Dear Friends,

This fall marks my second anniversary at the Cantor. I’m very pleased that, beginning in September, we will have three major exhibitions on view, featuring the work of two of the most exciting artists working today and two American legends of modern photography. Presenting the large-scale portraits of Jordan Casteel, photographs by celebrated American icons Ansel Adams and Edward Weston, and the thoughtful reinstallation of our Stanford Family Collections by Mark Dion allows us to be the center of engaging conversations in the Bay Area about our past and present, and to tell the stories of peoples and places that have not always been fully explored.

Casteel’s brightly colored portraits of her Harlem community members are rooted in community engagement. This makes the Cantor an ideal location for her first solo exhibition, which sparks conversations about the role of the artist in contemporary society and about the importance of inclusive, positive representations in the arts and beyond. Jordan Casteel: Returning the Gaze was organized by the Denver Art Museum in the artist’s hometown. We are delighted to celebrate Casteel at the end of September as the inaugural Artist Honoree at our Museums by Moonlight gala. We hope to see you there, as this important event allows us to bring innovative exhibitions and programming to both the Cantor and the Anderson Collection at Stanford University.

Another example of how we’re working to put the Cantor at the center of important conversations is by commissioning Dion to reinstall our Stanford Family Galleries. Dion has spent hours poring over the more than 6,000 objects in the museum’s storage amassed by Leland Stanford Jr. and his parents. The result is a dynamic installation, titled The Melancholy Museum: Love, Death, and Mourning at Stanford. Dion’s practice examines the ways in which dominant ideologies and public institutions shape our understanding of history, knowledge, and the natural world, and his work at Stanford will reveal underexamined histories of the museum and university.

Gifts of art make a huge impact here at the Cantor. This September, some of the more than 1,000 photographs recently gifted to the museum by The Capital Group Foundation will debut in West x Southwest: Edward Weston and Ansel Adams. The exhibition features landscapes, still lifes, nudes, and portraits by these two renowned 20th-century photographers, spotlighting work from formative experiences in the artists’ lives: Weston’s focused time in Mexico and Adams’s many journeys into the American Southwest. Two additional exhibitions from the collection are planned for 2020, with one highlighting pictures by John Gutmann, Helen Levitt, and Wright Morris, and the other focused on the work of Gordon Parks.

We look forward to welcoming you to see our fall exhibitions and explore the refreshed inner courtyard, where you can take in Katharina Fritsch’s brightly colored sculpture—at once playful and disorienting.

As we dive into an exciting and busy fall season, I would like to thank all of you—our members and visitors, as well as our dedicated Cantor staff—for helping to create a thriving community where important conversations, sparked by art, take place daily.

SUSAN DACKERMAN
John and Jill Freidenrich Director
FALL HIGHLIGHTS

Jordan Casteel: Returning the Gaze
September 29, 2019–January 5, 2020
FREIDENRICH FAMILY GALLERY, 221

Experience vibrant works by Jordan Casteel, one of the most exciting emerging artists working today, whose empathetic approach to portraiture encourages the viewer to stop and return the gaze of each subject.


The Melancholy Museum: Love, Death, and Mourning at Stanford
September 18–Ongoing
STANFORD FAMILY GALLERIES, 121, 122

View more than 500 objects in Mark Dion’s innovative reinstallation of the Stanford Family Collections that shed light on how the death of young Leland Jr. influenced not just his family but the world.

Artist Mark Dion holds the key to the Stanford Family Mausoleum in front of the family’s tombs, which he visited in preparation for his work reinstalling the Stanford Family Collections.

THE CAPITAL GROUP FOUNDATION GIFT
West x Southwest: Edward Weston and Ansel Adams
September 26, 2019–January 6, 2020
RUTH LEVISON HALPERIN GALLERY, 211

See works by vanguard 20th-century American photographers Edward Weston and Ansel Adams and learn how the artists were shaped by formative explorations of Mexico and the American Southwest.

Jordan Casteel, widely recognized as one of the most important emerging artists working today, has rooted her painting practice in community engagement. Based in Harlem, New York, Casteel’s nearly life-size portraits and cropped compositions chronicle personal observations of the human experience. Her first solo museum show, Jordan Casteel: Returning the Gaze, features 29 paintings made in the last five years.

