

**Cantor Arts Center
at Stanford University**

W I N T E R 2 0 1 9



Dear Friends,

When Jane Stanford dreamed of a museum that would be part of the university named in memory of her son Leland Jr., her vision included a museum that would provide education to the entire community. Now, nearly 125 years later, the Cantor Arts Center and the Anderson Collection at Stanford University are proud to welcome visitors from the Stanford campus, the Bay Area, and around the world to engaging exhibitions, educational programs, and hands-on family activities that promote new ways of thinking about the visual arts.

Each fall, it has been our tradition to acknowledge our community of donors in this publication. I am truly grateful to our dedicated donors and members for enabling us to fulfill Jane Stanford's vision. Your support allows us to be a truly 21st-century museum and the hub of critical inquiry into the visual arts on campus, by enhancing our collections and presenting exciting new exhibitions that ask important questions about the world in which we live.

This year, we hope you will take advantage of wonderful programs and opportunities to engage with art in the galleries and to discover something new. Whether you're viewing Do Ho Suh's spectacular works that focus attention on transnational identity, exploring the complex



Photograph by Stacy H. Geiken

relationship between art and science evident in Josiah McElheny's sparkling sculptures, or watching the innovative live-feed broadcast of Stanford Presidential Visiting Artist Kahlil Joseph's *BLKNWS*, we hope you'll find something here at the Cantor to challenge and engage you.

With your help, we look forward to the next 125 years, as we continue to uphold Leland Jr.'s legacy and Jane Stanford's vision by providing world-class art experiences for all.

SUSAN DACKERMAN
John and Jill Freidenrich Director

REMEMBERING BURTON J. MCMURTRY

The Cantor Arts Center lost a cherished friend when Burton "Burt" J. McMurtry, a highly regarded Stanford leader, volunteer, champion of the arts, and philanthropist, died on September 2.

McMurtry, an early venture capital investor in Silicon Valley, shaped many initiatives at Stanford over the course of four decades through his work as an adviser and volunteer. It was during his 11-year tenure as a member of Stanford's Board of Trustees that McMurtry served on a review committee for the Cantor Arts Center, examining the museum's relatively isolated location on campus. Thanks to the committee's recommendation to consolidate arts-related activities near the museum, we now are positioned in the middle of a vibrant arts district.

Burt's dedication did not stop there. He was instrumental in the Harry W. and Mary Margaret Anderson family's decision to donate the core of their extensive collection to Stanford, and he and his wife, Deedee, were generous contributors to the Anderson Collection building and to Bing Concert Hall. The McMurtrys were also pivotal in incorporating the Art and Art History Department into the arts district, with their vision and leading support for the building that bears their name and now sits next door to the Cantor.

We will miss Burt and his commitment to the arts at Stanford. I feel so fortunate that I got to know him this past year and that I was a beneficiary of his generous spirit and infectious joy in promoting the arts at Stanford.

All of us at the Cantor offer our condolences to Deedee and the McMurtry family, and we will think of Burt every time we enjoy the arts at Stanford. —S.D.

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COVER Josiah McElheny (U.S.A., b. 1966), Detail of *Island Universe*, 2008. Chrome-plated aluminum, handblown and molded glass, electric lighting, and rigging. © Josiah McElheny. Photo © Stephen White. Courtesy White Cube, London

EDITOR AND WRITER Sandra Feder, Cantor Arts Center, Stanford
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Josiah McElheny: Island Universe

February 23–August 18, 2019

FREIDENRICH FAMILY GALLERY

View a monumental installation made of chromed metal, hand-blown glass, and radiating lights inspired by the expansion of the universe.

Josiah McElheny (U.S.A., b. 1966), *Island Universe*, 2008. Chrome-plated aluminum, handblown and molded glass, electric lighting, and rigging. © Josiah McElheny. Photo © Stephen White. Courtesy White Cube, London

STRAY: A GRAPHIC TONE

February 23–June 16, 2019

PIGOTT FAMILY GALLERY

See works by Shannon Ebner made over the last decade that examine the relationship between the photographic and typographic in both visual and recorded forms.

Shannon Ebner (U.S.A., b. 1971), *THE SPLAY ANTHEM*, 2017. Archival pigment print mounted on aluminum. Courtesy of the artist and Altman Siegel Gallery, San Francisco

CLOSING SOON

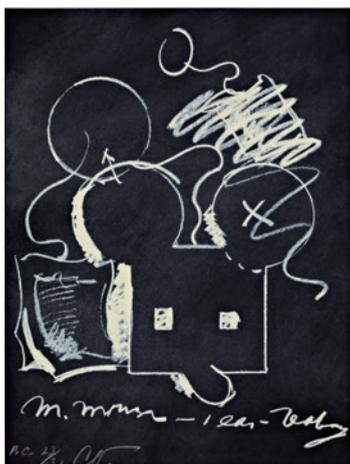
Contact Warhol: Photography Without End

Closes January 6, 2019

PIGOTT FAMILY GALLERY

See an unparalleled 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.

Andy Warhol (U.S.A., 1928–1987), Detail from *Contact Sheet [Jean-Michel Basquiat photo shoot for Polaroid portrait; Andy Warhol, Bruno Bischofberger]*, 1982. Gelatin silver print. Gift of The Andy Warhol Foundation for the Visual Arts, Inc., 2014.43.1547. © The Andy Warhol Foundation for the Visual Arts, Inc.



Blackboard

Closes January 27, 2019

LYNN KRYWICK GIBBONS GALLERY

Explore the relationship between art and education through works that imitate, resemble, or feature blackboards.

Claes Oldenburg (U.S.A., b. Sweden, b. 1929), *M. Mouse (with) 1 Ear (Equals) Tea Bag [Blackboard Version]*, 1973. Lithograph, screenprint, and chalk. Gift of Barbara Gray, 1991.126.18

Save the Date

March 1, 2019

Opening Celebration

Look for your invitation
in the mail.

Josiah McElheny: Island Universe

February 23, 2018–August 18, 2019

FREIDENRICH FAMILY GALLERY

Josiah McElheny's monumental installation made of chromed metal, handblown glass, and radiating lights, is an attempt to visualize something impossible to see: the big bang. Working at the unexpected intersection of physics, the history of Modernism, and art, McElheny imagines a multi-universe scenario, where five separate universes occupy the same space, frozen in their individual moments of expansion.

In 1965, the first physical evidence of the big bang theory became public, launching popular interest in space science. That same year, artisans in Vienna created the iconic chandeliers of the Metropolitan Opera in New York. The confluence of those two events inspired McElheny, who many years later modeled *Island Universe* on the chandeliers but also incorporated the notion of an expanding universe with the careful placement of the metal spheres, glass disks, and lights that make up the work. McElheny collaborated with David Weinberg, distinguished university professor and chair, Department of Astronomy, Ohio State University, to make the necessary calculations and to conceptualize the installation's forms.

"Bringing *Island Universe* to the Cantor also is meaningful because the project was inspired by the work of Andrei Linde, a renowned professor in the Physics Department," said Susan Dackerman, John and Jill Freidenrich Director at the Cantor. "My hope is that this exhibition encourages conversations among faculty, students, and the wider community about how art and science can be linked in visually stimulating and surprising ways, and how these two disciplines can inform each other."

