As my first full year at the Cantor draws to a close and we look toward the museum’s 125th anniversary in 2019, it seems like the right time to share my preliminary vision for making the Cantor a truly 21st-century museum. For many of our first 125 years, the museum occupied a somewhat solitary position on campus. Now, we sit within a constellation of premier arts institutions that are shaping and enlarging the arts presence within the Stanford community, as well as nationally and internationally.

What does it mean to be a 21st-century museum? I believe our position at one of the world’s most important research universities provides us with an opportunity to help define the role of art museums now and in the future. Like any great university institution, we can function as a laboratory and incubator for new ideas about art and its presentation. In a practical way, it means the Cantor can be the go-to place for arts experiences that provoke critical thinking about the world we live in, and a place where art inspires conversations about contemporary concerns, such as social justice, the environment, and other issues relevant to our everyday lives. Engaging students, faculty, the Stanford community, and the broader public in these discourses fulfills our mission as an academic museum where knowledge is produced, presented, and debated. Also essential to this mission is the creation of an inclusive community, one where everyone feels welcome to work, participate, and visit.

In order to achieve our goals, we need to continue to hire first-rate staff. We have recently brought on two key people to help us move forward (please see page 12). James Gaddy, our new deputy director for operations, comes to us from the Pennsylvania Academy of Fine Arts (PAFA), and has already enhanced our culture of innovation, inclusion, collaboration, and teamwork. James is responsible for overall administrative management of the museum, including day-to-day operations, strategic objectives, and organizational initiatives. I’m also delighted to welcome Aleesa Alexander, our new assistant curator of American art, who will help us bring attention to the contributions of African American artists, as well as so-called “self-taught artists.” She comes to us from the Metropolitan Museum of Art, where she worked on the exhibition History Refused to Die: Highlights from the Souls Grown Deep Foundation Gift.

As I look forward to the coming years, I am passionate about the Cantor being a center for arts leadership for the next generation. I believe we should be training future museum directors, curators, educators, and technologists. And given our position on this world-class campus, we also play an important role in terms of developing a passion for art in today’s students that hopefully will compel them to be the museum patrons of the future, sustaining the Cantor and other arts institutions throughout their lives.

It’s an exciting time, and there are many opportunities for our staff, volunteers, and members to make a difference as we work to create the 21st-century Cantor—a contemporary arts institution where all are welcome to engage with the art of the past and present, as well as ideas about museums of today and the future.

SUSAN DACKERMAN
John & Jill Freidenrich Director

Photograph by Stacy H. Geiken
Contact Warhol: Photography Without End
September 29, 2018–January 6, 2019
PIGOTT FAMILY GALLERY
See the first public display of images from the Cantor’s remarkable archive of Andy Warhol’s photographic contact sheets, along with other examples of the artist’s iconic work.

Exhibition Opening Celebration
Friday, September 28
5:30 PM, program at 6:15 PM
Join us for a fun-filled evening celebrating the opening of the exhibition.

Painting Nature in the American Gilded Age
September 5, 2018–August 25, 2019
RUTH LEVISON HALPERIN GALLERY
Examine how nature was depicted by American artists from the 1880s to 1910, an era of unprecedented industrialization and urban development.

Do Ho Suh: The Spaces in Between
Through February 25, 2019
MADELEINE H. RUSSELL GALLERY
See three spectacular works—a chandelier, wallpaper, and a decorative screen—that focus attention on issues of migration and transnational identity.

El Anatsui in Conversation
Wednesday, October 17, 6 PM
BING CONCERT HALL

Wherever Andy Warhol went during the last decade of his life—whether to discotheques, dinner parties, flea markets, or wrestling matches—he brought his 35mm single-reflex camera. Friends, boyfriends, business associates, socialites, celebrities, and passersby all captured the artist’s attention, resulting in 3,600 contact sheets that make up the most comprehensive archive of the artist’s black-and-white photographic practice.