“Her monumental, exquisitely tender paintings remind us that everyday existence can also be extraordinary,” said Aleesa Pitchamarn Alexander, the Cantor’s assistant curator of American art.

Casteel’s artistic process often begins by walking the streets of Harlem and engaging with members of her community. During the course of these interactions, the artist takes photographs of those she encounters. These photographs become the source material she transforms into electrically colored, intimate paintings that demand the viewers’ attention.

The title of the exhibition, Returning the Gaze, acknowledges the many levels of engagement within Casteel’s work, and the exhibition as a whole reveals her evolving practice. Her early series, Visible Man (2013–14) and Brothers (2015), portray men who are family members or close friends and include details—such as furnishings, personal belongings, and place—that deepen the viewers’ understanding of the subjects.

“The intent of the paintings from my early works is to expose my vision of black men, as a sister, daughter, friend, and lover,” said Casteel. “That perspective is one full of empathy and love. I see the humanity and, in turn, I want audiences to engage with them as fathers, sons, brothers, cousins—as individuals with their own unique stories to share.”

Casteel’s 2017 series Nights in Harlem is an investigation of light and color that depicts members of the Harlem community at night. Other subjects represented in the exhibition include cityscapes, subway scenes, women, and local business owners. The Cantor is the only West Coast venue for Returning the Gaze.

This exhibition was organized by Rebecca Hart, the Vicki and Kent Logan Curator of Modern and Contemporary Art at the Denver Art Museum.
This exhibition is the first in a series of three celebrating The Capital Group Foundation Photography Collection at Stanford University, a 2019 gift to the Cantor Arts Center of more than 1,000 photographs by 20th-century American artists. A great strength of The Capital Group Foundation Photography Collection is its varied representations of the American West, a subject most strikingly explored by Edward Weston (1886–1958) and Ansel Adams (1902–1984).

Internationally recognized as the definitive photographers of California and the West during the 20th century, Weston and Adams were very different artists from different generations. Both were meticulous craftsmen with their cameras who advocated for straight, modernist photography to be recognized on its own terms as fine art. They shared a friendship and crossed paths repeatedly in their professional lives, including being founding members of the Bay Area photography collective Group f/64 in the 1930s. This installation presents images by Weston and Adams created in Mexico and the American Southwest, respectively, to explore the profound effect these places had on each artist’s engagement with form, light, and space.

Weston recognized—even while it was occurring—that his most profound formational experience as an artist happened in Mexico in 1923–1926. Similarly, New Mexico inspired the younger Adams in the late 1920s and during the subsequent trips he made throughout his career, journeying farther into the American Southwest as if it were a touchstone to which he repeatedly returned. As outsiders, each artist embarked on his own characteristic search for form and meaning in the land, vernacular objects, and architecture. This exhibition offers a glimpse into the depth of The Capital Group Foundation Photography Collection at Stanford University through landscapes, still life studies, portraits, and nudes that express the modernist instincts Weston and Adams shared—and also highlight the striking departures in their approaches.

Curator: Elizabeth Kathleen Mitchell, PhD, Burton and Deedee McMurtry Curator and Director of the Curatorial Fellowship Program

We gratefully acknowledge support from The Capital Group Foundation Photography Collection Fund and the Halperin Exhibitions Fund.
The Melancholy Museum: Love, Death, and Mourning at Stanford

September 18–Ongoing
STANFORD FAMILY GALLERIES, 121, 122

With more than 500 objects on display, artist Mark Dion’s reinstallation of the Stanford Family Collections, in conjunction with the Cantor’s 125th anniversary, is a reexamination of existing narratives about the Stanford family, as well as the museum and university that bear their name.

Dion, whose work examines how dominant ideologies and public institutions shape our understanding of history, knowledge, and the natural world, is known for atypical orderings of objects and specimens.

“I see the museum as a space where one obtains knowledge through an encounter with things,” Dion explained. “I think of the museum as the place that generates wonder, which leads to curiosity that results in knowledge. The best museums start a chain reaction in visitors, but the catalyst for this reaction is the object or collection itself.”

