

**Cantor Arts Center  
at Stanford University**

S U M M E R 2 0 1 9



# Dear Friends,

This spring we've been fortunate at the Cantor to welcome several artists with whom we've developed meaningful and productive relationships that have provided enlightening experiences for all our visitors, as well as research and teaching opportunities for faculty, students, and other university partners. Having the artists on-site enables us to explore with them what it means to be a 21st-century museum.

For instance, undergraduate and graduate students who took a winter-quarter course on the history of collecting worked alongside artist Mark Dion as he chose objects and made plans for the reinstallation of the Cantor's Stanford Family Collections. Students and faculty also have been in conversation in the exhibition galleries with artist Josiah McElheny and his Ohio State University collaborator, astronomy professor David Weinberg, about the making of *Island Universe*. Additionally, the two gave a compelling lecture together in Oshman Hall. Visiting artist Lonnie Holley lectured on campus and performed a concert in the Cantor galleries, animating the space with music and dance, while Shannon Ebner brought an exhibition of her work, *STRAY: A GRAPHIC TONE*, to life through poetry in the gallery. Providing opportunities for the art in the museum to lead us into conversation and other forms of exchange is an important feature of a 21st-century museum. Remarkably, roundtable discussions at the museum about Kahlil Joseph's *BLKNWS* will help refine the final form of the genre-defying artwork.

We're also creating new relationships through conversations with our Bay Area community. We've asked some of our closest supporters to host dinners at which we discuss issues in 21st-century museum life, from thoughts around collecting to the role of social justice in the museum. At a recent dinner, we discussed technology within the museum setting and in society at large—an apt topic for those of us at Stanford to contemplate.



Photograph by Stacy H. Geiken

Building all these relationships is critical to our future as an inclusive institution that engages with art, artists, and art history to foster conversations about the world in which we live. Your membership, attendance at our exhibitions, and participation in our programs sustain us and allow us to continue our exploration of what it means to be a museum in 2019. In order to ensure the Cantor's existence well into the future, we not only have to engage the next generation in the world of art but we have to create in that generation the same passion for art that exists in so many of you.

I can't think of a better way to do that than by exposing our younger visitors and our students to important international artists who have the potential to help us see the world in different ways. Interacting with artists helps ignite intellectual sparks, so it's our job at the museum to provide forums for the Cantor community to encounter, and learn from, artists.

We look forward to welcoming you to the slate of extraordinary exhibitions on view: McElheny's *Island Universe*; *The Medium Is the Message: Art since 1950*, a reinstallation of our modern and contemporary collection; and Ebner's *STRAY: A GRAPHIC TONE*. Let us know what you think at [cantor-feedback@stanford.edu](mailto:cantor-feedback@stanford.edu)!

Enjoy spring and summer at the Cantor!

SUSAN DACKERMAN

John and Jill Freidenrich Director

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COVER Titus Kaphar (U.S.A., b. 1976), *Page 4 of Jefferson's "Farm Book," January 1774, Goliath, Hercules, Jupiter, Gill, Fanny, Ned, Sucky, Frankey, Gill, Nell, Bella, Charles, Jenny, Betty, June, Toby, Duna (sic), Cate, Hannah, Rachael, George, Ursula, George, Bagwell, Archy, Frank, Bett, Scilla, ?, 2*, 2018. Oil on canvas on support panel. © Titus Kaphar. Palmer Gross Ducommun Fund, 2018.102

EDITOR AND WRITER Sandra Feder, Cantor Arts Center, Stanford

DESIGN Madeleine Corson Design, San Francisco



## The Medium Is the Message: Art since 1950

Ongoing

PIGOTT FAMILY GALLERY, 142

Explore contemporary works that investigate the relationship between subject, content, and the materials that informed each object's production.

Edward Kienholz and Nancy Reddin Kienholz (Edward Kienholz: U.S.A., 1927–1994; Nancy Kienholz: U.S.A., b. 1943), *The Billionaire Deluxe*, 1977. Metal, Fresnel lens system, light bulb, and solid-state electronic second counter. Gift of the Marmor Foundation (Drs. Michael and Jane Marmor) from the collection of Drs. Judd and Katherine Marmor, 2007.57



## BLKNWS

Through June 16

MEIER FAMILY GALLERIA, 134

Experience Kahlil Joseph's genre-defying, two-channel broadcast that blurs the lines between art, journalism, and cultural critique.

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



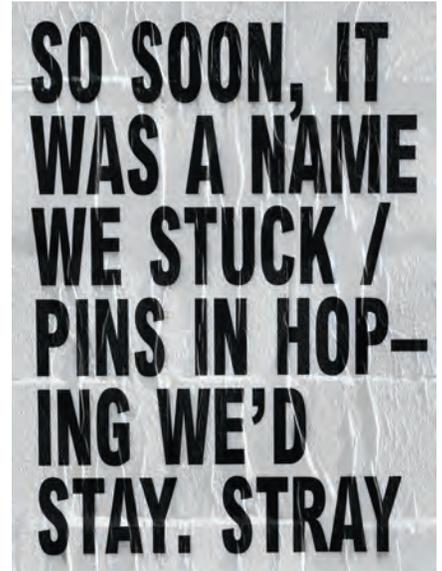
## Josiah McElheny: Island Universe

Through August 18

FREIDENRICH FAMILY GALLERY, 221

Examine a monumental sculptural work inspired by theories of the multiverse, and view drawings, prints, and a film that highlight aspects of the artist's process.

Josiah McElheny (U.S.A., b. 1966), Detail of *Island Universe*, 2008. Dimensions variable. Chrome-plated aluminum, handblown and molded glass, electric lighting, and rigging. © Josiah McElheny. Courtesy of White Cube, London. Installation view at the Cantor Arts Center. Photograph by Johnna Arnold



## STRAY: A GRAPHIC TONE

Through June 16

PIGOTT FAMILY GALLERY, 142

Explore works by Shannon Ebner that examine the relationship between the photographic and typographic in both visual and recorded forms.

Shannon Ebner (U.S.A., b. 1971), *STRAY: \*Right: Nathaniel Mackey, "Song of the Andoumboulou: 50" from SPLAY ANTHEM (New Directions), 2006, 2017.* Archival pigment print mounted on aluminum. Courtesy of the artist, Altman Siegel, San Francisco and Sadie Coles HQ, London



## Stephanie Syjuco: I AM AN . . .

Ongoing

MAIN LOBBY, 111

Stand beneath Stephanie Syjuco's handmade banner, which reads "I AM AN AMERICAN," to contemplate identity, social justice, and political legibility.