In 2014, the Cantor Arts Center acquired these contact sheets and the corresponding negatives from The Andy Warhol Foundation. Contact Warhol: Photography Without End marks the first public display of this remarkable archive of 130,000 images, created from 1976 until Warhol’s death in 1987. The contact sheets provide a unique lens through which viewers can examine Warhol’s fascination with photography throughout his life, from the autographed movie star photos he began collecting at age eight to the photo-based, Pop art silkscreens for which he remains best known. The show also documents Warhol’s fascination with the gay culture of the 1970s and ’80s. In addition to photographs of drag queens and Fire Island parties, the exhibition includes several of the artist’s rarely seen, sexually explicit images.

This exhibition presents the largest number of Warhol contact sheets ever shown in one place, including several that have been enlarged to wall size. These are displayed alongside Polaroids, silkscreen paintings, Interview magazine covers, and photographs. The exhibition features an interactive touchscreen component, where various contact sheets appear on a flat screen. Visitors can zoom in on individual frames that are projected onto a screen hanging in the gallery, making the exhibition itself a dynamic, constantly changing experience.

The catalogue accompanying the exhibition is copublished by the Cantor and MIT Press. It includes essays by the curators and other scholars, as well as 65 plates.

Member price: $35.00
Non-member price: $40.00
By demonstrating direct links between the contact sheets and Warhol’s finished works, the exhibition reveals how the artist migrated images, like those of actress and singer Liza Minnelli, from contact sheet (see facing page) to individual prints to Polaroids to serial paintings (see above). Reconnecting Warhol’s paintings to the foundational form of his photographic practice—the contact sheet—encourages viewers to see and think differently about the importance of repetition throughout the artist’s career.

Seen as a precursor to our contemporary use of smartphone photography and social media platforms such as Instagram and Snapchat, Warhol’s contact sheets are used to demonstrate how the artist’s prescience created an afterlife for his work—the “Warhol effect”—that remains central to contemporary art, culture, and everyday life.

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 and accompanying catalogue are organized by the Cantor Arts Center. We gratefully acknowledge support from The Andy Warhol Foundation for the Visual Arts and the Office of the President, Stanford University.

Please be advised that some images in this exhibition may not be appropriate for young viewers.

Opening concurrently with the exhibition will be the culmination of a two-and-a-half year digitization project directed by Cantor project archivist Amy DiPasquale, which will make the Cantor’s collection of Warhol’s photographic work available to the public. The archive of contact sheets will be available through a searchable online database that will be accessed through the Stanford University Libraries system, and the entire collection of negatives and contact sheets will be available on the Cantor’s website. Please see page 12 for a behind-the-scenes look at DiPasquale’s work.
Painting Nature in the American Gilded Age

September 5, 2018–August 25, 2019

RUTH LEVISON HALPERIN GALLERY

Drawing from the Cantor’s permanent collection, this exhibition considers how nature was depicted by American artists from the 1880s to 1910, an era of unprecedented industrialization and urban development. Through landscapes, portraits, and still lifes by such artists as James McNeill Whistler, Thomas Eakins, William Merritt Chase, and William McGregor Paxton, the exhibition highlights the importance of nature for artists and the public, both of whom increasingly were affected by machines, cities, and crowds.

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.
Blackboard  
September 19, 2018–January 27, 2019  
LYNN KRYWICK GIBBONS GALLERY

Blackboard brings together works that imitate, resemble, or feature blackboards, to consider the relationship between art and education. The “blackboards” on view interrogate schooling, authority, literacy, form, and color. Drawing on the Cantor’s permanent collection, the exhibition features work by Raymond Saunders, Jasper Johns, Laura Volkerding, and Enrique Chagoya. Blackboard is part of the 50 State Initiative organized by For Freedoms, a platform for artists and museums to encourage civic engagement.