To give Cantor visitors that transformative experience with objects, Dion created an interactive Victorian mourning cabinet to display items from the collections amassed by Leland Stanford Jr. and his parents. The display is organized according to the five classical elements: air, earth, ether, fire, and water. The mourning cabinet design alludes to the Victorian-era fascination with death and mourning. This is of particular interest to the artist, who sees young Leland’s death, just before age 16, as a unique and profound catalyst to the family’s philanthropic efforts, as well as a compelling origin story for the museum and university, and by extension, the entire Silicon Valley.

The Golden Spike, used by Leland Stanford Sr. at Promontory Summit, Utah, to connect the two halves of the intercontinental railroad 150 years ago, is part of the exhibition, as is information about his career as the president of the Central Pacific Railroad. This story is enriched by archival documents and found memorabilia from the laborers whose hard work built the railroads—some of whom later labored on the Stanford family’s many estates, helping them amass their wealth.

Dion, this year’s Diekman Contemporary Commissions Program artist at the Cantor, was recently named a John Simon Guggenheim Foundation Fellow for 2019.

Liv Porte, curatorial assistant

This exhibition is organized by the Cantor Arts Center as part of The Diekman Contemporary Commissions Program, in honor of Mona Duggan and her extraordinary dedication to the arts at Stanford. We gratefully acknowledge support from The Diekman Special Projects Fund and Maryellie Johnson and Rupert Johnson, Jr.
This intimate and interactive installation presents works by famed Bay Area artist and Stanford alum Richard Diebenkorn (BA, '49) in chronological order, shedding new light on the artist’s process, including his shift in style from figurative to abstract. In 2014, his wife, Phyllis Diebenkorn (BA, '42), with the assistance of the couple’s daughter, Gretchen Diebenkorn Grant (MA, ’69), and the Diebenkorn Foundation, donated 29 of the artist’s sketchbooks to the Cantor Arts Center. The sketchbooks contain 1,045 drawings that span Diebenkorn’s career. Digitized in 2015, they can be explored in the exhibition on a large, interactive touchscreen, offering a glimpse into his practice.

Diebenkorn always carried a sketchbook, often capturing what he saw before him, including landscapes and figures, mostly in graphite, and black and white. Many of the pages also contain sketches from his prolific Ocean Park series. One painting from this series is on view in this installation.

Also featured is Diebenkorn’s large-scale painting Window (1967). Donated to the Cantor by the artist and his family, it overlaps chronologically with his Ocean Park series and depicts the view from his studio window in Ocean Park, Santa Monica—a location that inspired the iconic series. Window was part of an in-depth investigation from 2016–17 by Stanford engineering physics student and Chen-Yang Fellow Katherine Van Kirk (BS, ’19). While conducting research in the Art+Science Learning Lab at the Cantor, Van Kirk used an infrared camera, which led to the discovery of earlier compositions under the layers of paint on the surface. Visitors can explore the images beneath the surface using an interactive digital component, which is presented alongside the painting.

Visitors can see more Diebenkorn paintings on view at the Anderson Collection.

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

Jessica Ventura, curatorial assistant
The second part of The Medium Is the Message: Art since 1950 features additional works, mostly drawn from the Cantor’s permanent collection of modern and contemporary art, that expand on the themes introduced in the first part of the exhibition, including the relationships between subject, content, and materiality.

“Perhaps the most exciting inclusion is Henry Taylor’s Ancestors of Genghis Khan with Black Man on Horse (2015–17), a monumental painting on loan from a private collection,” said Aleesa Pitchamarn Alexander, assistant curator of American art. “Taylor’s painting is such a significant piece, if I knew it were on view elsewhere, I would travel specifically to see it.”

The large-scale work is part of an expansion of the contemporary portraiture section of the exhibition, called “The Faces We Present,” which was previously exhibited on a single wall and will now occupy an entire room. Featured in the 2017 Whitney Museum of American Art Biennial, Taylor’s painting is a dreamlike interpretation of a traumatic incident: the murder of the artist’s grandfather in 1933. Through this work, the Los Angeles–based painter portrays a familial tragedy on the scale of a historic event.

The painting will be in conversation with works from the Cantor’s permanent collection, including two Roger Shimomura paintings. In these imagined portraits—one of a businessman, the other of an elegantly dressed woman—the figures are set inside a Japanese internment camp. The paintings are jarring and unexpected reminders of a dark chapter in American history, as is Taylor’s work, which references slavery and the prison-industrial complex.

