcott, and Laurence Miller. Image courtesy of the artist and Catharine Clark Gallery, San Francisco, L.23.80.2017

This exhibition is organized by the Blanton Museum of Art.

Generous support for the exhibition is provided by Suzanne Deal Booth; Eric Herschmann, Orly Genger, and family; and Jeanne and Michael Klein, with additional gifts from George and Nicole Jeffords, the Alice Kleberg Reynolds Foundation, Jenny and Trey Laird, Kathleen Irvin Loughlin and Christopher Loughlin, and Chris Mattsson and John McHale. Support also is provided by Lawrence Banka and Judith Gordon, Nick Debs, Deborah Green, Pamela and David Hornik, Martin Z. Margulies, Karen and Chip Oswalt, and the West Collection, Philadelphia.

The accompanying catalogue is made possible by Nion McEvoy, with additional gifts from the Elizabeth Firestone Graham Foundation, Furthermore: a program of the J. M. Kaplan Fund, the Leanne Raesener Charitable Fund, and Judith Willcott and Laurence Miller and their families.

We gratefully acknowledge support of this presentation from the Elizabeth Swindells Hulsey Exhibitions Fund, the Special Exhibitions Fund, the Clumbeck Fund, the Kazak Acquisitions and Exhibitions Fund, and the Contemporary Collectors Circle.

Please join us for two special opportunities to hear Nina Katchadourian at Stanford.

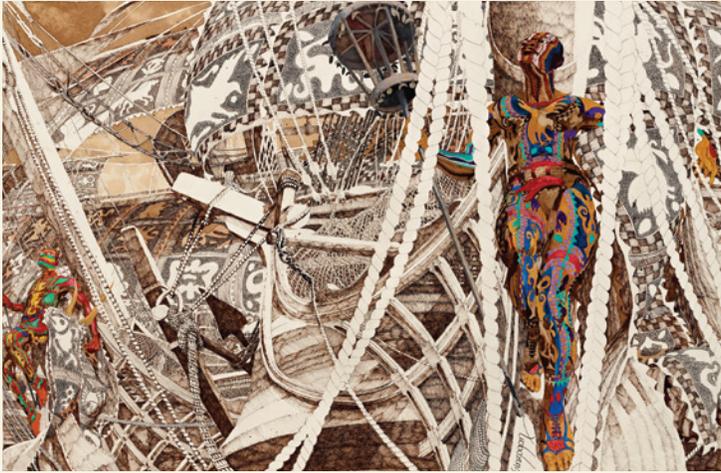
Saturday, September 16, 2 pm, Cantor Auditorium

Katchadourian will be in conversation with Veronica Roberts, the Curator of Modern and Contemporary Art at the Blanton Museum of Art, where Katchadourian's exhibition originated. Registration for this event is required and space is limited, so please visit the website, museum.stanford.edu, to register.

Thursday, October 19, beginning at 6:30 pm

Be part of a very special evening as Katchadourian discusses her work. Please check the website, museum.stanford.edu, for program location.

In Dialogue: AFRICAN ARTS



Julien Sinzogan (Benin, b. 1957), *Memories*, 2009. Ink on paper. Museum purchase made possible by the Phyllis Wattis Program Fund, 2010.16

Reinstallation of the African Collection

The Cantor Arts Center announces an exciting reinstallation of its African collection opening this September. *In Dialogue* will represent the vibrant and dynamic arts of the continent and its diasporas. Drawing primarily from the Cantor's own collection, it considers the arts of Africa to be rooted in a deep and rich history that is locally, as much as globally, connected—by extensive trade routes and the migrations of not only people, but ideas and arts. The exhibition will prompt the viewer, both new to and familiar with African arts, to wonder—*who, where, when, why* and even *what* is African Art.

The reinstallation will juxtapose arts from the entire continent, including Egypt and North Africa, across the boundaries of time, space, and culture in order to provoke discussion and dialogue. The new installation is intended to agitate long-standing conventional binaries, such as those pitting tradition against modernity, Africa against the West, and local against global. These dichotomies overlook the many diverse and overlapping influences evident in the dynamics of African style. *In Dialogue* offers an opportunity to reflect on how one defines an African artist, what types of expressions constitute “African art,” and how ideas and categories are constructed and change.