Curator: Yinshi Lerman-Tan, PhD candidate, Department of Art & Art History
This exhibition and accompanying publication are organized by the Cantor Arts Center as part of the For Freedoms 50 State Initiative. We gratefully acknowledge support from the Andrew W. Mellon Foundation.


Anderson Collection at Stanford University  
Salon Style: Collected Marks on Paper  
Part 2: September 20, 2018–February 19, 2019  
WISCH FAMILY GALLERY

Part 2 of Salon Style presents a second grouping of works on paper from the Anderson family’s collection. These rarely exhibited collages, watercolors, drawings, and paintings provide a rich and diverse view of the artists represented in the Anderson Collection at Stanford University, as well as others. From the visually complex collages of Wallace Berman and Jess, to the sensual pastel surfaces of Elizabeth Murray and Ed Ruscha, to the dense linear abstractions of Terry Winters, these dynamic works open a window into the varied artistic practices of these contemporary American artists.

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.
Do Ho Suh: The Spaces in Between
Through February 25, 2019
MADELEINE H. RUSSELL GALLERY

In this exhibition, artist Do Ho Suh uses a chandelier, wallpaper, and a decorative screen to focus attention on issues of migration and transnational identity. Using repetition, uniformity, and shifts in scale, Suh questions cultural and aesthetic differences between his native Korea and his adopted homes in the United States and Europe. The wallpaper *Who Am We? (Multi)* (2000) is made up of miniaturized yearbook portraits of the artist’s high school classmates, a nostalgic gesture that points both to the social connections of childhood and an immigrant’s estrangement from peers. While screens often decorate and divide Korean interiors, the many small figures that comprise *Screen* (2005) are used to examine opacity and transparency, division and connection, privacy and togetherness. The chandelier *Cause and Effect* (2007), composed of many figures appearing to rise from the shoulders of the few at the bottom, playfully suggests that no matter where we travel, we carry the weight of our pasts on our shoulders.

This exhibition is organized by the Cantor Arts Center. We gratefully acknowledge support from the Special Exhibitions Fund and The Jean Haber Green Fund.

Viewers in the gallery are invited to use a magnifying glass or their phones to take a closer look at this intricate wallpaper.

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Do Ho Suh (South Korea, b. 1962), *Who Am We? (Multi)*, 2000. 7 sets of four-color offset wallpaper. © Do Ho Suh. Courtesy the artist and Lehmann Maupin, New York and Hong Kong. Installation view at Cantor Arts Center. Image by Johnna Arnold


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Alphabété: The World Through the Eyes of Frédéric Bruly Bouabré

Through March 2, 2019
PATRICIA S. REBELE GALLERY

Frédéric Bruly Bouabré was among the first generation in his native Ivory Coast to be formally taught how to write. Inspired to translate the Bété oral language into written form as a way to borrow from yet subvert the medium of his French colonizers, Bouabré invented an original pictographic alphabet. From the 1970s until his death in 2014, this poet, researcher, and inventor also created hundreds of brightly colored, postcard-size illustrations that incorporate African writing systems, scientific theories, popular culture, and tongue-in-cheek humor. Come in to see newly installed examples of Bouabré’s work, which will be on view beginning October 27.

This exhibition is organized by the Cantor Arts Center. We gratefully acknowledge support from the Phyllis Wattis Program Fund and The Barbara and M. Kenneth Oshman Fund.

The Dancing Soweï: Performing Beauty in Sierra Leone

Through March 2, 2019
ROWLAND K. REBELE GALLERY

One spectacular work in the Cantor’s collection—a soweï mask, used by the women-only Sande Society of Sierra Leone—is the focus of this exhibition. Senior women of the society use the mask in dance as part of a young girl’s initiation into adulthood.

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.

Yansouni Family Gallery of Egyptian Art

Enjoy a visit to the Yansouni Family Gallery of Egyptian Art in its new location on the second Floor.