By addressing history through the representation of individuals, real or imagined, each work in “The Faces We Present” demonstrates how the personal is also deeply political.

Curator: Aleesa Pitchamarn Alexander, PhD, assistant curator of American art

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

Sometimes art lovers have to travel a great distance to see the most talked-about works. But Bay Area residents can experience Kahlil Joseph’s two-channel video broadcast right here at the Cantor. Referred to as a star of the Venice Biennale, one of the world’s preeminent contemporary art venues, Joseph’s work was incubated on the Stanford campus.

In this genre-defying work, the artist has created a vision of a cable news network that expresses a diversity of Black sensibilities. Using media, music, and video clips, and including actors who portray news desk anchors, the work was originally pitched to cable and streaming networks as a news show. Now, flourishing as a work of art, the compelling, vivid, and technologically provocative piece is getting attention both as art and as social commentary.

As a visiting artist in the Stanford Presidential Residencies on the Future of the Arts program, Joseph brought BLKNWS to the Cantor, with additional installations at Harmony House and Lakeside Dining, creating exciting opportunities for the campus community to hear directly from the artist and participate in conversations about the evolution of the work.

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.
Left of Center: Five Years of the Anderson Collection at Stanford University
September 20, 2019–Ongoing
SECOND-FLOOR GALLERIES

In 1962, when Harry W. and Mary Margaret Anderson began collecting modern and contemporary art, New York was considered the center of the American art world, and little attention was given to artists elsewhere. This did not deter the Andersons from collecting works by now-well-established California artists, such as Richard Diebenkorn, Jay DeFeo, and Robert Arneson. Removed from the art scene on the East Coast, California artists were able to experiment freely and explore new styles and modes of art-making. This daring inventiveness first inspired the Andersons’ interest in contemporary art, and it remains a central theme in the collection. Left of Center demonstrates the care that went into assembling the Anderson Collection, the breadth of its holdings, and the diversity of artists represented.

Curators: Kelly Justine Filreis, Amber Harper, Linden Hill, Beatrice Smigasiewicz, Jennie Waldow, Christian Whitworth, and Jennie Yoon; PhD candidates, Department of Art & Art History, Stanford University

Please join in the Fifth Anniversary Celebration at the Anderson Collection, Saturday, September 21, 11 AM to 5 PM. See page 17 for more information.

Jim Campbell
September 5, 2019–August 3, 2020
LOBBY AND SECOND-FLOOR GALLERIES

Contemporary artist Jim Campbell uses technology to filter images of daily life, mediating the audience’s encounter with his subjects and amplifying the flow of time and memory. While many of Campbell’s public projects have been physically sweeping in scale, such as Day for Night (2018) atop the Salesforce Tower in San Francisco, this exhibition focuses on his more intimate works, placing them in dialogue with the permanent collection to create new visual and sensory experiences. Campbell primarily utilizes LEDs to translate time-based subjects—scenes of jostling crowds, found home movies, and the rhythmic movements of nature, such as waves and clouds—into blurred or gridded forms that test the limits of perception. In its abstract orientation and encouragement of extended contemplation, Campbell’s art shares much with other works in the vibrant, light-filled, and expansive galleries in the Anderson Collection.

Curator: Jason Linetzky, director, Anderson Collection

This exhibition is organized by the Anderson Collection at Stanford University. We gratefully acknowledge support from museum members, the Harry W. and Mary Margaret Anderson Charitable Foundation, and The Hunk Anderson Memorial Fund.

The accompanying catalogue includes essays by curators Filreis, Harper, Smigasiewicz, and Whitworth, and fellow PhD candidate Danny Smith.

Process and Pattern
August 15, 2019–February 17, 2020
WISCH FAMILY GALLERY

Memory, history, and art-making collide in the work of contemporary artists McArthur Binion, Charles Gaines, Julie Mehretu, and Analia Saban. Their artworks—through process, subject, or medium—signal the presence of the artist and engage the viewer in the acts of exploration, decoding, and discovery.