The glass disks that are part of the work were hand-blown by the artist, who developed a fascination with glass-blowing when he



Josiah McElheny (U.S.A., b. 1966), Detail of *Island Universe*, 2008. Chrome-plated aluminum, handblown and molded glass, electric lighting, and rigging. © Josiah McElheny. Photo © Stephen White. Courtesy White Cube, London

was a student at the Rhode Island School of Design in the 1980s. The 2006 MacArthur Fellow once told *The New York Times* that using glass in his work gives a unique perspective, not because the glass itself is important but because of what viewers see through it. In the case of *Island Universe*, viewers might feel as though they're able to see the beginning of time.

Gallery Shift The Freidenrich Family Gallery, which features modern and contemporary art, will be closed beginning January 7 to prepare for the installation of Josiah McElheny's *Island Universe*. Modern and contemporary art can be seen in the Pigott Family Gallery beginning February 23, 2019.



This exhibition is organized by the Cantor Arts Center. We gratefully acknowledge support from the Halperin Exhibitions Fund, the Robert Mondavi Fund, The Clumbeck Endowment Fund, the Elizabeth Swindells Hulsey Exhibitions Fund, and the Contemporary Collectors Circle.

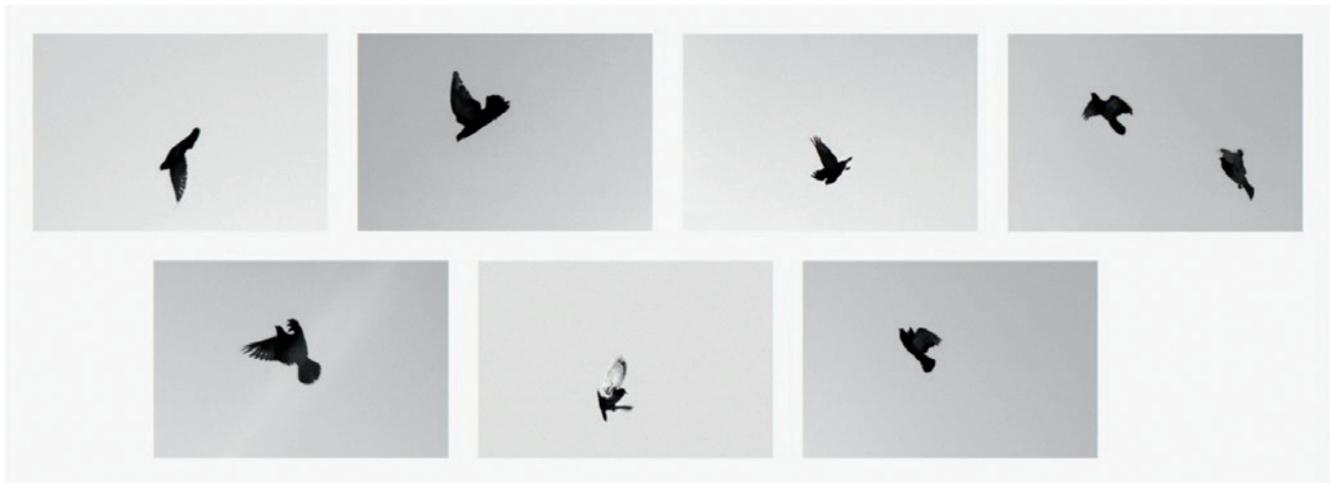
IMAGE Josiah McElheny (U.S.A., b. 1966), Detail of *Island Universe*, 2008. Chrome-plated aluminum, handblown and molded glass, electric lighting, and rigging. © Josiah McElheny. Photo © Stephen White. Courtesy White Cube, London

STRAY: A GRAPHIC TONE

February 23–June 16, 2019

PIGOTT FAMILY GALLERY

Artist Shannon Ebner’s work, coming to the Cantor in February, is part of an ongoing, multimedia, and genre-defying project that began in 2016. Ebner’s *STRAY: A GRAPHIC TONE* comprises audio recordings, photographs, and literary components, and will include the Cantor’s recently acquired large-scale photographic work *FROM THE ELECTRIC COMMA SERIES (A.L.N.G.U.E.*.F.X.P.S.R.)*, 2016. This work investigates the ways in which objects and language can shift away from their intended uses, creating new meanings in the process.



Shannon Ebner (U.S.A., b. 1971), *SIGNAL ESCAPES*, 2017. Archival pigment print mounted on aluminum, 7 parts. Courtesy of the artist; Altman Siegel, San Francisco; kaufmann repetto, Milan / New York; and Sadie Coles HQ, London

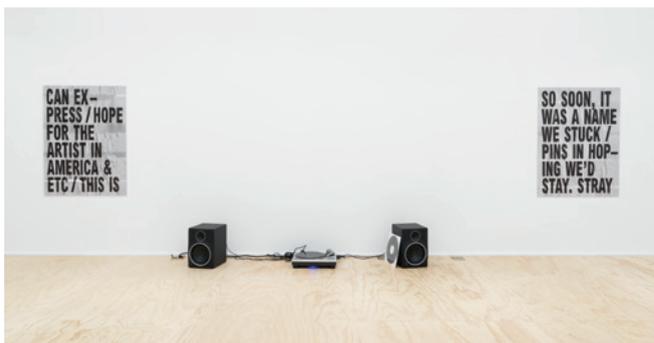
For the exhibition at the Cantor, Ebner is producing a full-length poetry LP of the American poets Susan Howe (b. 1937) and Nathaniel Mackey (b. 1947). Based on the way a long-form poem or photographic essay moves definitively—or infinitively—from one set of ideas to another, the project is intended to be accumulative

and discursive by nature. Howe’s and Mackey’s poems, with both their stray figures and stray marks, were partial subjects of an earlier iteration of the project.

“For a number of years, my work was dealing with very physical things, the handling of language as material forms,” says Ebner, who in prior bodies of work made language from large corrugated cardboard sheets and concrete cinderblocks. “But the camera rendered them flat—in two-dimensional spaces such as graphic space, page space, wall space, and especially the electronic display spaces of the computer. With this new group of works, I am interested in the body as the site of transmission, in my own body’s role as image maker, but also the bodies of the various people with whom I’ve been interacting.”

This exhibition is organized by the Cantor Arts Center. We gratefully acknowledge The Clumeck Endowment Fund and The Elizabeth K. Raymond Fund for Photography.

The LPs produced for this exhibition are co-published by Fonograph Editions and ROMA Publications (2019).