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

A variety of exquisite works, including *Red Hot Deal* by Kerry James Marshall, are on view in the Cantor’s modern and contemporary art gallery. These include objects from the permanent collection, special loans, and recent acquisitions that demonstrate a range of media, scale, and geographic origins by artists including Alice Neel, Richard Diebenkorn, and Alexander Calder.

Curator: Jodi Roberts, Robert M. and Ruth L. Halperin Curator for Modern and Contemporary Art

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

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Rodin: Shock of the Modern Body
Ongoing
SUSAN AND JOHN DIEKMAN GALLERY, EUGÉNIE B. TAYLOR GALLERY, RODIN GALLERY

Featuring nearly 100 works and spanning three galleries, this expansive exhibition explores how Auguste Rodin made figuative sculpture modern by redefining the expressive capacity of the human form. 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 of the 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 Clumeck Endowment Fund, and museum members.

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In Dialogue: African Arts
Ongoing
THOMAS K. SELIGMAN GALLERY

Focusing on the migration of people, as well as arts and ideas, this vibrant exhibition includes works drawn from the entire African continent 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.

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Josiah McElheny’s *Island Universe*

February 23–August 18, 2019

FREIDENRICH FAMILY GALLERY

Bringing artist Josiah McElheny’s *Island Universe* to the Cantor is a rare opportunity to examine both cutting-edge art and physics. The monumental installation of five hanging sculptures is a visual response to recent theories of the multiverse, an elaboration of the Big Bang theory. The installation is both visually stunning and carefully constructed according to measurements that map the history of time. The structures are modeled on the chandeliers of the Metropolitan Opera in New York, iconic midcentury design objects that were made in Vienna in 1965. That year, the first physical evidence for the Big Bang theory became public, launching popular interest in space science. Each of McElheny’s sculptures—made of chromed metal, transparent handblown glass, and lights—represents a potential universe whose dense origin expands outwards.


Artist in Residence 2019: Mark Dion

Fall 2019

STANFORD FAMILY GALLERIES

As part of the Diekman Contemporary Commissions Program, the Cantor Arts Center has invited the artist Mark Dion to reinstall the Stanford Family Collection beginning in 2019. Dion’s work examines the ways collecting by museums and other public institutions shapes our understanding of history and the natural world.

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.
An expanded field of American art, in its manifestations inside the museum and academia, is essential to any comprehensive understanding of the history of artwork made in this country. I am excited to bring my expertise to the Cantor Arts Center in order to develop innovative exhibitions and campus programming surrounding the work of American artists.

I am thrilled to have joined the Cantor at this pivotal moment in its history. The museum and its staff are a valuable part of the arts program at Stanford, and I am enjoying working with the team on efforts that align with the innovative and multidisciplinary culture of the community. In particular, I am thrilled to partner with and support Director Susan Dackerman as she develops new strategies for a 21st-century Cantor Arts Center.

Amy DiPasquale  Project Archivist

Andy Warhol Photography Collections

Amy DiPasquale’s job involves spending time with old friends. In this case, the old friends are scores of contact sheets entrusted to Stanford University by The Andy Warhol Foundation for the Visual Arts. DiPasquale had worked with the contact sheets at the foundation two decades earlier, before being hired by the Cantor in 2016 to catalogue its collection. The contact sheets are the basis of the exhibition Contact Warhol: Photography Without End opening at the Cantor September 29.

“The contact sheets show snapshots of his life,” DiPasquale explained. “He took his camera with him and snapped images from the time he left his apartment, throughout his day. There are banal images of cab rides, trash cans, and buildings, as well as images of coworkers and people he socialized with, including lots of dinner parties and celebrities. The images range from the mundane to the glamorous. Art was business, and business was art.”

About 130,000 images have been generated from the Cantor’s archive of 3,600 contact sheets and negatives, which were created in the last decade of Warhol’s life, when he carried his pocket-size camera with him wherever he went. The collection was acquired by the Cantor with the help of Richard Meyer, Robert and Ruth Halperin Professor in Art History, and Peggy Phelan, Ann O’Day Maples Professor in the Arts, professor of Theater & Performance Studies and English, and the Denning Family Director of the Stanford Arts Institute.