Curator: Jason Linetzky, director, Anderson Collection

This exhibition is organized by the Anderson Collection at Stanford University. We gratefully acknowledge support from museum members and the Harry W. and Mary Margaret Anderson Charitable Foundation.
The Capital Group Foundation Gift
Outside Looking In:
John Gutmann, Helen Levitt, and Wright Morris
January 22–April 26, 2020
RUTH LEVISON HALPERIN GALLERY, 211

This exhibition presents work by three American photographers in The Capital Group Foundation Photography Collection at Stanford University who used the camera to observe the public lives and, occasionally, private spaces of others.

German-born John Gutmann (1905–1998) settled in the Bay Area in 1933 and documented the spectrum of American society with an eye for the absurd, sensational, and grotesque. Author and artist Wright Morris (1910–1998) created a photographic portrait of his relations and their hard-scrabble, rural way of life by depicting their belongings, interiors, and the harshly beautiful Nebraska landscape. On the East Coast, Brooklyn-born Helen Levitt, one of the great street photographers of the 20th century, captured the everyday drama played out on the stoops and streets of Manhattan’s Lower East Side and Spanish Harlem.

Paper Chase: Ten Years of Collecting Prints, Drawings, and Photographs at the Cantor
April 3–August 9, 2020
FREIDENRICH FAMILY GALLERY, 221

This exhibition presents acquisition highlights from the past decade that investigate socially relevant visual themes, question historical conventions, and enhance the Cantor’s representation of artists who push the boundaries of their media.
The Capital Group Foundation Photography Collection at the Cantor

Twenty large crates and 15 commercial bin boxes, each more than five feet long and two feet wide, were needed to move the more than 1,000 photographs that were recently gifted to the Cantor by The Capital Group Foundation. The gift, which includes works by American masters Ansel Adams, Edward Curtis, John Gutmann, Helen Levitt, Wright Morris, Gordon Parks, and Edward Weston, involved a rigorous, months-long process of receiving, processing, and cataloging that took extraordinary care and effort on the part of Cantor staff.

The first step involved coordinating fine-art shippers and storage professionals in both Los Angeles, where the gift originated, and the Bay Area. “Staggered deliveries allowed time for Cantor staff to receive, unpack, inventory, and find temporary storage within museum storage vaults for all the works,” said Peg Brady, Collections Department manager and senior registrar.

Once the gift was on-site, frames had to be removed from 465 photographs. But before that process could begin, Cantor staff had to verify that no historical or artist-made frames were received and in need of preservation.

The task of entering each object into the Cantor’s database fell to Brady, with the assistance of Dolores Kincaid, registrar for the Cantor’s permanent collection. They created more than 700 individual object records and updated more than 300 existing records for works that had been formerly loaned to the Cantor. The data was researched by Jessica Ventura, curatorial assistant, and verified by Elizabeth Kathleen Mitchell, PhD, Burton and Deedee McMurtry Curator and Director of the Curatorial Fellowship Program. Brady also oversaw a large transfer of digital data from The Capital Group Foundation database to capture important provenance and exhibition histories, as well as other information.

“The most complicated cataloguing work has been with the Weston photographs,” explained Kincaid. “With 386 total photographs, there are many multiples of the same image, and there are subtle differences in many images with identical titles, so it requires careful review.”

More than 700 of the photographs in the collection will be professionally photographed, which will be coordinated by assistant registrar Shanna Dickson. She then will link the new high-resolution images to the object records in the database, which will be available to the public via the museum’s website.

To accommodate the gift and future growth, 126 new shelves were installed in the Cantor’s storage areas, and 13,000 objects were moved to make room for the new works. The entire gift will be housed in 83 museum-quality storage boxes that protect against light, dust, and contaminants, and occupy 153 linear feet of space.
OY/YO

Major new acquisition announces Cantor’s new direction

OY/YO, by New York–based artist Deborah Kass, will sit on the plaza in front of the Cantor’s storied colonnade, beckoning visitors with its bright-yellow text. Created by the artist to reference both the Yiddish word oy and the interjection yo (which also means “I” in Spanish), the contemporary piece is a conversation starter that’s open to interpretation.