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 Medium Is the Message: Art since 1950

Ongoing

PIGOTT FAMILY GALLERY, 142



Lonnie Holley (U.S.A., b. 1950), *The Waters of Then and Now*, 2018. Collage on museum board with spray paint. Courtesy the artist and Paulson Fontaine Press, Berkeley

“ It is the medium that shapes and controls the scale and form of human association and action. ”

MARSHALL McLuhan  
*The Medium Is the Message*

Using works created since 1950, this reinstallation of the Cantor’s permanent collection of contemporary art explores the relationship between subject, content, and the materials that informed each object’s production. In 1964, Canadian media theorist Marshall McLuhan argued that the way information is transmitted is as important as the content being conveyed, or, “the medium is the message.” The term *medium* can refer to a means of communication, the materials from which an art object is created, or a mediating apparatus between objects and subjects.

Using McLuhan’s ideas as a starting point, this exhibition is divided into three categories: “In the Abstract” explores how paint, metal, and fabric can be used as means of abstract communication and asks questions about how abstraction has highlighted and obscured particular narratives in the history of art. “The Sum of Its Parts” looks at how artists have used nontraditional art materials and examines what the forgotten objects of yesterday tell us about the present. “The Faces We Present” considers the limits of figural representation, investigating whether portraiture can function as a medium to address historical inequities and visual disenfranchisement.

“With this exhibition, I wanted to tell a story that highlights the strengths of our collection, while also addressing pressing



Roger Shimomura (U.S.A., b. 1939), *Lush Life #2*, 2008. Acrylic on canvas. Gift of Marilyn and Carl Thoma, 2010.97

contemporary issues of interest,” said Aleesa Alexander, assistant curator of American art. “I also wanted to bring in some exciting loans to enliven our collection and feature artists like Lonnie Holley and Thornton Dial, whose work has never been shown before at the Cantor. Above all, I aimed to tell as diverse a story as possible. I always endeavor to feature work by artists who are underrepresented in the canon, thereby introducing visitors to objects they have likely never seen before.”

Viewed collectively, the works in the exhibition suggest that an exploration of medium is one way of challenging dominant discourses around art, culture, and history.

Curator: Aleesa Pitchamarn Alexander, assistant curator of American art

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

THE COVER IMAGE, Page 4 of Jefferson’s “Farm Book” . . . , belongs to a series of tar portraits imagining enslaved sitters as freed men and women. The work, newly acquired by the Cantor, is included in the exhibition *The Medium Is the Message: Art since 1950*.

To learn more about this important acquisition, please visit page 11.

# Josiah McElheny: Island Universe

Through August 18

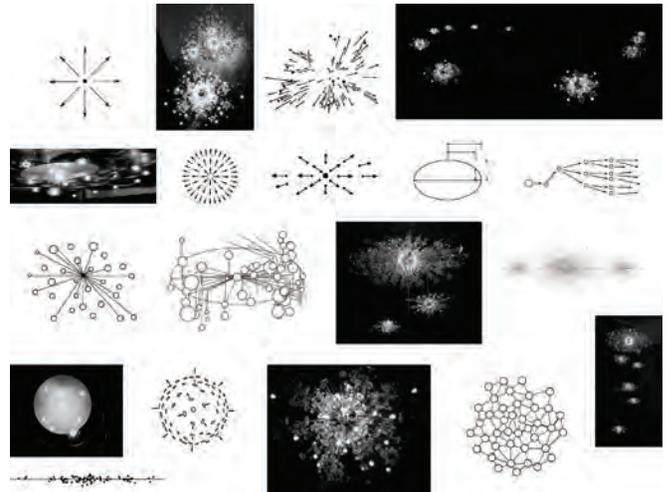
FREIDENRICH FAMILY GALLERY, 221

The name of Josiah McElheny's magnificent and awe-inspiring work *Island Universe* references the 18th-century German philosopher Immanuel Kant's speculation about the existence of multiple galaxies, scattered like islands across the universe. The following century, German naturalist and explorer Alexander von Humboldt popularized Kant's conjecture as the "island universe" hypothesis.

In 1982, Stanford physicist Andrei Linde built upon these conceptions of the cosmos when he proposed the idea of an inflationary multiverse—a cosmos without a single point of origin, that includes multiple coexistent universes, each with a particular shape governed by unique properties.

Now on view at the Cantor, McElheny's five wondrous models of the emergent cosmos were inspired by the Sputnik-like design of J. & L. Lobmeyr's 1965 chandeliers at New York's Metropolitan Opera House, coincidentally created the same year that evidence of the big bang theory was confirmed. The artist's collaboration with Ohio State University cosmologist and astronomer David Weinberg is made evident by the precisely conceived and accurately measured elements of each hanging sculpture.

The length of the rods represents cosmic time, with the reflective central orbs indicating its origin and their outer edges marking the present day. At the ends of the rods, clusters of glass disks and spheres—handblown by the artist—accurately distinguish the clustering of galaxies in the universe, and the light bulbs denote luminous and remote quasars.



Josiah McElheny (U.S.A., b. 1966), *Design Presentation of a Chandelier*, 1965, 2006. Digital C-Print mounted on archival board. © Josiah McElheny. Collection of Jordan D. Schnitzer

In addition, the exhibition includes a small constellation of items—photographs, drawings, texts, and a film—that explore McElheny's interest in depicting the infinite. The film *Island Universe* was shot on-site at the New York Metropolitan Opera House. The predominately dark film is occasionally illuminated by an "explosive" light from the iconic Lobmeyr chandeliers, which invites comparisons between the grandiosity of the chandeliers and the ever-changing nature of the cosmos. Film stills from *Island Universe* are reprinted with excerpts from the French philosopher Auguste Blanqui in the exhibited series *Eternity Through the Stars*, to consider the nature of the cosmos in relationship to humanity and history.

The other drawings and photographs on display present different relationships between the galaxies and the Lobmeyr chandeliers, both as aesthetic inspiration and blueprints to the chandeliers themselves.