Along with highlighting the contact sheets in an exhibition, the goal has always been to make the archival collection available to researchers, DiPasquale said. Beginning in the fall, the contact sheets will be available through the Stanford University Libraries system, and the entire collection of negatives and contact sheets will be available on the Cantor’s website. But before that could happen, DiPasquale had to catalogue them. And that required compiling as much descriptive information as possible for each contact sheet.

“Warhol and his colleagues didn’t always record where they were when they took the photos,” she explained. “This archive doesn’t consist of traditional studio jobs, rather snapshots and behind-the-scenes looks at their daily lives and art practices.” So, over a two-and-a-half-year period, DiPasquale has meticulously researched the who, what, and where of the depictions and, if possible, the date each image was made. “I tried to match up what I was seeing on the contact sheets with the business trips and social events in the Andy Warhol diaries, as well as with contemporaneous newspaper accounts,” she said.

With the cataloguing complete, the contact sheets will be a valuable resource for the Stanford community and many others. For DiPasquale, it’s exciting to launch her old friends into the world as material to be explored but also as something more: “These contact sheets are archival material, but also art objects in and of themselves.”

MEET NEW STAFF MEMBERS

James Gaddy
Deputy Director for Operations

I am thrilled to have joined the Cantor at this pivotal moment in its history. The museum and its staff are a valuable part of the arts program at Stanford, and I am enjoying working with the team on efforts that align with the innovative and multidisciplinary culture of the community. In particular, I am thrilled to partner with and support Director Susan Dackerman as she develops new strategies for a 21st-century Cantor Arts Center.

Aleesa Alexander
Assistant Curator of American Art

An expanded field of American art, in its manifestations inside the museum and academia, is essential to any comprehensive understanding of the history of artwork made in this country. I am excited to bring my expertise to the Cantor Arts Center in order to develop innovative exhibitions and campus programming surrounding the work of American artists.
How did you approach the creation of this exhibition?

In pulling it together, I’ve gone through a lot of paintings in our collection, and it’s been great to see the diversity we have. My first project at the Cantor was collaborating on the reinstallation of our Rodin galleries, so it was exciting to do something completely different. For this project, I got to delve into American painting from the Gilded Age, a tumultuous period of rapid industrialization during the last quarter of the 19th century. As the country rebuilt after the Civil War and factories popped up in cities, there was a radical shift from an agrarian to a more urban society, and this exhibition shows how artists were thinking about and responding to these significant changes.

What were some of those responses?

The word nature is used in the exhibition title in a broad way. We’re examining more than flora and fauna; we’re looking at how artists painted people, places, and organic things—what they saw in their daily lives. We’ve included portraits, still lifes, and several different interpretations of the natural world, from William Keith’s ethereal work to William Trost Richards’s sketches of places he visited. The objects in the show are stunning, especially two very large portraits that measure five- to six-feet wide: William McGregor Paxton’s The Crystal and William Merritt Chase’s Mrs. Chase. In each, the wife of the artist is the subject, but the works demonstrate very different responses to the complexities of society. Paxton paints his wife almost as if she were part of the aesthetics of the domestic interior, and Chase paints his wife wearing extravagant jewelry and a brilliant green skirt, which reflects his own carefully crafted artistic identity. Another favorite of mine is the illusionistic still life The Old Violin, which is all about the objects marking the passage of time, and in this case, the dramatic changes society has undergone. To create this work, 17 different pigments were layered onto a sheet of glass, which gives the print a remarkable luminosity and sparkle that really has to be seen in person. It looks so real, the viewer wants to reach out and touch it!

How did the changes during this time affect the arts?