“It’s eye-catching in Lamborghini yellow, and the fact that it is the work of a feminist artist is also hugely important,” said Debi Wisch, who, along with her husband, Steven (BA, ’83), and Fred Rehmus (MBA, ’61), and his wife, Marcia, supported the Cantor’s acquisition of the work. Both Debi Wisch and Fred Rehmus are members of the Director’s Advisory Board at the Cantor.

“This is a way to give a vibrant new perspective of the museum,” Fred Rehmus remarked. “It just has enormous impact on your senses when you first look at it against the 19th-century building, as beautiful as it is.”

Debi Wisch called the addition of the sculpture “brilliant,” adding that “it reads like a welcome to passersby and a nod to the direction the museum is taking under the director’s leadership.” That direction, as outlined by Susan Dackerman, John and Jill Freidenrich Director at the Cantor, is to make the museum as forward-thinking as Stanford University, and to make the Cantor part of the national arts conversation.

“It’s bold, optimistic, and inclusive, much like Stanford!” Wisch continued. “This work is beautiful, and there’s a bit of surprise to it. It’s gutsy and unexpected.”

Rehmus could not agree more: “I immediately saw that this was going to be an object that would stop people in their tracks and would cause people to do an intellectual shift about this thing called the Cantor Arts Center.”

And that’s exactly the idea.
Activating Spaces

“Creating a 21st-century museum that allows us to connect with our 21st-century audiences is a high priority of mine,” said Susan Dackerman, the John and Jill Freidenrich Director at the Cantor. “What we are trying to do is show that we are part of the global present.”

One way that Dackerman is making that happen is by activating spaces in new ways. Nowhere is this more apparent than in the Cantor’s inner courtyard—a space literally at the heart of the building.

Artist Katharina Fritsch's 6. Stilleben (6th Still Life) is a provocative grouping of brightly colored, larger-than-life representations taken from Christian iconography. Familiar yet disorienting, due to the size and colors of the figures, the work generates interesting conversation.

Another space that has been activated in a new way is the Meier Galleria, outside the Cantor auditorium. With the addition of BLKNWS, artist Kahlil Joseph’s two-channel video broadcast (please see page 9 for more information), the space immediately captures visitors’ attention. The installation’s images, commentary, and music are continually updated, so there’s always a new reason to stop and look.

The same could be said for the Cantor as a whole. The iconic marble lobby now boasts a monumental banner, Stephanie Syjuco’s I Am An... which is paired with a video about the work. The banner is displayed with the final word, AMERICAN, not fully legible.

“I Am An... encourages viewers to reflect on national identity, what it means to be an American, and, I hope, leads to conversations about inclusion and community,” said Dackerman. “These are important conversations to have on a university campus, and now the Cantor is better positioned than ever to stimulate and host this type of dialogue.”
Introducing Peter Tokofsky

Peter Tokofsky has joined the Cantor staff as the new director of academic and public programs. Most recently, he served as the senior public programs specialist at the J. Paul Getty Museum in Los Angeles.

“Many people have wondered why I would leave the Getty’s ocean views,” Tokofsky said. “But after meeting Susan Dackerman and seeing the rich, provocative work she and her team are exhibiting at the Cantor, the decision was easy.”

Tokofsky brings a wealth of experience planning and executing educational programs in both museum and university settings.

“A university community, with its diversity and openness to exploring ideas, is an ideal setting for developing innovative, engaging programs, which can extend the impact of the art in the galleries,” he said.

After earning his bachelor of arts degree at the University of California, Berkeley, Tokofsky went on to earn both MA and PhD degrees at the University of Pennsylvania.

“We’re excited to have Peter’s innovative ideas and approaches connect us even more directly to the communities we serve,” said Susan Dackerman, the Cantor’s John and Jill Freidenrich Director.

Sally Fairchild Comes Home

The striking painting Portrait of Sally Fairchild by John Singer Sargent is back on display at the Cantor after a three-month stay in Stockholm as part of a major retrospective of the artist’s work. But returning the painting to the Farm was not easy for Elizabeth K. Mitchell, the Cantor’s Deedee and Burton McMurtry Curator and Director of the Curatorial Fellowship Program, who was the courier assigned to bring it home.

When works from the collection are loaned to other institutions, a courier from the Cantor accompanies the work on both legs of the trip. This time, frigid temperatures in Sweden and missing luggage were part of Mitchell’s journey, but she’s happy to have the portrait home. The painting is “an absolute treasure in our collection and is one of the best examples of 19th-century portraiture the Cantor owns,” Mitchell said.