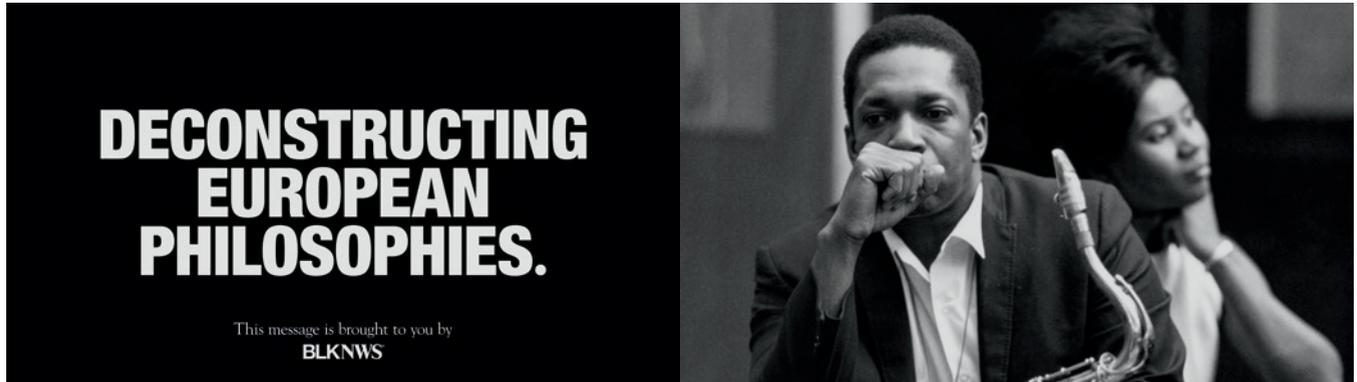


Shannon Ebner (U.S.A., b. 1971), *STRAY*, 2017. Audio (left: Susan Howe, “Articulation of Sound Forms in Time,” from *SINGULARITIES* [Middletown, CT: Wesleyan University Press, 1990]; right: Nathaniel Mackey, “Song of the Andoumboulou: 50,” from *SPLAY ANTHEM* [New Directions, 2006]) and archival pigment print mounted on aluminum. Courtesy of the artist; Altman Siegel, San Francisco; and Sadie Coles HQ, London

BLKNWS

Through June 16, 2019

MEIER FAMILY GALLERIA



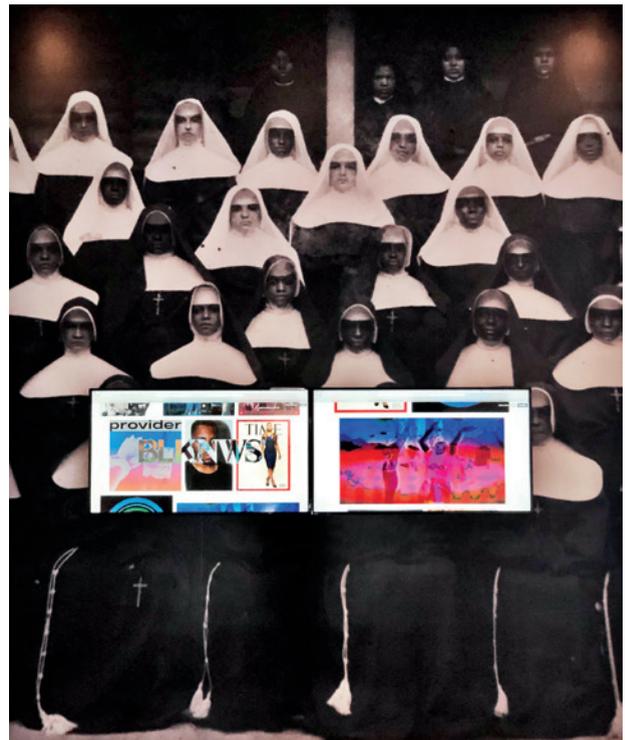
Kahlil Joseph (U.S.A., b. 1981), *BLKNWS*, 2018. 2-channel broadcast. Courtesy of the artist

Kahlil Joseph, a visiting artist in the new Presidential Residencies on the Future of the Arts program, is presenting his work *BLKNWS* at the Cantor, as well as in other locations on campus, including the dining hall in Lagunita and Harmony House. The two-channel broadcast blurs the lines between art, journalism, entrepreneurship, and cultural critique. In conjunction with the *BLKNWS* installations, roundtable discussions with faculty, students, and experts across disciplines will take place. These will examine issues related to *BLKNWS*, such as what it means for it to be an artwork, a business, and a teaching opportunity all at the same time, and possible new delivery systems for alternative forms of art and news. “Presenting *BLKNWS* at the Cantor and other sites on campus provides us with the chance to experiment with 21st-century notions of art and its presentation,” said Susan Dackerman, John and Jill Freidenrich Director of the Cantor. “*BLKNWS* is a hybrid work—part artwork, part news broadcast, part video, part collage—a new and innovative form of artistic production.”

Joseph, a cofounder of the Underground Museum in Los Angeles, will have a yearlong residency on campus, hosted by the Cantor in collaboration with the Institute for Diversity in

the Arts. His presence on campus provides an opportunity for the Stanford community, and particularly the Cantor community, “to contribute to a new understanding of what’s made possible by incorporating artists and cutting-edge artwork into the daily life of the university,” Dackerman said.

This exhibition is organized by the Cantor Arts Center. The residency is hosted in collaboration with the Institute for Diversity in the Arts. We gratefully acknowledge support from the Office of the President, Stanford University.



Kahlil Joseph (U.S.A., b. 1981), *BLKNWS*, 2018. 2-channel broadcast. Installation view Cantor Arts Center.

Stephanie Syjuco: I Am An . . .

Ongoing

Stephanie Syjuco's monumental hand-made banner, *I Am An . . .*, is a powerful meditation on the connection between identity, protest, and political legibility in contemporary society. When completely expanded, the stark-white block letters read "I AM AN AMERICAN." The statement is a direct reference to a sign placed outside an Oakland storefront by its Japanese-American proprietor the day after the Japanese attack on Pearl Harbor.

This compelling comment on nationality was captured by photographer Dorothea Lange in 1942 [see image below]. Following Executive Order 9066, issued by President Franklin D. Roosevelt, the shop owner became one of the 122,000 people of Japanese ancestry forcibly held in American internment camps during World War II. More recently, this historic storefront sign was appropriated by protestors demonstrating in support of retaining DACA, the Deferred Action for Childhood Arrivals program, which gave protections to those who had been brought to the United States illegally as children.



Stephanie Syjuco (U.S.A., b. 1974), *I Am An . . .*, 2017. Cotton fabric mounted on ceiling rack. © Stephanie Syjuco. Courtesy of the artist and RYAN LEE Gallery, New York

The banner also visually recalls the famous "I AM A MAN" picket signs used by black workers during the 1968 Memphis sanitation strike. By materially referencing these key moments in American civil rights history, Syjuco collapses the distance between our immediate present and these historical events.

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

“Bringing this piece to the Cantor is very much in keeping with my vision of the art museum as the hub of critical inquiry about the world around us. This work asks important questions about nationality and identity that are both contemporary and historically relevant.”

SUSAN DACKERMAN

John and Jill Freidenrich Director at the Cantor



Dorothea Lange (U.S.A., 1895–1965), *Oakland, Calif., Mar. 1942*. A large sign reading "I am an American" placed in the window of a store, at [401–403 Eighth] and Franklin streets, on December 8, the day after Pearl Harbor. The store was closed following orders to persons of Japanese descent to evacuate from certain West Coast areas. The owner, a University of California graduate, will be housed with hundreds of evacuees in War Relocation Authority centers for the duration of the war, 1942. Gelatin silver print. Library of Congress Prints and Photographs Division, Washington, D.C.