Industrialization, including the growth of the railroads, led to a period of great wealth. During this time, it was believed that culture could be a great educational and moralizing force in society. On the East Coast, many museums, including the Metropolitan Museum of Art, were founded as a way to educate immigrants new to cities. At the same time, the Stanford family was collecting art and building its collection on the West Coast. For this exhibition, it was a fun jigsaw puzzle to find the right works from our American collection to tell this particular story.
The 2018 Ruth K. Franklin Lecture on the Arts of Africa, Oceania, and the Americas

El Anatsui in Conversation

WEDNESDAY, OCTOBER 17, 6 PM
BING CONCERT HALL

Internationally acclaimed artist, El Anatsui will be in conversation with Sylvester Ogbechie, professor of art history, UC Santa Barbara. The work Uwa by the artist (see page 3) is in the Cantor’s permanent collection and is currently on view in the Thomas K. Seligman gallery. Anatsui is known for large-scale sculptures, composed of resources typically discarded, that draw connections between consumption, waste, and the environment.

We gratefully acknowledge support from the Ruth K. Franklin Lecture and Symposium Fund.

Case Studies

Focusing on one particular object on view, Case Studies is a series of public conversations between art historians and faculty from other disciplines. Case Studies is the first of several new programs designed to heighten the Cantor’s role as a campus hub for critical inquiry and cross-disciplinary discourse on the visual arts.

Damien Hirst’s The Void

During fall quarter 2018, Case Studies will be devoted to Damien Hirst’s The Void. Filled with thousands of colorful pills fabricated by the artist, The Void resembles a gigantic, mirrored medicine cabinet. The Void focuses attention on issues like life and death, sickness and health, addiction and rehabilitation—themes found in many of Hirst’s works.

MONDAY, SEPTEMBER 24
Susan Dackerman
John & Jill Freidenrich Director, Cantor Arts Center
Michelle Mello
Professor of Law and of Health Research and Policy

THURSDAY, OCTOBER 4
Alexander Nemirov
Carl and Marilynn Thoma Provostial Professor in the Arts and Humanities, Department of Art & Art History, Stanford University
Laura Roberts
Katharine Dexter McCormick and Stanley McCormick Memorial Professor in the School of Medicine, Department of Psychiatry and Behavioral Sciences

Contact Warhol: Photography Without End

FILM AND PERFORMANCE

Andy Warhol and Merce Cunningham: Returning to RainForest

MONDAY, OCTOBER 22
BING CONCERT HALL

Join us for an exploration of the collaboration between artists Andy Warhol and Merce Cunningham. Cunningham’s dance piece, RainForest, incorporated Warhol’s Silver Clouds, helium-inflated mylar balloons. The evening will include a screening of the film RainForest (1968), which captures the dance piece of the same name; a performance by former Merce Cunningham Dance Company member Silas Rierer; and a panel discussion. Exhibition co-curator Richard Meyer, Robert and Ruth Halperin Professor in Art History, will introduce the panel, and co-curator Peggy Phelan, Ann O’Day Maples Professor in the Arts and the Denning Family Director of the Stanford Arts Institute, will lead the discussion.

CURATOR TALK

Queer Warhol

SUNDAY, OCTOBER 21, 1 PM

This program examines Warhol’s wide-ranging participation in the gay culture of the 1970s, from photographs of drag queens to sexually explicit imagery. A presentation by exhibition co-curator Richard Meyer, Robert and Ruth Halperin Professor in Art History, will be followed by spotlight tours in the galleries.

Please see page 15 for information about Contact Warhol Gallery Talks.

Dürer’s Knots: A Wired Renaissance

Susan Dackerman Talk

John & Jill Freidenrich Director, Cantor Arts Center
THURSDAY, OCTOBER 4, 5:30 PM
OSHMAN HALL, MCMURTRY BUILDING

Around 1507, the German artist Albrecht Dürer created a set of six woodcut “knots,” ornamental images based on Islamic metalwork. The knots embody the entwined networks of early modern European and Islamic artisanal and industrial practices. The talk presents research for a forthcoming exhibition on Dürer and the Islamic world.