Stanford Continuing Studies instructor John Peck, who uses the work in his portrait-drawing course, agrees. Using charcoal on paper, his students copy a black-and-white reproduction of the painting.

“I think Sargent was superb at color and value, so the painting reproduces well in black-and-white,” he explained. Now that the painting is back, students will visit the Cantor to see it. “It really enriches the experience,” Peck said. “They’re usually totally wowed by seeing the original oil painting.”

See the painting of Sally Fairchild in the Marie Stauffer Sigall Gallery on the second floor.

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Programs

2019 Bobbie and Mike Wilsey Distinguished Lecture Delivered by Mark Dion
TUESDAY, OCTOBER 29, 7 PM
For the past three decades, artist Mark Dion has created sculptures and installations that examine the ways in which dominant ideologies and public institutions shape our understanding of history, knowledge, and the natural world. Dion appropriates archaeological, field ecology, and other scientific methods of collecting, ordering, and exhibiting objects to create works that question the distinctions between “objective” scientific methods and “subjective” influences.

Dion has often worked with university collections to create installations. For over a year, he has steeped himself in the Stanford Family Collections at the Cantor Arts Center to create The Melancholy Museum: Love, Death, and Mourning at Stanford, an exhibition opening September 18, which explores the significance of the Stanford collections. In this talk, Dion situates his Stanford installation in the context of his other projects.

And How Are You, Dr. Sacks?
Lawrence Weschler, author
TUESDAY, OCTOBER 22, 7 PM
Long-time New Yorker writer and noted non-fiction author Lawrence Weschler comes to the Cantor to present his most recent book, And How Are You, Dr. Sacks? A Biographical Memoir of Oliver Sacks.

Weschler began spending time with Oliver Sacks in the early 1980s, when he set out to profile the neurologist for The New Yorker. Over the ensuing four years, the two men worked closely together until, for personal reasons, Sacks asked Weschler to abandon the profile. The two remained close friends, however, for the next thirty years. As Sacks was dying, he urged Weschler to take up the project once again. The resulting book captures their “thirty-year intellectual romance,” wrote reviewer Laura Kipnis.

Copies of the book will be available for purchase and signing.

Opening Celebration
Jordan Casteel: Returning the Gaze
FRIDAY, OCTOBER 4
CANTOR ARTS CENTER
Please join us for the opening celebration of Jordan Casteel: Returning the Gaze
5:30 PM
Exhibition viewing and reception
6:30 PM
Jordan Casteel in Conversation
8-10 PM
Stanford students, Cantor members, and guests are invited to enjoy our regular First Friday program, with student-guided tours, art-making, music, and special performances.

Enjoy a night out at the Cantor with light dinner and drinks from the Cantor Café and a stroll through the galleries. Open every Thursday until 8 PM.
ANDERSON COLLECTION AT STANFORD UNIVERSITY PROGRAMS

Fifth Anniversary Celebration
SATURDAY, SEPTEMBER 21, 11 AM–5 PM
Celebrate five years of the Anderson Collection with a fun-filled day of activities—live music, food, art-making, pop-up gallery talks, and more! View work by media artist Jim Campbell and explore the collection with a special anniversary exhibition curated by graduate students from Stanford’s Art & Art History Department with Jason Linetzky, director.

Artist Talk
Jim Campbell will discuss his work in conjunction with the exhibition taking place throughout the museum. Visit our website for updated information.

Last Thursdays at the Anderson
The Anderson Collection has public programs on the last Thursday of every month except November. Our website has 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.

For up-to-date information on programs at the Anderson Collection, visit anderson.stanford.edu.
Jazz at the Gates
Leadership donors and friends of the Cantor enjoyed cocktails and jazz in the Rodin Sculpture Garden on a cool but festive evening in May.

Case Studies: Island Universe
Susan Dackerman, John and Jill Freidenrich Director, Cantor Arts Center, and Andrei Linde, professor, Physics Department, Stanford University, spoke at a Case Studies program about Josiah McElheny’s Island Universe, which draws on Linde’s groundbreaking work.