Do Ho Suh: The Spaces in Between

Through May 27, 2019

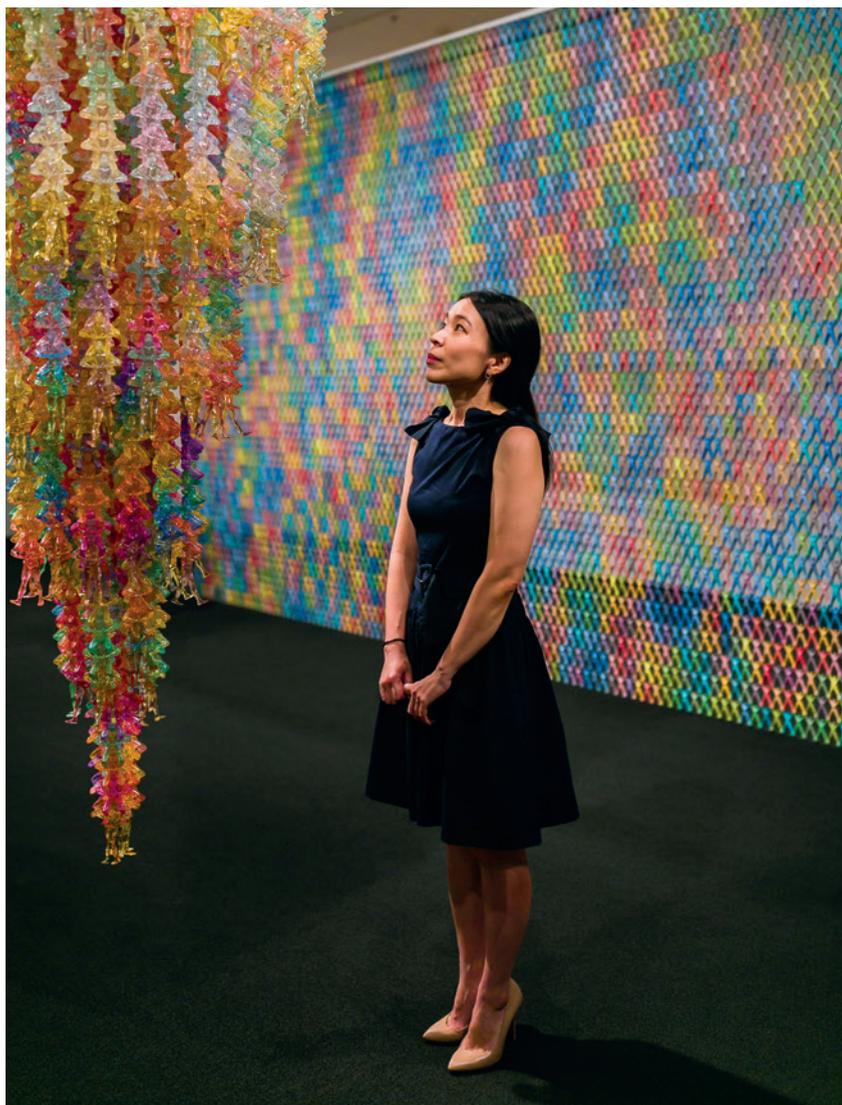
MADELEINE H. RUSSELL GALLERY

Reflection by

Najung Kim PhD Candidate,
Department of Art and Art History,
Stanford University

Stepping into the Madeleine H. Russell Gallery, I am engulfed in a dazzling swirl of color as I walk right up to the crystalline chandelier *Cause and Effect* (2007). Iridescent strands of figurines riding on one another's shoulders form a luminous body that cascades from the ceiling downward. Behind the chandelier, *Screen* (2005) emanates a colorful pearly sheen. Each figurine's outstretched arms and legs weave into a hanging wall decoration, spanning the entire height of the gallery. The engaging materiality and hue of these two installations pull me in to get a closer look. They are not merely about the mass as an aggregate of repetitive units but about individuals with minute variations that are interlinked to create a whole. While the two installations activate the gallery space through their light-sensitive presence, the neutral-colored wallpaper *Who Am We?* (2000) waits in silence until I notice it. Yet up close, viewed through the lens of a magnifying glass, its indistinctive honeycomb pattern turns into myriad cells that enshrine individual portraits.

When the artist Do Ho Suh moved to the United States from South Korea, he brought with him the memories of his home, community, and friends. His installations reenact those memories, filling up the gallery space, redefining it, changing it. This space also becomes a site where I call forth my own memories left behind in South Korea and blend them with my new reality. For us modern nomads, who constantly travel and migrate both geographically and socially, Suh's works recreate our former and new homes and communities—the places where we feel connected to others. As explained by Rosi Braidotti, distinguished university professor at Utrecht University in the Netherlands, "Nomadism consists not so much in being homeless, as in being capable of recreating your home everywhere." In this regard, Suh's art provides a pause



Najung Kim, a PhD candidate in Stanford's Department of Art and Art History, is inspired by Do Ho Suh's works. Photograph by Harrison Truong.

Do Ho Suh (South Korea, b. 1962), Details of *Cause and Effect*, 2007, and *Screen*, 2005. © Do Ho Suh. Courtesy the artist and Lehmann Maupin, New York and Hong Kong. Installation view at Cantor Arts Center

to allow us into this process of finding home wherever we stand with another—by traversing the binaries of the past and the present, of travel and settlement, and of leaving and returning.

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

Painting Nature in the American Gilded Age

Through August 25, 2019

RUTH LEVISON HALPERIN GALLERY



Framer Albert Lewis applies gold leaf to a frame.



Exhibition curator Melissa A. Yuen admires the finished gilded frame created by Albert Lewis.

Gilded Frames for the Gilded Age

The word *gilded* in the exhibition title *Painting Nature in the American Gilded Age* meant something special to framer Albert Lewis, who has been studying the water-gilding process for years. Both Lewis and exhibition curator Melissa Yuen were intrigued by the idea of adding gilded frames to works depicting nature and everyday life during the Gilded Age. But the beauty of the frames now on display belies the difficulty of creating them.

“Starting with recipes found in Italian painter Cennino Cennini’s 15th-century manual on secret painting techniques of the great masters, I have been teaching myself the gilding process through research, workshops, and apprenticeships for 16 years and counting,” Lewis said.

The final layer of paper-thin gold leaf that Lewis pressed onto each frame with a special squirrel-hair brush, lends the frames a spectacular sparkle. But underneath is a messy mixture of unlikely materials, including warm glue made from the skin of a rabbit; gesso made from that glue mixed with chalk dust and water; and

gilder’s liquor, a mixture of water and alcohol. For the last step, Lewis floated an extremely thin sheet of gold onto the surface, tamped it down with bunched cotton, and burnished it with agate stones until it was smooth and shiny.