This exhibition is organized by the Cantor Arts Center. We gratefully acknowledge generous support from Maryellie Johnson and Rupert Johnson, Jr. Additional support is provided by the Halperin Exhibitions Fund, the Robert Mondavi Fund, The Clumeck Endowment Fund, the Elizabeth Swindells Hulsey Exhibitions Fund, and the Contemporary Collectors Circle.



Josiah McElheny (U.S.A., b. 1966), *Island Universe*, 2008. Chrome-plated aluminum, handblown and molded glass, electric lighting, and rigging. © Josiah McElheny. Courtesy of White Cube, London. Installation view at the Cantor Arts Center. Photograph by Johnna Arnold



## STRAY: A GRAPHIC TONE by Shannon Ebner

Through June 16

PIGOTT FAMILY GALLERY, 142

The work in this exhibition is part of an ongoing, multimedia, and genre-defying project that the artist began in 2016. Comprising audio recordings, photographs, and literary components, Ebner's *STRAY* investigates the ways in which objects and language can shift away from their intended uses, creating new meanings in the process. Through examining these limits, she explores the role of the artist in the act of creation, and the relationship between the photographic and typographic in both visual and recorded forms.

Curator: Jessica Ventura, curatorial assistant

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

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

Shannon Ebner (U.S.A., b. 1971), *B SIDE: INVERTED RECORD* \*Left: Still from *The Wooster Group's B SIDE: NEGRO FOLKLORE FROM TEXAS STATE PRISONS*; photographed at the *Creative Arts Initiative, University at Buffalo, Buffalo, New York on February 9th, 2018, 2019*. Archival pigment print mounted to aluminum. Courtesy the artist; Altman Siegel, San Francisco; and kaufman repetto, Milan/New York

## Kerry Tribe: The Elusive Word

Through September 30

LYNN KRYWICK GIBBONS GALLERY, 210

The Cantor Arts Center will be presenting two films by Los Angeles-based visual artist Kerry Tribe. The first, *Critical Mass* (2013), on view through April 29, features a live, performed reenactment of a couple's heavily edited argument taken from Hollis Frampton's experimental 1971 film by the same name. Tribe offers modern viewers a fresh look at the struggle to find the words to express one's feelings.

The second film, *Afasia* (2017), will be on view from May 1 to September 30. *Afasia* pairs the verbal journey of Christopher Riley, a photographer and friend of the filmmaker who struggles to speak after a left-hemisphere stroke rendered him aphasic, with Tribe's own narrated effort to relearn the Spanish language. Engaging in repetition and vocalization, the two friends find commonalities in a mutual curiosity about life at the limits of language.

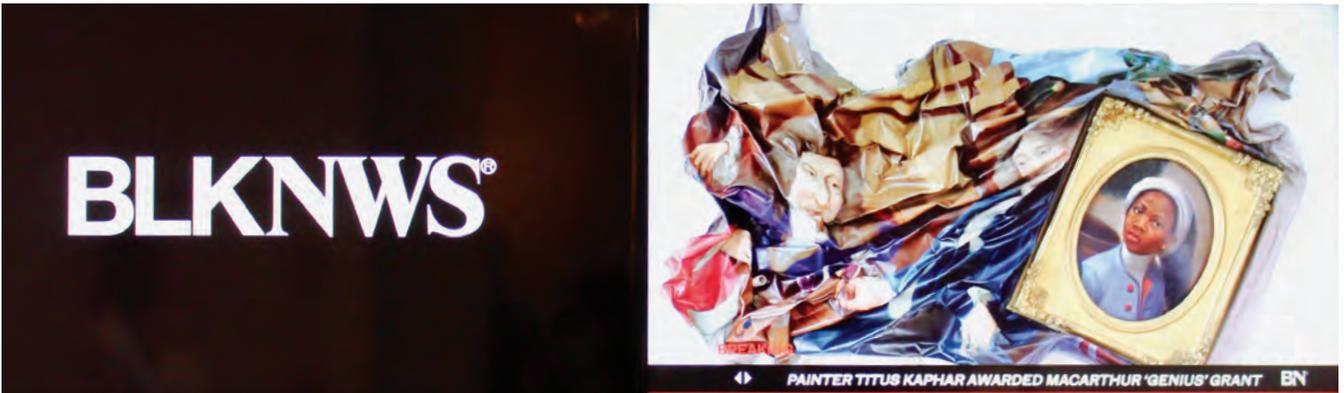
During her residency on campus, as a guest of the Stanford Arts Institute, Tribe will teach a spring-quarter course titled *Practice and Critique*.



Kerry Tribe (U.S.A., b. 1973), Still from *Critical Mass*, 2013. Single-channel video projection with sound. Courtesy the artist and 1301PE, Los Angeles

A companion exhibition is on view at the Anderson Collection through July 29. Please see page 8 for more information.

This exhibition is organized by the Cantor Arts Center. We gratefully acknowledge support from the Lynn Krywick Gibbons Gallery Exhibition Fund.



Kahlil Joseph (U.S.A., b. 1981), *BLKNWS*, 2018. 2-channel broadcast. Installation view at the Cantor Arts Center. Photograph by Sandra Feder

## BLKNWS

Through June 16

MEIER FAMILY GALLERIA, 134

As a visiting artist in the Stanford Presidential Residencies on the Future of the Arts program, Kahlil Joseph has had the opportunity to incubate his work *BLKNWS* on campus. *BLKNWS*, a two-channel video broadcast, is on display at the Cantor, as well as in Harmony House and the Lagunita dining hall. With *BLKNWS*, Joseph has created a work that defies usual labels, blurring the lines between art, journalism, entrepreneurship, and cultural critique.

As part of the incubation process, Joseph is participating in roundtable discussions that bring together scholars and personnel from the campus community and the Bay Area to offer their perspectives. These include participants with expertise in a wide range of fields, such as art history, technology, law, business, music, ecology, and critical race and ethnic studies.

“One of the things Stanford is known for is reinventing delivery systems,” said Susan Dackerman, John and Jill Freidenrich Director at the Cantor. “Having an artist incubate a work here seems like a perfect opportunity to talk about how art can be presented in the 21st century, how it can be made, and how it can be redelivered.”

Joseph’s yearlong residency on campus is hosted by the Office of the Vice President for 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.