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.



Fulani artist (Mali), *Necklace and Pendant*, 1970–1980. Silver with gold plait, filigree, soldering, filing, plaiting. Committee for Art Acquisitions Fund, 1997.30

El Anatsui

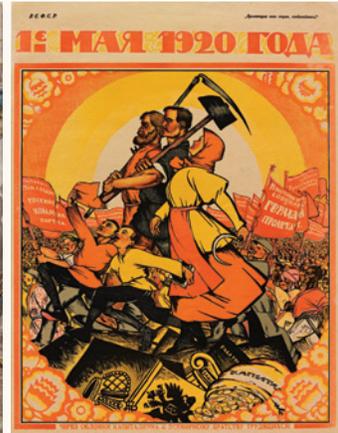
Recently acquired by purchase, *Uwa* (2012) by El Anatsui (Ghana, active in Nigeria, b. 1944) is the first work by this leading contemporary artist to enter the collection at the Cantor Arts Center. This significant acquisition continues the museum's goal of recognizing and displaying the contemporary expressions of Africa and its diasporas in conjunction with its historical works. Part of, yet diverging from Anatsui's highly sought after cloth series, *Uwa's* hammered, folded, crumpled and crushed liquor bottle caps reveal an anxious and unpredictable global reality. *Uwa*, which means “world” in Igbo, demonstrates not only the constructed nature of culture, but also its erosive and often predatory nature.



El Anatsui (Ghana, b. 1944), *Uwa*, 2012. Aluminum and copper wire. C. Diane Christensen Fund for African Art and Phyllis Wattis Program Fund, 2017.7

The exhibition continues throughout the museum in an integrated presentation that illustrates Africa's connections to the arts on a global stage.

The Crown under the Hammer: RUSSIA, ROMANOV, REVOLUTION



LEFT Johann Baptist von Lampi "The Elder" (1751–1830), *Portrait of Catherine II* (r. 1762–1796; 1729–1796), c. 1790. Oil on canvas. Nikolai Aleksandrovich Bazili papers, Hoover Institution Archives. MIDDLE Ivan Alekseevich Vladimirov (1869–1947), *Vandalism of the Revolutionaries, a scene in one of the rooms of the Winter Palace [Hermitage] in December, 1918*, c. 1918. Gouache and watercolor over pencil. Ivan Alekseevich Vladimirov Paintings, Hoover Institution Archives. RIGHT Nikolai Mikhailovich Kochergin (1897–1974), *19 Маia 1920 goda. Cherez oblomki kapitalizma k vseмирному bratstvu trudiaschikhsia! [May 1, 1920. Through the ruins of capitalism to the universal brotherhood of workers!]*, 1920. Lithograph. Poster Collection RU/SU 2087, Hoover Institution Archives

Marking the centenary of the Russian Revolution of 1917, *The Crown under the Hammer: Russia, Romanovs, Revolution* examines the political, social, and cultural upheavals that transformed Russia in the final decades of the Romanov dynasty and the first years of Soviet Communism. Jointly organized by the Cantor Arts Center and the Hoover Institution Library & Archives, this dual-site exhibition features a wide variety of art objects and documentary material. Paintings and posters, photographs and films, rare books and decorative art objects alternately evoke the lost world of Russia's old regime and hint at the utopian future imagined by the nation's revolutionaries. The exhibition elucidates the dramatic shift in aesthetic tastes and artistic sensibilities that occurred during this seminal period and hints at the Russian Revolution's enduring impact on artists around the world.

The richly diverse material in *The Crown under the Hammer* is drawn almost exclusively from Stanford collections, principally the Hoover Library & Archives. The exhibition thus spotlights the university as one of the richest repositories outside Russia of material on late Imperial and early Soviet Russia.

This exhibition and accompanying catalogue are co-organized by the Hoover Institution Library & Archives and the Cantor Arts Center. We gratefully acknowledge support from the Hoover Board of Overseers, the Halperin Exhibitions Fund, the Mary Lois and Jack Wheatley Fund, Mary Anne Nyburg Baker and G. Leonard Baker, Jr., and Roger and Martha Mertz.