Photo: Stacy H. Geiken
Party on the Edge

FRIDAY, OCTOBER 5, 8–11 PM

Party on the Edge is one of the most popular student art events on campus, attracting thousands of students with food, fun, friends, and of course, art. Musical and dance performances by student groups enliven the evening as students have the opportunity to roam through the Cantor's and the Anderson Collection's galleries after hours.

This event is organized by the Cantor Arts Center, the Anderson Collection at Stanford University, Stanford Live, the Office of the Vice President for the Arts, and the Institute for Diversity in the Arts. We gratefully acknowledge generous support from the Joan and John Jay Corley Fund for Performance, the Kenneth D. Brenner Family Fund for Student Outreach, and the Barbara and M. Kenneth Oshman Fund. Support is also provided by Stanford Live and the Office of the Vice President for the Arts.

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

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.

3-D Sculpture and Form

SEPTEMBER 9

Experiment with clay and examine how artists think about space, scale, and form.

Inspired by Do Ho Suh: The Spaces in Between at the Cantor and moving, kinetic sculptures at the Anderson Collection

Inspired by Nature

OCTOBER 14

Explore the art of nature, including drawing on the lawn with pastels.

Inspired by Painting Nature in the American Gilded Age at the Cantor and works that use natural materials at the Anderson Collection

Gestures

NOVEMBER 11

Try your hand at quick observational drawing and discover new ways to see people, places, and things.

Inspired by works in the Cantor's permanent collection and at the Anderson Collection

Green

DECEMBER 9

Dive into an artistic exploration of the color green.

Inspired by works in the Cantor's permanent collection and at the Anderson Collection.

For the most up-to-date information on programs and registration, please visit museum.stanford.edu. Programs are free and open to the public unless otherwise noted.

Second Sunday at the Cantor Arts Center is made possible through the generous support of the Hohbach Family Fund for Educational Outreach and The Barbara and Arnold Silverman Fund for Community Outreach.

Photo: Harrison Truong

Contact Warhol: Photography Without End

Come into the gallery to learn more about this unparalleled showing of Andy Warhol's photography, including how the artist's photographic practice influenced the iconic work for which he is best known.

Painting Nature in the American Gilded Age

Join us in the gallery to see stunning examples of paintings produced during the American Gilded Age—a time of great industrialization and urban development in our nation.

Please check museum.stanford.edu for further information.

For the most up-to-date information on programs and registration, please visit museum.stanford.edu. Programs are free and open to the public unless otherwise noted.
Student Guides
For over 10 years, Stanford students have been taught how to give tours of the museum by enrolling in a one-quarter class taught by staff from the Cantor’s education department. We are delighted to announce that due to the program’s success, we have expanded to a full-year training program, beginning Monday, September 24. The revamped program, which will also prepare guides to lead tours of the Anderson Collection, requires students to make a two-year commitment. The students will participate in one year of education about the Cantor and Anderson collections, coupled with training on leading tours. They also commit to one year of serving as a student tour guide. Students from all majors and levels, including graduate students, are eligible to participate. Applications opened in the spring, and 14 students were selected for the first cohort. The students, five of whom are graduate students, come from a variety of majors and backgrounds, including chemistry, physics, earth systems science, English and art history. Once their training is complete, the students will give tours to both the public and to K–12 class groups.

This expanded program will allow both the Cantor and the Anderson to provide an even broader student perspective to our museum visitors and a more in-depth educational experience for our student guides.

KIM MANSFIELD
Manager of Public Programs

Geballe Prize
Three outstanding Stanford students were awarded the 2018 Geballe Prize for Writing for their work related to the Cantor’s collections, exhibitions, or programs. Justin Muchnick (’20, classics and American studies) won for his essay “Merely for a Moment: An Ephemeral Alternative to the 17th-Century Kunstkammer Tradition,” which focuses on the painting Musical Party in a Picture Gallery by an unknown Flemish artist. Lara Prior-Palmer (’18, conceptual history) won for her creative piece “Why I’m Here,” based on Deborah Butterfield’s sculpture Viktoria, and Michal Leibowitz (’19, philosophy and religious studies) won for her poem “Self-Portrait in the Flemish Style,” written after viewing Nina Katchadourian’s Seat Assignment series at the Cantor. The three winners each won a $750 cash prize and were celebrated at a lunch at the Cool Café in late May.