Artist Kahlil Joseph in front of a *BLKNWS* poster in the Cantor Café. Photograph by Sandra Feder



Do Ho Suh (South Korea, b. 1962), *Cause & Effect*, 2007. Acrylic, aluminum disc, stainless steel frame, stainless steel cable, and monofilament. © Do Ho Suh. Patricia Geary Johnson Fund for Asian Art Acquisition, 2019.1. *Screen*, 2005. ABS and stainless steel. © Do Ho Suh. Courtesy the artist and Lehmann Maupin, New York and Hong Kong. Installation view at Cantor Arts Center. Photograph by Johnna Arnold

## Do Ho Suh: The Spaces in Between

Ongoing

MADELEINE H. RUSSELL GALLERY, 105

Using repetition, uniformity, and shifts in scale, artist Do Ho Suh questions cultural and aesthetic differences between his native Korea and his adopted homes in the United States and Europe. The many small figures that comprise *Screen*, seen above, reference opacity and transparency, division and connection, privacy and togetherness.

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

The Cantor recently acquired Suh's chandelier, *Cause & Effect*, also seen above. For more information on this exciting new acquisition, please see page 11.



William Merritt Chase (U.S.A., 1848–1916), *Portrait of Mrs. Chase*, c. 1910. Oil on canvas. Given in honor of Valerie and David Rucker, Eric (Stanford MBA '93) and Nancy Sussman, Dean (Stanford BA '90) and Chiara Sussman, and Stephen Sussman, M.D., by Herbert and Elizabeth Sussman, 2008.250

## Painting Nature in the American Gilded Age

Through August 25

RUTH LEVISON HALPERIN GALLERY, 211

Through landscapes, portraits, and still lifes, this exhibition considers how nature was depicted by American artists from the 1880s to 1910, an era of unprecedented industrialization and urban development. Drawn entirely from the Cantor's permanent collection, the exhibition highlights the importance of nature for artists and the public, both of whom increasingly were exposed to machines, cities, and crowds.

Curator: Melissa A. Yuen, former 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.

## AT THE ANDERSON COLLECTION Kerry Tribe

Through July 29

*Standardized Patient* on view through May 6

*Exquisite Corpse* on view May 16–July 29

WISCH FAMILY GALLERY

The Anderson Collection presents two films by Los Angeles-based visual artist Kerry Tribe. The first, *Standardized Patient* (2017), on view through May 6, explores issues of performance, communication, and empathy by investigating the interactions of standardized patients, or “SPs”—professional actors playing the roles of patients—and medical school doctors-in-training. The video was commissioned by the San Francisco Museum of Modern Art (SFMOMA) and informed by close collaboration with the Standardized Patient Program at Stanford University Medical School.

The second video installation, *Exquisite Corpse* (2016), on view from May 16 through July 29, traces the 51-mile Los Angeles River from its origin in the San Fernando Valley to its terminus at



Kerry Tribe (U.S.A., b. 1973), Still from *Exquisite Corpse*, 2016. Single-channel video projection with sound. Courtesy the artist and 1301PE, Los Angeles

the Pacific Ocean, over the course of 51 minutes. Throughout the journey, Tribe presents glimpses into the flora, fauna, communities, and neighborhoods intersected and impacted by the ever-changing river.

Together, these works—considered by Tribe as “documentary adjacent”—highlight Tribe's ongoing inquiry into life sciences and medicine, memory, language, and consciousness.



ANDERSON COLLECTION  
AT STANFORD UNIVERSITY

[anderson.stanford.edu](http://anderson.stanford.edu)

## Stephanie Syjuco: I AM AN . . .

Ongoing

MAIN LOBBY, 111

### Reflection written by

**Jennie Yoon** PhD Candidate,  
Department of Art & Art History,  
Stanford University

Stephanie Syjuco's *I Am An . . .* is a 20-foot-long black banner that is suspended from the ceiling of the Cantor's marbled gray entry hall, announcing in block letters: I AM AN AMERICAN. The banner is displayed partially closed to intentionally distort the white letters that read "AMERICAN," suggesting a garbled reading of the otherwise clear statement of identification. Who is speaking through the banner? Who is it meant to represent? Who is an American?

As I step toward the colonnade of the museum's main entrance, I can see Syjuco's work through the large glass doors as I catch my own reflection on the doors' surface, creating a strange composite image of myself and the work's words. And that seems fitting. I am reminded of how my mother refused to teach me Korean for fear it might interfere with my assimilation, or the times when "America" was not the expected answer when someone asked where I was from. Though we entrust language to help us identify ourselves to others, sometimes we find that our words are not enough: often our bodies speak for us before we ever have a chance to open our mouths. I am an American—or am I?

*I Am An . . .* calls upon the visual and linguistic codes of historical American protests against racial injustice: a Japanese American grocer perceived to be an enemy of the state during World War II protested internment with a large banner in front of his store in Oakland; African American sanitation workers protested for their civil rights in Memphis in 1968; and more recently, young undocumented university students on campuses across the country, who are part of the DACA, or Deferred Action on Childhood Arrivals, program protested for their educational rights. Required to state their business as Americans in a world that fails to see or identify them as such, these marginalized groups have used protest signs bearing the same words Syjuco uses to remind us that political struggle is precisely what defines us as American. We are a nation that was built on challenging the hegemonic power of the status



Jennie Yoon, a PhD candidate in Stanford's Department of Art & Art History, reflects on Stephanie Syjuco's monumental banner in the Cantor's lobby. 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. Installation view at the Cantor Arts Center. Photograph by Sandra Feder

quo, searching for a more just and freer way of life, and fighting for the notion that all of us are created equal.

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



Mark Dion (U.S.A., b. 1961), *Travels of William Bartram – Reconsidered*, 2008. Installation view at Tanya Bonakdar Gallery, New York. Photograph by Jean Vong. Courtesy of the artist and Tanya Bonakdar Gallery, New York / Los Angeles

## Mark Dion: Artist in Residence 2019

Opening September 18

STANFORD FAMILY GALLERIES, 121, 122

Mark Dion will curate a Victorian-style mourning cabinet using objects from the original Stanford Family Collections that are displayed or housed at the Cantor, as well as objects from other campus sites. Dion will organize his display based on the five classical elements: air, earth, ether, fire, and water. There will be an

To read more about this project directly from the artist, please turn to page 14.

opportunity for museum visitors to observe the installation of the mourning cabinet in the Sarah Love Miedel Gallery at the end of the summer.

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.