Four works—*Coastal Scene with Fort Dumpling* and *An Ocean Scene* by William Trost Richards; *Portrait of Ida Weher as a Young Woman* by Lawrence Carmichael Earle; and *Chelsea Houses* by James McNeill Whistler—are now encased in the sparkling results of Lewis’s work. Two other paintings—*Street Scene: Enterprise* by William Wallace Wotherspoon and *Portrait of Professor William D. Marks* by Thomas Eakins—are displayed in stained oak frames with gilded liners, created by Lewis using an oil gilding process.

Sometimes all that glitters really is gold.

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.

Salon Style II: Collected Marks on Paper

Through February 18, 2019

WISCH FAMILY GALLERY

This second grouping of works on paper—including rarely exhibited collages, watercolors, drawings, and paintings—from the Anderson family's collection highlights the varied artistic practices of the featured contemporary 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.



Wayne Thiebaud, *Freeway Curve*, 1977. Monotype. Collection of Harry W. and Mary Margaret Anderson. Art © Wayne Thiebaud / Licensed by VAGA, New York, NY



Elizabeth Murray, *Bop*, 2002–3. Oil on canvas. Photograph by Ellen Page Wilson, courtesy Pace Gallery. © The Murray-Holman Family Trust / Artists Rights Society (ARS), New York

“ Even with my art background and education in the arts, I was never very well versed on Elizabeth Murray's work. I'm proud of the Anderson Collection and Stanford University for bringing Murray and more women artists to the foreground. ”

NIKKI ANDREWS

Anderson Collection volunteer and member of the Membership Executive Council

Spotlight on Elizabeth Murray

Through March 25, 2019

SECOND FLOOR

Elizabeth Murray's work expands the definition of painting and challenges its conventions through large-scale, multipart canvases.

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

Organized by the Anderson Collection at Stanford University. Works on loan from the Collection of Harry W. and Mary Margaret Anderson, Glimcher Collection, and Pace Gallery. The museum gratefully acknowledges support from museum members, the Murray-Holman Family Trust, and Pace Gallery.



Nikki Andrews in front of Elizabeth Murray's *Chain Gang*, 1985–86.



Mark Dion: Artist in Residence 2019

Opening September 18, 2019

STANFORD FAMILY GALLERIES

When Leland Stanford Jr. died unexpectedly just before his 16th birthday, he had already established himself as a dedicated collector who showed extraordinary curiosity about the world.

The museum, founded 125 years ago in conjunction with the opening of the university that bears his name, was to provide education and serve as a reminder of young Leland's enthusiasm for collecting.



Mark Dion. Photograph by Jorge Colombo

To celebrate this milestone anniversary, the Cantor Arts Center has invited Mark Dion, known for his work on the history of museums and their collections, to serve as the Diekman Contemporary Commissions Program Artist in Residence for 2019. Dion will delve into the original Stanford family collection to create a cabinet of curiosities for the 21st century.

In addition, Susan Dackerman, John and Jill Freidenrich Director at the Cantor, and Paula Findlen, professor of early modern Europe and the history of science in Stanford's Department of History, will teach a winter quarter course titled *Wonder, Curiosity, and Collecting: Building a Stanford Cabinet of Curiosities*. Students enrolled in the course will explore the history of collecting, with special attention to the Renaissance origins of the cabinet of curiosities and the modern afterlife of this historical object. Students will also get unique, hands-on experience working with Dion.

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.

Mark Dion (U.S.A., b. 1961), *Universal Collection: A Mark Dion Project*, 2016. Mixed media. Courtesy the artist and Tanya Bonakdar Gallery, New York / Los Angeles. Photograph by Jeffrey Jenkins

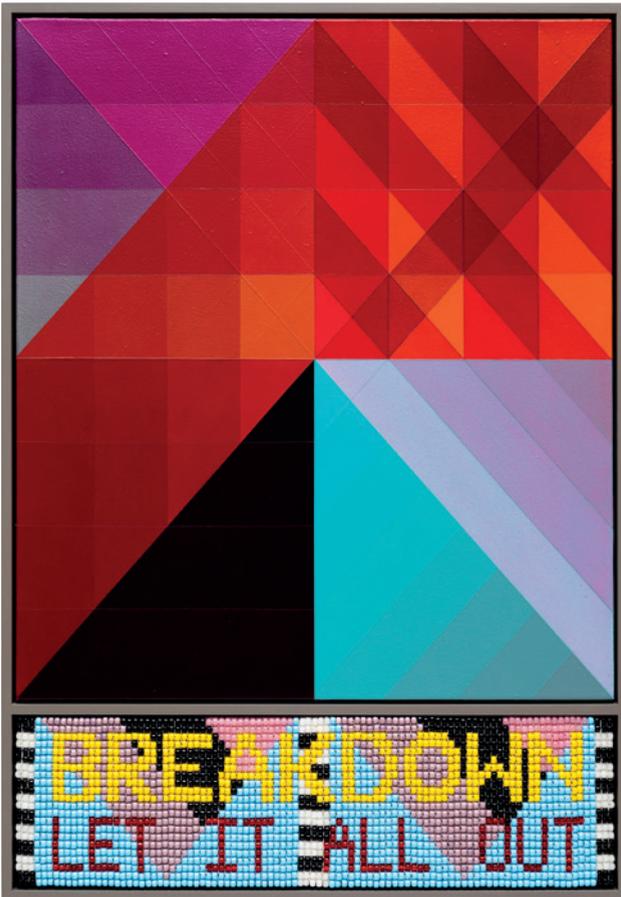
Upcoming exhibitions will highlight these two new acquisitions.

Breakdown by Jeffrey Gibson

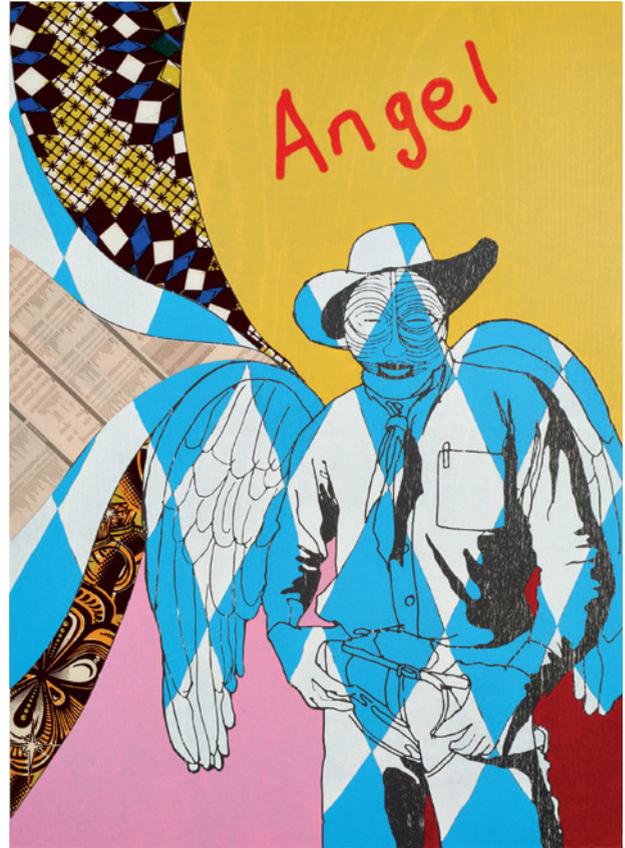
Breakdown (2018) by Jeffrey Gibson (U.S.A., b. 1972), who is of Mississippi Choctaw and Cherokee heritage, is the first object by the artist to enter the Cantor's collection. Gibson's piece adds to the Cantor's representation of Native American artists and diversifies the museum's contemporary American art offerings. The work blends varied cultural references: hard-edge abstract painting, traditional Native American beadwork, quilt patterns, and the music of American soul and jazz legend Nina Simone, whose song title is part of the work. Through its potential to spark interdisciplinary and cross-cultural dialogue, *Breakdown* is a significant work that complements the museum's holdings and serves as a valuable teaching resource.