The accompanying film presentation is organized by the Cantor Arts Center and made possible by the generous support of the Lynn Krywick Gibbons Gallery Exhibitions Fund.

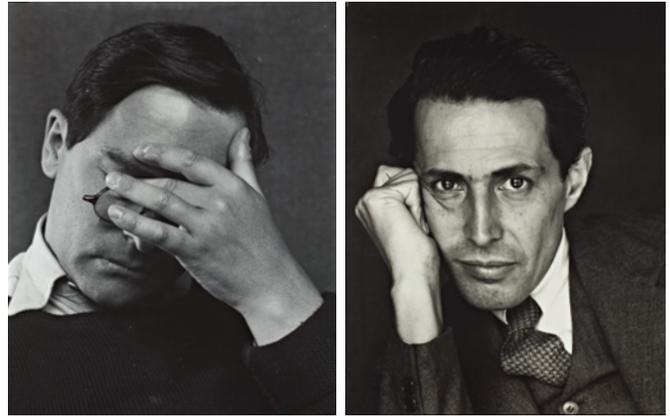


Nikolai Nikolaevich Glebov-Putilovskii (1883–1948), *Foto-ocherk po istorii velikoi oktiabr'skoi revoliutsii (1917–1920 g.g.) [A Photographic Essay on the History of the Great October Revolution, 1917–1920]*, Peterburg: Gos. Tip. 1920, Hoover Institution Library

About Face: Intimacy and Abstraction in Photographic Portraits

This exhibition considers the voyeuristic intimacy of the close-up portrait in thirteen photographs by celebrated photographers Ansel Adams (U.S.A., 1902–1984), Imogen Cunningham (U.S.A., 1893–1976), John Gutmann (U.S.A., b. Germany, 1905–1998), Barbara Morgan (U.S.A., 1900–1992), and Edward Weston (U.S.A., 1886–1958). Dating from the 1920s to the early '40s, each striking image captures a likeness and the mood set by the subject's personality. Sitters include leading artists and writers of the time, as well as people from the photographers' social circles. These black-and-white compositions, taken in close proximity or cropped in the darkroom, present their subjects in great detail. At the same time, an element of abstraction emerges from the clean geometry of their facial features, clothing, accessories, and the empty spaces that frame them.

Rowland K. Rebele Gallery
November 1, 2017–March 4, 2018



LEFT Edward Weston (U.S.A., 1886–1958), *Jean Charlot*, 1933. Gelatin silver print. Lent by the Capital Group Foundation, © 1981 Center for Creative Photography, Arizona Board of Regents, L.59.70.2004

RIGHT Edward Weston (U.S.A., 1886–1958), *Carlos Merida*, 1934. Gelatin silver print. Lent by the Capital Group Foundation, © 1981 Center for Creative Photography, Arizona Board of Regents, L.81.113.2002

This exhibition is organized by the Cantor Arts Center. We gratefully acknowledge support from the Mark and Betsy Gates Fund for Photography.

Buddha's Word @ Stanford

For those who think that printing began in Europe with Gutenberg and that book culture is typical of modernity, it may come as a surprise to learn how long and prolific the relationship between Buddhism and the printed word has been. Starting with the inscriptions of King Aśoka in the 3rd century BCE and the committing of various Buddhist canons to writing by at least the 1st century BCE, the Buddhists took enthusiastically to writing to an extent unparalleled by any other religious tradition. The Buddhist literary canon was transmitted in many languages and forms, beginning with birch-bark and then palm-leaf manuscripts in South Asia. Subsequently, devotees embraced the use of paper in Central and East Asia, where Buddhists were instrumental in pioneering the technology of printing. The world's oldest surviving and dated

printed book is a Buddhist text, the so-called Diamond Sūtra, printed in China in 868 CE. This exhibition showcases Buddhist manuscripts and prints held at the Cantor and in Stanford libraries, ranging in dates from around the 11th century to the early 20th century, and coming from various parts of the traditional Buddhist world, from Sri Lanka to Japan. *Buddha's Word* highlights the written word not simply as the visual counterpart to speech but as a thing of beauty and sacredness in and of itself.