## Jordan Casteel: Returning the Gaze

Opening September 29

FREIDENRICH FAMILY GALLERY, 221

*Jordan Casteel: Returning the Gaze*, the first solo museum show for the Harlem-based artist, will be coming to the Cantor in September, featuring paintings made in the last five years. Casteel's large-scale portraits of Harlem community members are intimate portrayals of often-overlooked members of society. Says Casteel, "I've always had an inclination toward seeing people who might be easily unseen." Her deeply empathetic approach to portraiture makes her one of the most important emerging artists working today.

*Jordan Casteel: Returning the Gaze* is organized by the Denver Art Museum.

Generous support for the Cantor Art Center's presentation is provided by Maryellie Johnson and Rupert Johnson, Jr., and Pamela and David Hornik.

Cantor curator: Aleesa Pitchamarn Alexander, assistant curator of American art

Jordan Casteel (U.S.A., b. 1989), *Ron and Jordan*, 2015. Oil on canvas. 72 x 54 in. Collection of Noel E. D. Kirnon. © Jordan Casteel. Image courtesy of Sargent's Daughters, New York

With the acquisition of the painting, *Page 4 of Jefferson's "Farm Book" . . .*, by Titus Kaphar, and the monumental hanging sculpture, *Cause & Effect*, by Do Ho Suh, the Cantor Arts Center is adding two significant works to its collection that reference how forced and unforced global migration transform personal and cultural identity. The acquisition of these works supports the vision of Susan Dackerman, the John and Jill Freidenrich Director of the Cantor, to bring the museum firmly into the 21st century through acquisitions, exhibitions, and programs that feature concerns relevant to the everyday lives of students and other visitors. "I think art, artists, and art history have the potential to challenge a culture's preconceived notions of itself and enlighten us to other ways of understanding the world," she said. "Having these artworks at the museum will enable us to have conversations about difficult topics from multiple points of view."



“ Kaphar’s artistic practice actively engages with art history in order to investigate its representational inequities, with regard to both what is represented, and who is doing the representing. ”

ALEESA PITCHAMARN ALEXANDER  
assistant curator of American art

### Titus Kaphar

*Page 4 of Jefferson's "Farm Book" . . .* is what Kaphar calls a “visual reparation,” and belongs to a series of tar portraits imagining enslaved sitters as freed men and women. By representing them in historical dress reflective of a status above the one they lived, Kaphar visually frees his sitter from enslavement. The face of the subject is obscured by tar, which suggests the sitter’s invisibility. In the case of *Page 4*, the painting was created with specific reference to Thomas Jefferson’s “Farm Book,” which contains lists of Jefferson’s slaves, many identified only by their first names. While Kaphar’s style references the traditional genre of portraiture, his methods of addressing the canvas’s surface—through cutting, nailing, and covering his figures with tar—are decidedly contemporary. This work is on view in the exhibition *The Medium Is the Message: Art since 1950*.

Titus Kaphar (U.S.A., b. 1976), *Page 4 of Jefferson's "Farm Book," January 1774, Goliath, Hercules, Jupiter, Gill, Fanny, Ned, Sucky, Frankey, Gill, Nell, Bella, Charles, Jenny, Betty, June, Toby, Duna (sic), Cate, Hannah, Rachael, George, Ursula, George, Bagwell, Archy, Frank, Bett, Scilla, ?, 2, 2018*. Oil on canvas on support panel. © Titus Kaphar. Palmer Gross Ducommun Fund, 2018.102



“ *Cause & Effect* is a bold and important work, signaling the Cantor’s commitment to exhibit more works of contemporary art by artists from Asia. ”

PADMA D. MAITLAND

Patrick J. J. Maveety Assistant Curator of Asian Art

### Do Ho Suh

*Cause & Effect* is composed of hundreds of small, colorful, acrylic figures, which form a monumentally-scaled, cone-shaped chandelier suspended from the ceiling and reaching almost to the floor. The interconnectedness of the figures, which sit upon each other’s shoulders, suggests the weight and inescapability of one’s history. Suh’s work, which often references domestic architecture and decoration, questions cultural and aesthetic differences between his native Korea and his adopted homes in the United States and Europe. “Adding this visually compelling and complex work to our collection will allow us to continue to have important discussions about transnational identity and how we comprehend the past while living in the present,” Dackerman said. This is the first work by Suh to be added to the Cantor’s Collection. The work is on view in the exhibition *Do Ho Suh: The Spaces in Between*.

The Cantor Arts Center gratefully acknowledges support from the Patricia Geary Johnson Fund for Asian Art Acquisition and the Palmer Gross Ducommun Fund.

Do Ho Suh (South Korea, b. 1962), *Cause & Effect*, 2007. Acrylic, aluminum disc, stainless steel frame, stainless steel cable, and monofilament. © Do Ho Suh. Patricia Geary Johnson Fund for Asian Art Acquisition, 2019.1. Installation view at Cantor Arts Center. Photograph by Johnna Arnold



Gordon Parks (U.S.A., 1912–2006), *Boy with June Bug*, 1963. Chromogenic print. Courtesy of and © The Gordon Parks Foundation. The Capital Group Foundation Photography Collection at Stanford University



Edward Weston (U.S.A., 1886–1958), *Oceano*, 1936. Gelatin silver print. © Center for Creative Photography, Arizona Board of Regents. The Capital Group Foundation Photography Collection at Stanford University

## Capital Group Foundation Photography Collection

The Capital Group Foundation’s gift of 1,000 photographs to the Cantor Arts Center at Stanford University includes works by American photographic masters Ansel Adams, Edward Curtis, John Gutmann, Helen Levitt, Wright Morris, Gordon Parks, and Edward Weston.

“The Capital Group Foundation has given us an incredible collection of photographs for teaching, research, and exhibition, which we will draw on for years to come,” said Susan Dackerman, John and Jill Freidenrich Director of the Cantor. “Because the gift includes specially selected, in-depth groups of photos by each artist, we will be able to examine and present an expansive account of the photographic work of these remarkable artists who captured the America and Americans of their times.”

Along with the photographs, the gift includes \$2 million in funds, part of which will endow a named curatorial fellow position and part of which will support the care and exhibition of the collection. The Capital Group Foundation Curatorial Fellow will be responsible for conducting research on and producing ambitious scholarly exhibitions from the Capital Group Foundation Photography Collection at the Cantor.