Curator: Aleesa Alexander, assistant curator of American art

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



Jeffrey Gibson (U.S.A., b. 1972), *Breakdown*, 2018. Acrylic and graphite on canvas, glass beads, artificial sinew, and acrylic felt on canvas over wood panel. Palmer Gross Ducommun Fund, 2018.69



Yinka Shonibare MBE (England, b. 1962), *Cowboy Angel III*, from the portfolio *Cowboy Angels*, 2017. Five woodcuts with newsprint collage and cotton Dutch wax cloth additions; wooden portfolio box covered with cotton Dutch wax cloth. © Yinka Shonibare MBE. Photo courtesy of the artist and Alan Cristea Gallery, London. Robert E. and Mary B. P. Gross Fund, 2018.70.1-6

Cowboy Angels by Yinka Shonibare

The five woodblock prints in the Cantor's newly acquired portfolio *Cowboy Angels* (2017), by renowned British artist Yinka Shonibare, are his first works to enter the museum's collection. Each image of a dynamic American cowboy figure also features a collaged piece of Shonibare's signature material, the colorful Dutch wax fabric traditionally created in Europe for export to Africa. The juxtaposition serves as a reminder of the enduring colonial myths of racial and cultural purity that continue to reinforce long-standing associations of the heroic cowboy with national identity and authenticity.

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 Kazak Acquisitions and Exhibitions Fund.

FROM OUR CURATORS

This fall, the Cantor welcomed two new curators who are excited to work on new exhibitions and to share their ideas.

Padma D. Maitland

Patrick J. J. Maveety Assistant Curator of Asian Art



Padma D. Maitland

The thing I am most looking forward to at the Cantor is the chance to engage with students and faculty at Stanford. I can't wait to hear what they are interested in and to figure out how the Cantor can be a place to delve deeper into those ideas and topics. I think museums can be incredible spaces of inquiry and discovery, and I would like to work with students and faculty to imagine new shows and installations, as well as creative approaches to display

and curation, from new technological solutions that help visitors experience historical works in new ways to alternative display strategies made possible by things like 3-D printing. Alternatively, how can we bring new voices into the museum, or more personal perspectives? Is there a way to engage with the museum's collection as the basis for exploring issues and topics that have meaning for our lives today?

“ The chance to engage with living artists can be extremely illuminating and compelling, and I am eager to explore how we might bring artists from different parts of Asia to the Cantor. ”

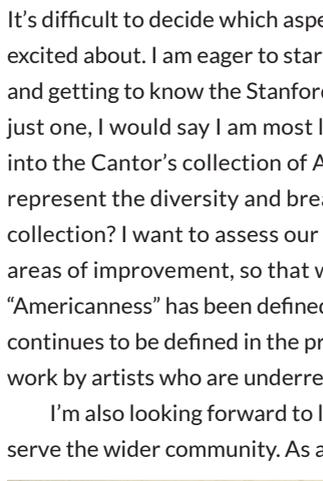
PADMA D. MAITLAND

Patrick J.J. Maveety Assistant Curator of Asian Art

As a first step toward such conversations, I plan to work on reinstalling the Asian galleries with the aim of developing an approach that allows us to show a greater diversity of the museum's collection and to feature more works by contemporary artists. The chance to engage with living artists can be extremely illuminating and compelling, and I am eager to explore how we might bring artists from different parts of Asia to the Cantor. Through such collaborations, I hope to be a part of creating spaces inside the museum where we can learn more about ourselves and the world.

Aleesa Alexander

Assistant Curator of American Art



Aleesa Alexander

It's difficult to decide which aspect of my new position I am most excited about. I am eager to start planning informative exhibitions and getting to know the Stanford community. But if I had to pick just one, I would say I am most looking forward to diving deep into the Cantor's collection of American art. How can we better represent the diversity and breadth of American art within the collection? I want to assess our strengths while also looking for areas of improvement, so that we can further understand how "Americanness" has been defined in the historical sense, and how it continues to be defined in the present. My hope is to acquire more work by artists who are underrepresented in the American canon.

I'm also looking forward to learning how the Cantor can best serve the wider community. As a major cultural center in the area,

the Cantor has a responsibility to try to foster intercommunity dialogue. I hope to help bring stimulating and engaging programming to the museum, especially in connection with exhibitions. As one of the most visited university art museums in the country, the Cantor can continue to make a great impact in a variety of arenas. I'm excited to do my part.

“ My hope is to acquire more work by artists who are underrepresented in the American canon. ”

ALEESA ALEXANDER

Assistant Curator of American Art



Installation of *Sequence* at the Cantor Arts Center, 2011. Photograph by Linda Cicero, Stanford News Service

Richard Serra (U.S.A., b. 1938), Details of *Sequence*, 2006, at the Cantor Arts Center at Stanford University. Collection of the San Francisco Museum of Modern Art. © 2018 Richard Serra / Artists Rights Society (ARS), New York. Cantor Arts Center



Sequence leaving the Cantor Arts Center, 2015. Photograph by Margaret Whitehorn

Sequence Returns

Opening February 6, 2019

Sometimes a work of art leaves both metaphorical and physical marks, causing us to consider the physical space it occupied, as well as its impact, long after it's gone. Such is the case with Richard Serra's massive steel sculpture *Sequence*, one of the distinguished artist's greatest achievements.

Housed from 2011 to 2015 outdoors, near the Cantor's North Lawn, *Sequence* literally left behind its footprint, reminding visitors where all 235 tons of it once stood. And now, after being indoors at the San Francisco Museum of Modern Art for the last three years, *Sequence* is returning to the Cantor to stand again in the open air.

It will take 12 wide-body, flatbed trucks and many rigging specialists to move the 67-foot-long, 42-foot-wide, 13-foot-high sculpture back to the Cantor. Pushing the boundaries of engineering, the curvilinear walls of *Sequence* slant, creating a vertiginous experience as visitors walk through the two torqued ellipses connected with an S.

"I remember feeling off-balance on entering the iron canyon and its rusting walls," said Susan Roberts-Manganelli, director of the Cantor's Art+Science Learning Lab. "The lack of parallel planes caused an unexpected 'stumble' into the space. I also loved how

I felt much smaller with the open endless sky above, something that was special about our outdoor installation."

In 2011, as it awaited installation outside the Cantor, the contoured steel was hosed down every day as part of the treatment to "cure" the sculpture, which was originally a burnt-orange color. Now, the steel has ceased to oxidize and is a permanent deep amber color.