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

Summer Interns
The Summer Internship Program for Stanford freshmen and sophomores, now in its fifth year, welcomed three new students this year. Shana Levine (’21, undeclared) worked with Clarissa Morales in exhibitions; Justin Muchnick (’20, classics and American studies) worked with Peg Brady and T. Ashley McGrew in collection; and Nan Munger (’20, art practice) worked with Diane Holaday in education. Over the course of their nine-week internships, the students worked on special projects and participated in weekly lunches with Cantor staff so they could see the inner workings of the museum. They also went on two trips to different Bay Area educational institutions, including the Exploratorium.

This program is organized by the Cantor Arts Center and made possible through the generous support of the Koret Foundation.

KIM MANSFIELD
Manager of Public Programs
墨境 Ink Worlds
Opening Celebration
On May 22 we celebrated the opening of 墨境 Ink Worlds: Contemporary Chinese Painting from the Collection of Akiko Yamazaki and Jerry Yang.

Jazz at the Gates
The Cantor’s donors and friends enjoyed a lovely evening among the Rodin sculptures drinking craft cocktails and listening to live jazz.
The Bobbie and Mike Wilsey Distinguished Lecture

Internationally acclaimed, New York–based artist Sarah Sze (b. 1969) was the 2018 speaker in May.

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

Through Diebenkorn’s Window: Transitions in Time Reception

At a reception for museum members and special guests, Stanford student Katherine Van Kirk, ’19, presented the findings of the research project she conducted during her Chen-Yang fellowship in the Cantor’s Art+Science Learning Lab. Van Kirk used a special infrared camera to unearth compositions hidden below the surface of the painting Window by Stanford alumni Richard Diebenkorn, BA ’49.

A grant from the Bank of America Art Conservation Project helped make Van Kirk’s work possible as did the generosity of the Chen-Yang fellowship program.
Member Voice

Marianne Arnstein
Member, 1960–Present

In 1960, I was asked to join the Committee for Art at Stanford, a group of community leaders whose objective was to develop support for the museum, encourage the university to hire a director, and build a quality collection as a service to the university and the community. It was a time of tremendous change after the war, when Palo Alto and Menlo Park were growing. My husband, Peter, graduated from Stanford, and I had board experience with a number of nonprofit organizations, including the Girl Scout Council in San Mateo. At that time, the university decided to back the idea of a top museum.

In 1966, I became the chair of the Committee for Art at Stanford. By then, the university had recruited a director, Professor Lorenz Eitner, an outstanding scholar. He was focused on making a museum that would enhance the university’s profile, reputation, and offerings.

One of the committee’s assignments was to support the museum financially. That year included the first Treasure Market fund-raiser, which was very successful and allowed Professor Eitner and his staff to go “to market” and purchase art for the museum. Growing prestige began attracting the support of locals while the university expanded the museum faculty, including hiring Albert Elsen, the scholar who was instrumental in bringing the Rodin collection to Stanford. In collaboration with the museum staff and with academic support, the Committee for Art continued to develop programs to support the museum, including the docent program, the Art Focus lecture series, Art Trips, and the Contemporary Collectors Circle.

By prioritizing the arts at Stanford, the university has demonstrated the importance of making art accessible to students. The recent growth of the museum’s offerings, including lectures, exhibitions, and artist presentations, provides many more options for students to be exposed to art. From what I hear, the students are engaged, and I think the museum’s current offerings are terrific.
Cantor Arts Center at Stanford University

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

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

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.

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