Through the foundation, the Cantor has had about 300 photographs on long-term loan. Now, those images plus another 700 will become part of the Cantor’s permanent collection.

We gratefully acknowledge support from The Capital Group Foundation Photography Collection Fund and the Halperin Exhibitions Fund.

## Marilyn F. Symmes

The Cantor Arts Center recently acquired 12 prints, drawings, and photographs given by Stanford alumna Marilyn F. Symmes (BA, '71). The New York–based curator and art historian is honoring her Stanford roots while recognizing the importance of student interactions with objects. The gift features an eclectic selection of works ranging from an Italian Renaissance portrait print to 19th-century travel photographs to a 2001 woodcut by Su-Li Hung (Taiwan, b.

1947) that offers a stark memorial to the World Trade Center in New York. The diverse subjects represented encourage thinking about the works as images as well as objects, which makes them



Michael Sarnacki (U.S.A., b. 1950), *Marilyn Symmes – Detroit*, 1982. Gelatin silver print. Courtesy of the artist

exciting candidates for inclusion in future exhibitions, research, and teaching.

Symmes remembers formative interactions with the Cantor’s collections and curators when she was pursuing an undergraduate degree in art history at Stanford. After completing her studies, she went on to earn a graduate degree from the University of Michigan and to build her curatorial career at such museums as the Detroit Institute of Arts, the Cooper Hewitt Smithsonian Design Museum in New York, and the Zimmerli Art

Museum at Rutgers University. As a long-standing supporter of the Cantor and its educational mission, Symmes also has promised the museum a gift of nearly 90 works on paper.

**Elizabeth Mitchell, Burton and Deedee McMurtry Curator and director of the Curatorial Fellowship Program, discusses two new gifts to the Cantor.**



Elizabeth Mitchell. Photograph by Sandra Feder

### Can you talk about the importance of gifts like these?

Only a small portion of our collection makes it into our galleries. Much of it gets used in our study rooms for teaching purposes, which is an integral part of our mission as a 21st-century university museum. It's important that we continue to build on our collection to meet student and faculty interest. We're using these works to facilitate very direct one-on-one interactions between students and scholars, and the objects, so we're always looking for new things that both complicate and extend the conversation.

### Can you give an example of a work you would use in this way?

A print that will be of great use to us is the 2001 Su-Li Hung woodcut of the World Trade Center. At first glance, the design of it is very simple and stark, and it takes a moment to realize you're looking at the World Trade Center. Then once you do, the meaning of the image and the feeling that you're experiencing changes. You go from puzzling out an abstract design to realizing you're looking at a memorial to a truly horrific event. The dialogue a work like this can inspire is very meaningful.

### How do students react to these opportunities?

What warms my heart as a curator is to see students engaged with a work of art, particularly a work on paper, with no glass between them. It's exciting to see students instinctively engage with the image but then to engage with it as an object as well—to notice its surface texture, observe the variations in the ink color. Once they see it as an object, they recognize it is the sum of infinite decisions made by the artist. And that's when they start having a whole different experience. They're seeing it as an object with its own history, rather than just an image you glance at and move on from.

### In terms of exhibitions, how do you think about new gifts?

With every gift I pursue for the museum, I think about how new objects relate to works already in the permanent collection. These two gifts beautifully represent the range of the opportunities that come to us. One [from the Capital Group Foundation] was born out of a long-standing relationship with a foundation that was interested in compiling a substantive collection representing great American photographers, to be shared and shown in an academic environment. The other [from Stanford alumna Marilyn Symmes] is a very personal collection. Its objects were acquired by someone who has the curious and voracious eye of a trained curator and art historian. I'm looking forward to sharing objects from both gifts in our study rooms and through exhibitions.

For more information on the gifts, please see page 12.



Su-Li Hung (U.S.A., b. Taiwan, 1947), *World Trade Center*, 2001. Woodcut. Gift of Marilyn F. Symmes, 2018.92

# BEHIND THE SCENES

## Mark Dion: Artist in Residence 2019

Last winter, artist Mark Dion spent hours in the storage areas of the Cantor, looking through some 6,000 objects, while deciding what to include in his reinstatement of the Stanford Family Collections, which is scheduled to open in September.

### What are you looking for when you're examining the wide variety of objects in a collection like ours?

I am often looking for objects that reveal the subjective nature of the institution itself—in other words, objects that tell the museum's story. Not all museums can tell their stories or have stories compelling enough to tell. However, the Cantor Arts Center has a remarkable narrative—also a relatable one—which commences with the death of a child. So, part of my focus here will be this extraordinary tale of the death of a promising young collector, whose own personal museum embodies a child's wonder of undisciplined collecting. This methodology of collecting everything is in transition in Leland Jr.'s last year, when it seems clear that he is becoming a connoisseur and scholar. His mother adopts and acts upon his passion for collecting, including his heterogenous interests, after the boy's death, when she builds and fills the museum, which was the world's largest private museum at the time.

### What themes are you discovering as you conduct your research?

For the first room of the two spaces I am working to reimagine, the theme will be one of mourning and melancholy, and how that related to the impulse to collect itself. There was a powerful culture of death and mourning in America after the Civil War. With death always so near in the Gilded Age, something very akin to the Victorian celebration of death evolved and is exemplified in the Stanford family tragedy. However, there are other losses in the museum's history, such as the loss of the building twice to earthquake destruction. The second room of the Stanford family galleries will attempt to broaden the story told so often about Gilded Age opulence. What are the other stories left untold about the foundations of the Stanford wealth? Who are the unnamed figures on whose backs this fortune is built? I wish to explore in this space themes of the railroad and immigrant labor, the complexity of the horse ranch, the upstairs/downstairs aspects of the grand household, the story of the hardware store owned by Mr. Stanford and his brother during the gold rush, and other aspects of the foundations beneath the veneer of opulence.



Mark Dion views items that are part of the Stanford Family Collections. Photograph by Liv Porte

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

## Case Studies

Focusing on a single artwork on view, *Case Studies* is a series of public conversations between art historians and Stanford faculty from a range of other disciplines. *Case Studies* is designed to heighten the Cantor's role as a campus hub for critical inquiry and cross-disciplinary discourse on the visual arts.