The return of *Sequence* is cause for both celebration and reflection. "It was always one of my favorite things to see from above and to experience from within," said Margaret Whitehorn, the Cantor's public relations assistant manager. "You can perceive it in so many different ways."

Members-only Viewing

SUNDAY, JANUARY 27 • 10 AM-2 PM

Look for an email soon to sign up for timed-access to a members-only lounge in the Cantor Auditorium, where you will have a view of the fascinating and complicated reinstallation of Richard Serra's *Sequence*.

Not a member? Sign up now at twomuseums.stanford.edu or by calling 650.723.3482.



Sequence arriving at the Cantor Arts Center, 2011. Photograph by Margaret Whitehorn



Josiah McElheny (U.S.A., b. 1966), *Island Universe*, 2008. Chrome-plated aluminum, handblown and molded glass, electric lighting, and rigging. © Josiah McElheny. Photo © Stephen White. Courtesy White Cube, London

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.

Josiah McElheny's *Island Universe*

During winter quarter 2019, *Case Studies* will be devoted to Josiah McElheny's *Island Universe*. Faculty from both the humanities and sciences on campus will discuss this monumental work, which was inspired by renowned Stanford physicist Andrei Linde's theory of the multiverse.

Josiah McElheny in Conversation

MARCH 2, 2019, 2 PM

Island Universe creator Josiah McElheny will be in conversation with David Weinberg, distinguished university professor and chair, Department of Astronomy, Ohio State University. McElheny collaborated with Weinberg to make the necessary calculations and conceptualize his installation's forms.

Poetry Reading

WEDNESDAY, APRIL 17, 2019, 6 PM
CANTOR AUDITORIUM

Hear poet Robin Coste Lewis, author of *Voyage of the Sable Venus* (2015)—winner of the National Book Award for Poetry—read her work. This program is in conjunction with the Center for Comparative Studies in Race and Ethnicity at Stanford.

Lecture

Living with Leonardo: Fifty Years of Sanity and Insanity in the Art World and Beyond (2018)

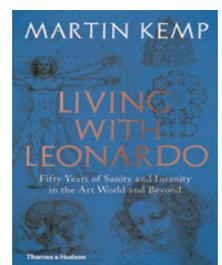
Professor Martin Kemp, Oxford University

TUESDAY, FEBRUARY 19, 2019, 6 PM
CANTOR AUDITORIUM

Martin Kemp, professor emeritus of the history of art at Oxford University, is renowned for his work on Leonardo da Vinci. He will discuss his new book, *Living with Leonardo: Fifty Years of Sanity and Insanity in the Art World and Beyond* (2018), and his 50-year engagement with the artist to show how detached and objective historical research can become immersed in a context of myth and wild theories. Kemp will discuss how the source of information—from whom, when, and where it comes—shapes its reception in both the scholarly and public arenas.

His visit is sponsored by the Suppes Center for the History and Philosophy of Science at Stanford University.

Copies of Professor Kemp's book will be available for purchase and signing at the event. His visit is sponsored by the Suppes Center for the History and Philosophy of Science at Stanford University.



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.

Gallery Talks

Josiah McElheny: Island Universe

Come into the gallery to learn more about these visually stunning and monumental sculptures that map the history of time.

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.

Please check museum.stanford.edu for further information.

First Friday

Stanford students are invited to enjoy a night out at the Cantor on the First Friday of the month during the academic year, with evenings full of art-making, music, and special performances.

Inspired by Rodin

FRIDAY, FEBRUARY 1, 8–10 PM

Inspired by Josiah McElheny: Island Universe

FRIDAY, MARCH 1, 8–10 PM

Celebrating poetry month

FRIDAY, APRIL 5, 8–10 PM

This program is organized by the Cantor Arts Center and made possible through the generous support of the Joan and John Jay Corley Fund for Performance, the Kenneth D. Brenner Family Fund for Student Outreach, and the Bobbie and Mike Wilsey Fund for Education.

Last Thursdays at the Anderson

JANUARY 31, FEBRUARY 28, MARCH 28, APRIL 25; 6 PM

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

Conversation on Hans Hofmann

THURSDAY, JANUARY 24, 6:30 PM
DENNING FAMILY RESOURCE CENTER

Alex Nemerov

Carl and Marilynn Thoma Provostial Professor in the Arts and Humanities and chair, Department of Art and Art History, Stanford University

Lucinda Barnes

Former chief curator and director of programs and collections at the Berkeley Art Museum, and a preeminent scholar of Hans Hofmann

Creative Reading in the Galleries

THURSDAY, FEBRUARY 28, 6:30 PM
ANDERSON GALLERIES

Faculty and students from the creative writing program read original work in the galleries.

For more information on programs at the Anderson Collection, please visit anderson.stanford.edu.

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 11 AM–4 PM

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 desk of either museum for locations of activities and programs.



ANDERSON COLLECTION AT STANFORD UNIVERSITY Cantor Arts Center

Celebrate the Color Yellow

JANUARY 13

Explore how yellow makes an impact in visual expression.

Inspired by works on view at the Cantor and at the Anderson Collection.

Looking Closely at Faces and Places

FEBRUARY 10

Examine how an artist's process and medium convey a message to the viewer.

Inspired by works on view at the Cantor and at the Anderson Collection.

Uncover the Secrets of Art—Color

MARCH 10

Investigate color and shape, and create a colorful collage.

Inspired by works on view at the Cantor and at the Anderson Collection.

Rhythm, Repetition, and Pattern

APRIL 14

Play with letter and number forms as compositional elements.

Inspired by the exhibition *STRAY: A GRAPHIC TONE*, featuring work by Shannon Ebner.

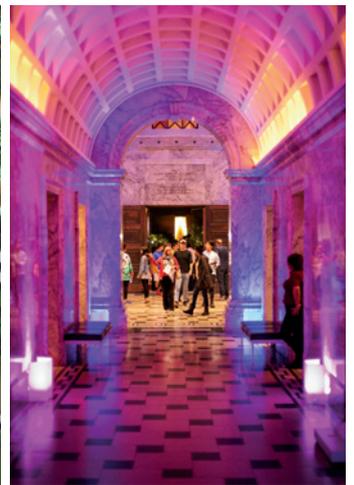
Second Sunday at the Cantor Arts Center is made possible through the generous support of the Hohbach Family Fund for Educational Outreach and The Barbara and Arnold Silverman Fund for Community Outreach.

CAMPUS CONNECTIONS

Party on the Edge

The 20th annual Party on the Edge featured an art-making scavenger hunt throughout the Cantor, churros and ice cream, plenty of student performers, and a closing set from London-based composer and DJ Nitin Sawhney.

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, the Barbara and M. Kenneth Oshman Fund, and the Bobbie and Mike Wilsey Fund for Education. Support is also provided by Stanford Live and the Office of the Vice President for the Arts.



Students enjoy celebrating the arts, student performances, and great music.



Second Sunday associate Claire Baker, '21.



Second Sunday associates from left to right, summer intern Nan Munger, '20, and Shana Levine, '21.