October 18, 2017–March 18, 2018
Madeleine H. Russell Gallery

This exhibition is organized by the Cantor Arts Center in collaboration with faculty from the Department of Religious Studies, Stanford University. We gratefully acknowledge support from the Darle and Patrick Maveety Fund for Asian Art.



Artist unknown (Nepal, 12th C.), *Pages from a Manuscript of the Perfection of Wisdom Sutra (Prajnaparamita)*, 12th century. Ink and color on palm leaf. Museum Purchase Fund, 1964.115.a-b

Manuel Neri: ASSERTION OF THE FIGURE GIFTS FROM THE MANUEL NERI TRUST



Manuel Neri, *Makida III*, 1997. Marble and oil-based enamel. Anderson Collection at Stanford University, gift of The Manuel Neri Trust, 2017.2.02



Manuel Neri, *Mujer Pegada Study No. 7*, 1984. Oil-paint stick, charcoal, and graphite on paper. Anderson Collection at Stanford University, gift of The Manuel Neri Trust, 2017.2.11



Manuel Neri, *Joan Brown Seated*, 1959. Cast 1963, re-patina applied 2016. Anderson Collection at Stanford University, gift of The Manuel Neri Trust, 2017.2.01

The exploration of the human figure has been the pursuit of artists for millennia. Manuel Neri (b. 1930), a California native, has spent a lifetime accentuating the gesture, surface, and materiality of the figure. He renders his work in several different media that include plaster, marble, bronze, and paper. This exhibition, drawn from and celebrating gifts donated to the museum by The Manuel Neri Trust, provides a glimpse into the artist's creative process and his quest to define the figure on his own terms.

September 14, 2017–February 13, 2018
Wisch Family Gallery

This exhibition is organized by the Anderson Collection at Stanford University in celebration of a gift from The Manuel Neri Trust. Additional works on loan come from the Collection of Harry W. and Mary Margaret Anderson, The Manuel Neri Trust, and Hackett/Mill, San Francisco. The Anderson Collection gratefully acknowledges support of this exhibition from museum members.



ANDERSON COLLECTION
AT STANFORD UNIVERSITY

Artist at Work 2017: Hope Gangloff

Vibrant portraits by Hope Gangloff continue to infuse the Cantor Arts Center's historic Atrium Balcony with contemporary practice. Visitors to the Cantor in May had the thrill of watching Gangloff paint a new portrait during her residency. Her work, reminiscent in subject matter and lush brushwork to that of late 19th and early 20th century expressionists like Gustav Klimt and Egon Schiele, offers a glimpse into the "personal exchange" Gangloff says occurs between subject and artist. That exchange is why the artist chooses to paint people she knows well, including her friend, the Cantor's own Tammy Fortin.

Ongoing
Atrium Balcony

The Diekman Contemporary Commissions Program, in honor of Mona Duggan and her extraordinary dedication to the arts at Stanford, is organized by the Cantor Arts Center. We gratefully acknowledge support from the Diekman Special Projects Fund.



Hope Gangloff (U.S.A., b. 1974), *Adriana Farmiga*, 2017. Acrylic and cut paper on canvas. Image courtesy of the artist and Susan Inglett Gallery, NYC, © 2017 Hope Gangloff, Photo © Don Stahl, NYC, L.17.3.2017



Richard Diebenkorn (U.S.A., 1922–1993), *Ocean Park No. 94*, 1976. Oil on canvas. Gift of Phyllis Diebenkorn, 1998.142

Modern & Contemporary

The Cantor's growing collection of modern and contemporary art is a vital part of how the museum reflects the changing world in which we live. The works on view in this exhibition include objects long held in the permanent collection, special loans, and recent acquisitions that range in media, scale, and geographic origin.

Ongoing
Freidenrich Family Gallery

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

Bike Racks by David Byrne

The inventive and functional new sculptural bike racks at the Cantor and the Anderson Collection are designed by David Byrne, best known as the co-founder of the Talking Heads. Byrne is also a prolific visual artist and long-time cycling advocate. Visitors are encouraged to use the racks—*Cloud*, *@*, *Rocket*, and *Infinity*—which are located in front of the museums along Lomita Drive.