### Josiah McElheny: Island Universe

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

THURSDAY, MAY 30

**Aleesa Alexander**, assistant curator of American art, Cantor Arts Center

**Elizabeth Kessler**, lecturer, American Studies Program, and American Studies Program coordinator

WEDNESDAY, JUNE 5

**Susan Dackerman**, John and Jill Freidenrich Director, Cantor Arts Center

**Andrei Linde**, professor, Physics Department, Stanford University

## Gallery Talks

Please check [museum.stanford.edu](http://museum.stanford.edu) for further information.



Josiah McElheny (U.S.A., b. 1966), *Island Universe*, 2008. Chrome-plated aluminum, handblown and molded glass, electric lighting, and rigging. © Josiah McElheny. Courtesy of White Cube, London. Installation view at the Cantor Arts Center. Photograph by Johnna Arnold

## First Friday

MAY 3, JUNE 7; 8-10 PM

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.

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

APRIL 25, MAY 30, JUNE 27, JULY 25, AUGUST 29

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

## For Families and Visitors of All Ages

Look at the art on view in new ways. Curiosity encouraged! Art Packs are available in the main lobby of each museum.

### 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 desks of both museums for locations of activities and programs.

#### Art in Space MAY 12

Explore new artistic frontiers in our universe. Join us in the Drop-in Studio for a hands-on cosmic art-making experience.

Inspired by the sculptures of *Island Universe* by Josiah McElheny at the Cantor and works that play with light at the Anderson.

#### Join a Sculpture Adventure JUNE 9

Inspired by Richard Serra's *Sequence*, Spotlight tours specially designed for families will explore this enormous artwork and the Drop-in Studio will focus on building 3-D forms or maquettes that represent artwork for public spaces.

Inspired by works on view at both museums.

## SECOND SUNDAY

ANDERSON COLLECTION AT STANFORD UNIVERSITY Cantor Arts Center



#### The Sum of Its Parts JULY 14

Find creative inspiration using found objects and discarded materials. Visit the Drop-in Studio for a hands-on art assemblage activity at the Cantor, and enjoy making your own puzzle at the Anderson Collection. Join tours at both museums and see how artists use materials in surprising ways.

Inspired by *The Medium Is the Message: Art since 1950* at the Cantor and by Kerry Tribe's video installation *Exquisite Corpse* at the Anderson.

#### Art Big and Small AUGUST 11

Discover how size and scale are used to make an artistic impact. Big painting and drawing activities will take place on outside tables. Drop in for small painting activities in the Cantor Auditorium and art-making in all shapes and sizes at the Anderson. Spotlight tours at both museums will visit the largest and smallest artworks in the collections to inspire your art-making.

Inspired by works on view at both museums.

# CAMPUS CONNECTIONS

## Student Guides

The revamped Student Guide program trains Stanford undergraduate and graduate students to give engaging tours of both the Cantor and the Anderson Collection. Over the course of the fall and winter quarters, students researched objects in the museums' collections and practiced leading public tours. They engaged in conversations with museum and other arts professionals on campus and across the Bay Area in order to better understand contemporary approaches to museum exhibitions, collections, and education.

"The program has given me the incredible opportunity to learn about museum education and art history in the hopes that I will eventually be able to give tours myself at the Cantor and the Anderson Collection," said Ashley Song, '20. "We've met with many experts, from artist Mark Dion to A-lan Holt from Stanford's Institute for Diversity in the Arts, and we've had the unique chance to visit the exclusive San Francisco Museum of Modern Art Collections Center. The program has really taught me how art can be shared with everyone and used as a tool to create meaningful conversation."



Left to right: Jed Thompson, PhD candidate in the Department of Physics, and undergraduates Ashley Song, '20, and Lina Wang, '20. Photograph by Sandra Feder

In the spring, the student guides will learn how museums can address and enrich K-12 curricula and will train to give tours to K-12 students.

The relaunch of the Student Guide program is made possible by The Cantor Student Guide Program Fund Honoring John Freidenrich, the Koret Foundation, and the Drs. Ben and A. Jess Shenson Funds.



Maya Ramachandran, medical student, works on a sketch of Auguste Rodin's *The Martyr (La Martyre, grand modèle)*, 1899-1900, first modeled c. 1885. Photograph by Sandra Feder

## Active Learning at the Cantor

During winter quarter, students in the class *Portrait and Facial Anatomy for Artists* took advantage of the Cantor's Rodin sculpture garden to do their work. Including both undergraduate art students and medical school students, the course focuses on the art of portraiture, the underlying structures of the face, and the intersection of human anatomy and art. Studio sessions incorporate plastic models, dry bones, cadaveric specimens, and live models.

“ This class is an in-depth look at facial anatomy. It has shown me that the concentration and focus required in art is similar to the focus needed in medicine. In medicine, you focus on one small problem but also need to see the whole picture, the whole patient. It's the same here. I'm focusing on one small part, one small shadow, and how that forms the entire portrait. This class has helped me see art and medicine differently. ”

MAYA RAMACHANDRAN  
Stanford medical student, '21

# EVENTS AT THE MUSEUMS

New York museum members and arts supporters enjoyed an evening in conversation with Susan Dackerman, John and Jill Freidenrich Director at the Cantor, and the artist Deborah Kass at Ryan Lee Gallery in New York.



Left to right: Debi Wisch, Director's Advisory Board member, and Susan Dackerman.



Left to right: Artist Deborah Kass and Christy MacLear, Stanford University Board of Trustees and Arts Advisory Council member.

Members and guests enjoyed the opening celebration of Josiah McElheny's *Island Universe* at the Cantor on Friday, March 1.



Artist Josiah McElheny in conversation with Susan Dackerman, John and Jill Freidenrich Director at the Cantor.



Artist Josiah McElheny talking about his work in the gallery.



Guests enjoying a work in the *Island Universe* exhibition.



Susan Dackerman, John and Jill Freidenrich Director at the Cantor, and Jason Linetzky, director of the Anderson Collection, welcome New Founders Circle and above members to an Evening with the Directors.



Left to right: Jason Andrew and Roberta Smith. Photograph by Harrison Truong.

The Anderson Collection hosted the 2019 Burt and Deedee McMurtry Lecture featuring Roberta Smith, co-chief art critic of *The New York Times*, and Jason Andrew, an independent curator and producer, discussing the work and life of artist Elizabeth Murray.