Second Sunday Art Associates

On the second Sunday of each month, hundreds of families visit the Cantor for art-making and special family tours, and we couldn't pull it off without the help of a loyal group of Stanford students. These students do everything from greeting visitors to handing out art materials to helping provide inspiration for all of the marvelous creations.

Warhol Opening Celebration

More than 500 guests filled the Cantor on Friday, September 28, 2018, for the opening celebration of *Contact Warhol: Photography Without End*, enjoying the vibrant exhibition, remarks, and refreshments.



Guests enjoying the Warhol opening celebration and exhibition. Photographs by Michael Spencer



LEFT Speakers from left to right, Warhol curators Richard Meyer, Robert and Ruth Halperin Professor in Art History, Department of Art and Art History; Peggy Phelan, Ann O'Day Maples Professor in the Arts, professor of Theater and Performance Studies and of English, and Denning Family Director; and Susan Dackerman, John and Jill Freidenrich Director, Cantor Arts Center.



Opening Celebrations at the Anderson Collection

Director Jason Linetzky shares remarks at the opening event, for two new exhibitions, *Salon Style II* and *Spotlight on Elizabeth Murray*, Friday, September 28, 2018.

The 2018 Ruth K. Franklin Lecture on the Arts of Africa, Oceania, and the Americas

On Wednesday, October 17, 2018, more than 350 people filled Bing Concert Hall to hear internationally acclaimed artist El Anatsui (left) in conversation with Sylvester Ogbechie (right), professor of art history, University of California, Santa Barbara.



SAVE THE DATE

SEP 28, 2019

MUSEUMS BY MOONLIGHT

Museums by Moonlight (MxM)

The Stanford art museums' reimagined signature fund-raising event celebrates innovation and access to visual art with a special evening under the stars. This year, we honor Roberta and Steve Denning for their profound leadership in the arts on campus and beyond. In 2019, we also mark the 125th anniversary of the opening of the Leland Stanford Junior Museum, now known as the Cantor, and the fifth anniversary of the Anderson Collection.

Dinner in the Garden offers an artful cocktail hour and a unique dining experience, while *The After Party* brings together guests for a night of heart-pounding music, creative late-night nibbles, and art-inspired activities.

Support from this gala enriches our community by making possible extraordinary programming at the museums. Most importantly, contributions help maintain free admission to the museums for all visitors!

For sponsorship information, contact Sara Larsen, development manager, slarsen@stanford.edu.



Debbie Shepherd

Chair, Membership Executive Council

I happily find myself at the Cantor for the second time in my life. My husband and I met on campus as undergraduates and moved to Palo Alto two years ago to take advantage of all that Stanford offers, particularly in the arts—including the wonderful Anderson Collection.

I first came to the Cantor as an undergraduate student of Lorenz Eitner (the former museum director) and Albert Elsen (former art professor and Auguste Rodin scholar). In 1980, I had the opportunity to work as assistant curator for Betsy Fryberger (formerly the Cantor's Burton and Deedee McMurtry Curator of Prints and Drawings). My career took me to various museums, including the National Gallery of Art, where I worked in both exhibitions and development.

As the new MEC chair, I am most excited about the Cantor's leadership and what that means for our members. We have a director of national standing who is well on her way to reaching her goal of assembling a full complement of curators who will continue to build our permanent collection and offer members exhibitions, lectures, and programs of the highest quality.



From left to right, Shana Nelson Middler, Debbie Shepherd, and Kathy Adams.

As the museum enters its 125th anniversary year, we continue to be the free museum on the peninsula that Jane Stanford envisioned, offering not only training and exposure to art for students, but also exhibitions, date nights, and family programs for all!

Recently, the remarkable exhibition *Betray the Secret: Humanity in the Age of Frankenstein* was drawn almost exclusively from the permanent collection of works on

paper. I am excited to see us carry on this tradition in collecting and exhibitions with our new curatorial team. As a student of 19th- and early 20th-century American painting, I am delighted to see chestnuts from our permanent collection on view in *Painting Nature in the American Gilded Age*.

During my years at the museums, I have so enjoyed creating new friendships—those connections are what make this work so meaningful. I look forward to getting to know more new and old members alike!

New member benefits coming soon! This winter we will debut a refreshed membership program with new benefits and exciting ways to engage at the museums. Look for more information starting in February.

NEW MEMBERS OF THE MEMBERSHIP EXECUTIVE COUNCIL

Kathy Adams spent her career on a college campus, counseling students on personal, career, and academic issues. In 2010, she started spending more time on Stanford's campus as a docent for the Cantor, the Anderson Collection, and Memorial Church. "Sharing the museums with visitors gives me a lot of pleasure," she said. And once involved, Adams looks for ways to contribute on an even deeper level, which led her to MEC. "There's lots of energy around introducing the museums to nonmembers, getting new people involved, and encouraging membership on the part of visitors. I'm looking forward to helping make that happen to whatever extent I can."

Shana Nelson Middler was born and raised on the peninsula. Her parents encouraged a passion for the arts by bringing their children on regular visits to the Stanford campus and its cultural institutions. After serving for five years on the board of the Contemporary Jewish Museum in San Francisco, Middler is happy to be joining MEC to encourage community engagement with the Cantor and the Anderson Collection. "The museums are wonderful places to gather and learn, and they're right here in our backyard," she said. "Having grown up playing in the sculpture garden, I definitely feel a connection. It feels like home."

WELCOME TO OUR NEW MEMBERS (JUNE-OCTOBER 2018)

ARTISTS CIRCLE

Jane and Saif Khalaf
Gina Maya and Richard Capelouto

BENEFACTOR

Cathleen and Michael Glenn
Janet Offensend

PATRON

Arthi Britto
Ying Gao
Dessa Goddard
Gerald Griffith
Nadine North
Anita Sande and Paul Fink

SPONSOR

Aubrey Beam
Barbara Fried and
Joseph Bankman
Nicholas Hsu
Joan Passman
Elizabeth Shivell

FAMILY/DUAL

Cori Bates and Tony Bates
Daniel Hammerson
Davina and Bruce Isackson
David Kerr
Barbara and William Kinsey
Karn and Kurt Knight

Sheena Makhecha and

Nicholas Sandersfeld
Julie and Craig Newton
Margaret and William Phelps
Karen and John Reis
Patricia Richards and Ulick Malone
Elisabeth Shader
Susan Shrader-Suriyapa and
Seksom Suriyapa
Deborah Simon

FRIEND

Catherine Burns
John Chambers
Cathy Cosgrove
Miranda Friedman
Erica Gunderson
Cynthia Hanson
Miranda Junowicz
Helen Lechner
David Madson
Caroline U. A. Okorie
Tim Oshea
Claire Woodell

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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

EXPLORE
ENGAGE
ENJOY



Visit our refreshed café during regular museum hours.

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

CANTOR CAFÉ BY JESSE COOL

The café is open during regular museum hours.

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.

Visit us online at museum.stanford.edu.

HOLIDAY HOURS

Christmas Eve (Monday): 11 AM-3 PM

Christmas Day: Closed

New Year's Eve (Monday): 11 AM-3 PM

New Year's Day: Closed on Tuesdays