David Byrne (U.S.A. b. 1952) *Cloud* and *@*, 2016. Steel. Courtesy of the artist and Pace Palo Alto. Photograph by Keshav Nand, L.2017.2.1, L.2017.2.2

Hope Gangloff Curates Portraiture

Don't miss the opportunity to view this unique exhibition, which contextualizes contemporary art within the language of art history, and extends Gangloff's impact as part of the Diekman Contemporary Commissions Program. During her tenure at the Cantor, Gangloff was invited to mine the museum's permanent collection and select key historical portraits to hang alongside her own contemporary paintings. This installation not only investigates the traditional genre of portraiture, it also invites viewers to experience the Cantor's rich historical collection through the eyes of a celebrated artist working today.

Through September 24

Ruth Levison Halperin Gallery

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



Hope Gangloff (U.S.A., b. 1974), *Ladies, Man*, 2007. Acrylic on canvas. Collection of Lenore Pereira and Richard Niles. Image courtesy of the artist and Susan Inglett Gallery, New York, © 2017 Hope Gangloff, L.1.1.2017



Max Klinger (Germany, 1857–1920), *Simplicius at the Hermit's Grave* (*Simplicius am Grabe des Einsiedlers*), Plate VIII from the portfolio *Intermezzi, Opus IV*, 1881. Etching. Museum Purchase Fund, 1970.15.8

Intermezzi: Max Klinger's Staged Interruptions

Come experience the fantastical narratives of German print-maker and painter Max Klinger (1857–1920). This special installation, curated by Cantor Scholar Samantha Wassmer ('18, Art History), presents a selection of prints from Klinger's 1881 portfolio *Intermezzi, Opus IV*. The extraordinary detail in his prints demonstrate Klinger's mastery of the etching process. Even without a traditional story line or familiar narrative, his images evoke strong feelings of surprise, dread, and uneasiness. Many of Klinger's images allude to the performing arts, and in the world of theater, *intermezzi* are the brief, diversionary performances staged to entertain the audience between acts of a play. This idea offers a lens through which to view Klinger's fragmented narratives—featuring battling centaurs, fairies, and a lost boy—each story is its own intermezzo.

Through October 22

Rowland K. Rebele Gallery

We gratefully acknowledge support from The Ducommun Family Fund for the Cantor Arts Center. All works on view are drawn from the Cantor Arts Center's permanent collection.

Intermezzi is organized by the Cantor Arts Center as part of the Cantor Scholars program, a new initiative that awards outstanding undergraduates with the opportunity for deep engagement at the museum.

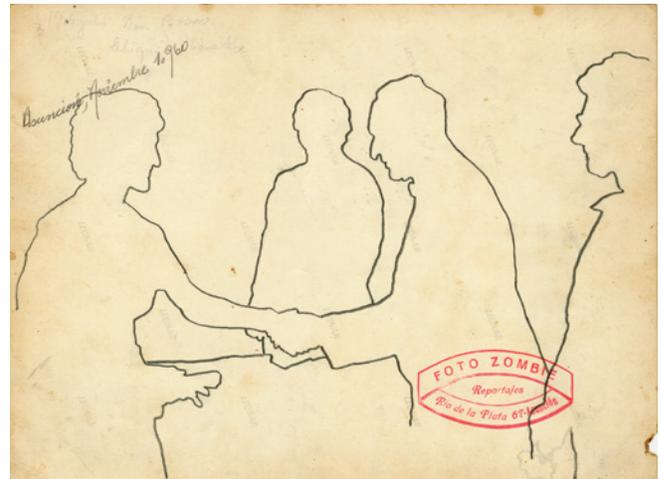


The Matter of Photography in the Americas

Featuring artists from twelve different countries, *The Matter of Photography in the Americas* presents a wide range of creative responses to photography as an artistic medium and a communicative tool. The artists in this exhibition resist the impulse to “document” or “photograph anew” the world immediately around them. Instead, they employ a wide range of materials—from prints and drawings to photocopies and audio installations—to highlight the ways in which photography shapes our understanding of history as well as current events. Their works explore the means by which photography has become the favored visual platform of the modern media and globalized communication networks.