# MUSEUMS BY MOONLIGHT

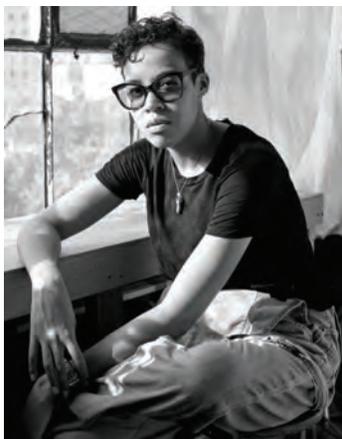
Museums by Moonlight, a dynamic gala benefiting innovative exhibitions and programming at the museums, will take place on September 28. Previously known as Rodin by Moonlight, this year's signature fund-raising event is especially exciting as it marks the 125th anniversary of the opening of the Leland Stanford Junior Museum, now known as the Iris and B. Gerald Cantor Arts Center, and the fifth anniversary of the Anderson Collection at Stanford University.



## Inaugural Artist Honoree

We are pleased to announce that artist Jordan Casteel, one of the most important emerging artists working today, will be the Inaugural Artist Honoree.

"As 21st-century museums, we are celebrating Jordan Casteel because her exemplary paintings offer an insightful and expansive look at the world around us and the people who occupy it," said Susan Dackerman, the John and Jill Freidenrich Director at the Cantor. "We are very excited to be bringing Jordan's first solo museum show to the Cantor this fall. Her deeply empathetic portrayals of her friends and community members will enable us to have interesting conversations about critical contemporary issues, as well as the nature of painting itself." *Jordan Casteel: Returning the Gaze* will open at the Cantor in late September. Gala attendees will have early access to this exhibition.



Artist Jordan Casteel, inaugural artist honoree. Photograph by David Schulze

to the President, the Freeman Spogli Institute and the Natural Capital Project Advisory Councils, all at Stanford University, and is a member of the Knight-Hennessy Scholar Program Advisory Board and the Stanford Distinguished Careers Institute Advisory Council. The Dennings' generosity extends to establishing Denning House, hub of the Knight-Hennessy Scholars Program, which incorporates contemporary art in the daily experience of the scholars; creating the Denning Family Resource Center at the Anderson Collection; and supporting faculty programs, graduate fellowships, capital projects, and other priorities across the university.

"Roberta and Steve have provided tremendous leadership as volunteers and philanthropists supporting numerous important programs and endeavors, including demonstrating a strong commitment to the arts," said Jason Linetzky, director of the Anderson Collection. "We're delighted to be able to publicly honor them this year."

## Supporting Our Mission

The funds raised at Museums by Moonlight allow both museums to provide more than 20 exhibitions and installations, 100 educational programs, 1,200 tours at no cost, including more than 400 for local K-12 schools. The museums welcome Stanford students and faculty with hundreds of class visits and opportunities to participate in art across all disciplines. "Contributions made through this event allow both museums to maintain free admission for all visitors," Dackerman said. "This is a critical part of fulfilling our mission to make art and art education available to all."

Museums by Moonlight offers dinner in the garden with a cocktail hour and a unique dining experience. The After Party brings together guests for a night of heart-pounding music, creative cocktails, late-night nibbles, and art-inspired activities.

For more information and sponsorship opportunities, please contact Sara Larsen, development manager, at [slarsen@stanford.edu](mailto:slarsen@stanford.edu) or 650-736-1667.

## Honorary Chairs

Longstanding Stanford volunteers and supporters, Roberta Bowman Denning, '75, MBA '78, and Steven Denning, MBA '78 will serve as honorary chairs of the event in recognition of their leadership in the arts.

Roberta has been an important part of the recent arts initiative at Stanford and served as longtime chair of the university's Arts Advisory Council, as well as chair



Steve and Roberta Denning, honorary co-chairs. Photograph by Steve Castillo

of the Humanities & Sciences Council. Steve is the former chair of the Stanford Board of Trustees and the Stanford GSB Advisory Council. He is currently the chair of the Global Advisory Council

# JUST FOR MEMBERS

Members and their guests enjoyed the opportunity, at a special members-only event, to watch the reinstallation of Richard Serra's 235-ton sculpture *Sequence*, as it returned to the outdoor spot it previously occupied at the Cantor.

**"I adore the work of Richard Serra. It's so exciting to see something happening on this scale."** BEVERLY LIPMAN, BA '60, member since 1993



Beverly and Peter Lipman

**"It's a nice excursion, coming to see this. I came with my husband to experience the museum, and we enjoyed the café. Makes for a nice expedition."** CLAIRE TAYLOR, member since 2001

**"The Cantor has added to my knowledge and appreciation of the arts... I am thrilled to experience [*Sequence*] in different climatic conditions, especially now that it's open to the sky and clouds."**

MARILYN HOHBACH, member since 1975



Members enjoyed being together and having a prime view out the window of the Cantor auditorium as *Sequence* returned. Photographs by Cole Griffiths



Members watch the reinstallation of Richard Serra's *Sequence* from the auditorium at the Cantor.

## UPCOMING MEMBER EVENTS

### Morning at the Museums:

**Meet the Curators** MAY 5, 9 -11 AM

Invitation to follow, all members invited

**Jazz at the Gates** MAY 18

Artists Circle and above members

**Art + Yoga** JUNE 1

Look for registration information in early May

## WELCOME TO OUR NEW MEMBERS (NOVEMBER 2018-JANUARY 2019)

**NEW FOUNDERS CIRCLE**  
Carolyn and William Langelier

**ARTISTS CIRCLE**  
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Alejandra Chaverri and Maximilian Vasquez

Alexandra Fedyukova and Michael Lippert  
Danielle Sanchez-Witzel  
Catherine Schwab and Matthew Paige

**BENEFACTOR**  
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**PATRON**  
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Erin and Michael Gleason

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**ALWAYS FREE**

EXPLORE  
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John Gutmann (U.S.A., b. Germany, 1905-1998), *Nob Hill, San Francisco, 1938*. Gelatin silver print. © Center for Creative Photography, Arizona Board of Regents. The Capital Group Foundation Photography Collection at Stanford University

## COME IN TODAY

### LOCATION & PARKING

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

The Cantor is fully accessible to people with disabilities.

### INFORMATION

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

### 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](http://museum.stanford.edu).

Visit us online at [museum.stanford.edu](http://museum.stanford.edu).