Pigott Family Gallery
February 7, 2018–April 30, 2018

ABOVE Milagros de la Torre (Peru, b. 1965), *Bajo el sol negro*, Cuzco, Peru, 1993. Toned gelatin silver prints retouched by hand, mercurachrome, vintage prints. Collection of Leticia & Stanislas Poniatowski, Paris, L.45.1.2017



Fredi Casco (Paraguay, b. 1967), *Foto Zombie series*, ca. 1960–2011. Graphite drawings and red stamp on the back of vintage gelatin silver print. Collection of Leticia and Stanislas Poniatowski, Paris, L.45.3.2017



Fernell Franco (Colombia, 1942–2006), *Prostitutas*, from the series *Prostitutas*, 1970–1972. Gelatin silver print. Collection of Leticia & Stanislas Poniatowski, Paris, L.45.2.2017

Assistant Curator Jennifer Carty, *Nina Katchadourian: Curiouser*

What are some of the challenges of staging an interdisciplinary exhibition?

With an exhibition like *Nina Katchadourian: Curiouser*, there's a wonderful array of video works, sound installations, and objects that span the artist's complex practice. Installing an exhibition of this scale and complexity relies on museum staff from across all departments to come together to build a successful show. Since this exhibition originated at the Blanton Museum of Art, we've had incredible support from our Blanton colleagues to make this possible.

Can you describe some of the interesting sound installations?

Since investigating language and translation is really central to a number of works by Katchadourian, this exhibition has many different sound elements. The first work visitors will encounter is *Talking Popcorn*, a working popcorn machine the artist has enabled, using a computer and microphone, to translate popping popcorn into Morse code. Each "pop" becomes a dot or dash and then is translated into English letters. Another incredible piece in the exhibition is called *Accent Elimination*, which is a six-channel video work that features the artist alongside her parents. Using a professional accent coach, you hear the voices of the artist and her mother and father trying to learn each other's accents. Katchadourian's parents both have difficult-to-place accents, her father is an ethnic Armenian born in Turkey and raised in Lebanon while her mother is Finnish born and ethnically Swedish. This act of learning each other's enunciations highlights their complex family history, which I think many families today can relate to.

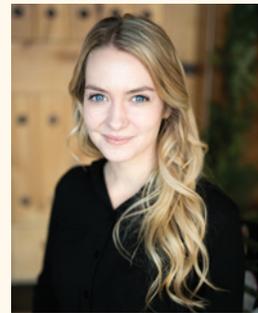
What is exciting to you about this exhibition?

To me a really wonderful factor in Katchadourian's work is the element of humor that coincides with deep conceptual engagement. A lot of her work is about humorous action and discovery, and at times even failure. For instance, in a series called *Mended Spiderwebs*, she tried to stitch together broken spider webs with red thread, only to find the next morning that the spider had disregarded her efforts. A major body of work in the exhibition is "Seat Assignment," which she created while on an airplane using only her cell phone camera and materials already available on the plane like the *SkyMall Magazine* in the backseat pocket or in-flight snacks like an apple or lemon wedge. The photographs are visually really enthralling, but the work is also very much about how it was created and the idea that's behind the action of working under such intense, self-imposed restrictions.

It sounds like an exhibition that will attract people who engage in all different ways?

With an artist like Nina Katchadourian, there will be a lot of really exciting and different sensory experiences and moments of engagement.

For some it will be actually eating the popcorn created in the *Talking Popcorn* work, for others it will be listening to the artist and her parents in *Accent Elimination*, and for others it will be enjoying the music and sounds on the found cassette tapes the artist pulled from the streets of New York in *Songs of the Islands: Concrete Music*.



Assistant Curator Jennifer Carty
Photograph by Cat Carty Buswell



Nina Katchadourian (U.S.A., b. 1968), *Mended Spiderweb #14 (Spoon Patch)*, 1998. Cibachrome. Collection of Irv and Sukey Grousbeck, Portola Valley, CA. Image courtesy of the artist and Catharine Clark Gallery, San Francisco, L.23.17.2017

FAMILY PROGRAMS

At the Cantor and at the Anderson Collection at Stanford University

Explore and learn more about the art on view at the museums through programs designed to help families look at art in new ways. Curiosity encouraged! Check the Cantor's website, museum.stanford.edu, for updated program information.

Even More Art Fun

Starting in September, the Cantor Arts Center is excited to announce that the Anderson Collection at Stanford University will join us in offering activities during Second Sundays.

SECOND SUNDAYS

September 10, October 8, November 12, December 10
11 am–4 pm

Second Sundays at the Cantor Arts Center and the Anderson Collection are free, family-focused days of art talks, hands-on art-making, and gallery adventures for visitors of all ages. No registration is required, and families can tailor their museum experiences based on their schedules and the activities that interest them most. Please ask for a Sunday Schedule at the front desk in the Main Lobby of the Cantor or the Anderson Collection for locations of activities and programs.

Drop-In Studio (Cantor and Anderson)

Experiment with art materials and new techniques with hands-on art-making experiences. Stop by anytime between 11 am and 4 pm.

Sunday Spotlight (Cantor)

This 15-minute gallery talk is for visitors of all ages to explore works of art with a museum guide. Spotlights occur every half hour beginning at 11:30 am, with the last one starting at 3 pm.

Art Packs (Cantor and Anderson)

Check out a kit stocked with materials for sketching and find inspiration in the galleries. Art Packs include activities for visitors of all ages. On Second Sundays, Art Packs can be checked out at the entrance to the Cantor Auditorium and at the front desk of the Anderson Collection.

Other Highlights

Look for other activities like Storytime (Cantor) and 30-minute Family Tours (Anderson).

Second Sundays at The Cantor Arts Center are made possible by the generosity of Bank of the West and the Hohbach Family Fund.



Photographs by Bryan Meltz

EVERY DAY (Except Tuesday)

Families are always welcome at the museums. Art Packs are available every day—in the Susan and John Diekman Gallery at the Cantor and at the Anderson Collection's front desk.

CELEBRATING STUDENTS

THE CANTOR hosts a variety of programs designed just for Stanford students, allowing them to expand their education and creativity by directly engaging with art. Here's the latest news about Stanford students experiencing the museum.

Scholars

In the spring, the museum chose three Stanford students as Cantor Scholars for the 2017–18 school year. The new Scholars were selected from a competitive pool of applicants who all proposed various research projects using the museum's extensive collection. The three new Cantor Scholars are InHae Yap ('19, Anthropology), Viv Liu ('19, Art History), and Jennifer Adams ('18, Biomechanical Engineering). InHae will work with Amanda Maples, Curatorial Fellow in the Arts of Africa and the Indigenous Americas, to study the work of Malian photographer Seydou Keita. The Oakland-based artist Raymond Saunders will be the focus of Viv's research, which will be overseen by Assistant Curator Jennifer Carty. Jennifer Adams will focus on the various muses of Auguste Rodin, writing poetry in response to her findings. She's working with Julie Delliquanti, Manager of Public Programs and Interpretation. All of the Scholars will present their work to the public at the Cantor Scholars Showcase during Spring Quarter.



The Geballe Prize winners were honored at a lunch during Spring Quarter. From left to right: Alex Zivkovic, Talia Flores, and Ethan Chua.



The 2017 summer interns after visiting the Museum of Art and History in Santa Cruz. From left to right, Caroline Quinn (recent graduate of Scripps College, working in Marketing and Communications), Gabby Romero, Ellen Allison, Cathy Yang, Garrick Fernandez, Clementine Chou.

Interns

Five Stanford students spent their summers at the Cantor working as interns. Ellen Allison ('20, undeclared), Cathy Yang ('20, Art Practice), and Gabriela Romero ('19, American Studies) worked with conservator Sam Li on the outdoor sculpture collection. Gabriela also worked with Assistant Registrar Jennifer Daly on rights and reproductions research. Clementine Chou ('20, undeclared) and Garrick Fernandez ('19, Computer Science) both worked in the exhibitions department with Director of Exhibitions and Collections Clarissa Morales and Exhibitions Project Coordinator Andrea Mode. In addition to their work duties, the interns enjoyed field trips to Bay Area art institutions and weekly lunches where they interacted with various Cantor staff members.

Geballe Prize

The 13th annual Geballe Prize was awarded in the spring of 2017 to three exceptional students for writing inspired by the Cantor's collection. Talia Flores ('20, undeclared) won for her poem "Ugolino and His Children," inspired by the Auguste Rodin sculpture *Ugolino (Ugolin)*. In the creative prose category, Ethan Chua ('20, undeclared) won for his short story "The Mysteries," inspired by Nardo di Cione's *The Annunciate Virgin*. Alex Zivkovic ('17, Art History and Comparative Studies in Race and Ethnicity) won for his essay "Staying in the Shadows: Mediation of Black Stardom in Warhol's *Mammy*," which examined the work of Andy Warhol.

The Geballe Prize for Writing is made possible by the generosity of the Geballe Fund for Academic Initiatives.

Jazz at the Gates

On May 20, our leadership donors and friends enjoyed cocktails and jazz on a warm spring evening in the Rodin Sculpture Garden. This event, in its fifth year, has become a not-to-be-missed evening for Cantor donors and members beginning at the Artists Circle level.



Mike Gordon, Loren Gordon, Paula Carano and Bandel Carano



Mary Hynes, Stanford University President Marc Tessier-Lavigne, Sue Diekman and John Diekman



Donald Olgado, Stacey Olgado and Park Peek



Peter and Sarah Blaustein



Mike Dorsey, Susan Ford Dorsey and Sara Abbasi

CANTOR ARTS CENTER ANDERSON COLLECTION

AT STANFORD UNIVERSITY



Upcoming Programs for Members

Member Receptions

Fall Open House

All Members

Friday, September 15, 5:30-7:30 pm

(Cantor Arts Center and the Anderson Collection at Stanford)

Be part of an extraordinary evening—that blends past and present—as we get a fresh look at renowned master Auguste Rodin, experience the expressive figurative sculpture and drawing of Manuel Neri, and revel in the playful and perceptive work of contemporary artist Nina Katchadourian.

See new exhibitions at the museums and enjoy refreshments with your fellow members.

The Crown under the Hammer: Russia, Romanovs, Revolution

Benefactor and above level members

Tuesday, October 24

A joint exhibition by the Cantor Arts Center and the Hoover Institution Library & Archives marking the centenary of the Russian Revolution. This exhibition examines the political, social, and cultural upheavals that transformed Russia in the final decades of the Romanov dynasty and the first years of Soviet Communism.

Join the Fun!

twomuseums.stanford.edu

WELCOME TO OUR NEW MEMBERS

(APRIL - JUNE, 2017)

DIRECTORS CIRCLE

Kurt and Suzanne Jagers

ARTISTS CIRCLE

Anne Champlin

PATRON

Dana Fenwick

FAMILY/DUAL

Eileen Brennan

Kim Data

Gary and Jennifer Heit

Peter and Natalie Panfilfi

FRIEND

Kevin Freeland

Raymond June

Koren Lee

Yitian Ma

Judith Rubin

Carol Schultz

John Sleeman

Art Trips

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

From Farm to Playa: Art Road Trip to Davis, Sacramento, Reno/Lake Tahoe October 5-8

If Textiles Could Talk Wednesday, November 1

Mission Accomplished Saturday, December 2

Member Appreciation Day

Members enjoyed an afternoon of sunny summer fun at the Cantor and the Anderson Collection on July 16. The day included art making, summer refreshments, and a performance by the Stray Horns. Thanks to all of those who could join us.

We love our members!



STANFORD UNIVERSITY
CANTOR ARTS CENTER
328 LOMITA DRIVE
STANFORD, CA 94305-5060

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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



Photograph by Keshav Nand

THE CANTOR ARTS CENTER is the perfect place to spend time with your family during the holidays.

Whether you're visiting one of our new or continuing exhibitions, or exploring the Rodin Sculpture Garden, come enjoy your time off in beautiful and inspiring surroundings.

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

Wednesday-Sunday, 11 am-5 pm

Thursday, 11 am-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 our Web page, museum.stanford.edu.

HOLIDAY HOURS

Thanksgiving Eve (Wednesday): 11 am-3 pm

Thanksgiving Day: Closed

Christmas Eve (Sunday): 11 am-3 pm

Christmas Day: Closed

New Year's Eve (Sunday): 11 am-3 pm

New Year's Day: 11 am-5 pm