Kahlil Joseph
In April, BLKNWS artist Kahlil Joseph spoke to a large crowd and answered questions in Oshman Hall on campus.
MUSEUMS BY MOONLIGHT:
THE AFTER PARTY

09.28.2019

WELCOME TO OUR NEW MEMBERS (FEBRUARY–MAY 2019)

DIRECTORS CIRCLE
Carrick and Andrew McLaughlin
ARTISTS CIRCLE
Diane and C. Posnak
Sheila Redd and Ralph Hurvitz
Marc Selwyn
Lisa and James Zanze

BENEFACTOR
Shruti Sheth
Beth and Clay Smith
Kathryn Stivers
Ina and Ronald Trugman

ENTHUSIAST
Linda and Scott Baxley
Gina Bianchini and John Alstrom
Norma Camacho and Kevin Smith
Anita Carter and
Virginia Carter-West
Melissa and Clyde Dyrdahl
Katie and James Gutierrez
Susan and Steven Hailey
Sukaina and Sajjad Jaffer
Pradeep Jotwani
Judith and Warren Kaplan
Anne and Sheldon Keyser
Susan and James Kirk
Karen Koski and Ruben Alvero
Lynn and Charles Manning
Nancy Peters
Naomi and Liron Petrushka
Wendy Phillips
Mariam Radji
Annette Scheibner and
Michael Siefrid
Darlene and Gordon Shafer
Rajashree Srinangaran and
Sekhar Sarukkai
Regina and Timothy Sullivan
H. Jane Sung and Lorin Cortina
Joan Takenaka and Kevin Hatch
Lisa Williams
AMBASSADOR
Shalini and Rakesh Agrawal
Rebecca Akers and
Christopher Berka
Terry Alter
Tiziana and Robert Anson
Joan Anway
Karen Askey and Lance Vaughan
Renee Barnstone
Kristin and John Brew
Eleanor and Bernard Burke
Anna and Darin Buxbaum
Jen Chen and James Larrick
Donna Chiaro and John Cromwell
Jason Christian
Kathleen and Robert Congnard
Robyn Cornyn
Ann and Alex Crichton
Marie Delormier and
Michael Wilner
Renee and Jeffrey Deming
Eric Dolle
Jessica and Lucas Fischer
Sharon and John Galayda
Margaret and Pete Georgiadis
Elizabeth Giudicessi and Keith Morse
Maria Goodman
Frances Grisgood
Greg Gunderson
Melissa Hagstrum
Susan Hall and John Hargis
Julia and Garry Halle
Odette Harris and Edward Sharp
Tiffany and Marc Harris
Kathryn Hayes
Dr. and Mrs. Paul Hazelrig
Katie and Jon Herstein
Linda Hollister
Andrea and Tom Hyde
Jan Jensen and Mark Della Bona
Xueman Jiang and Tom Chan
Victoria Johnson
Richard Jones
Kirsten Keith and John Woodell
Caridad and Lee Kenna
Pamela and Yousif Kharaka
Jacqueline Kubicka
Anita and Martin Lee
Andrea and Paola Levi
Patricia Mahoney and
Kim Knollenberg
Nabila Mango
Susan Maresco and Walt Oicle
Laura Marino and David Schrier
Andrea and Stephen Marra
Cynthia Mason
Jane Meier and Paul Mielke
Brandon Moses
Nancy and Howard Neal
Anita and Leslie Nichols
Rachael Nusbaum and Mark Foust
Julie Polliett
Wendy Porter and John Gunther
Don Ramie
Chitra and K. Ratnakumar
Marshall Seymour
Mukta and Harsh Sharangpani
Sandra Slater and Drew Moran
Kristen Stromberg
Gina Tan
Rebecca Thomson and
David Fullerton
Deborah Trilling
Lauren and Michael Velasco
Kara Whittington
Andrea and Douglas Willard
Martha and John Wills

A night of art, artists, and live performances along with
celebrity DJ and abundant bites
at the open bar

8:30 pm to midnight

Cocktail attire: dress to shine
under the stars

Tickets on sale now at
museum.stanford.edu/MxM

Benefitting the
Cantor Arts Center and
Anderson Collection at
Stanford University
Cantor Arts Center at Stanford University

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

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.

Student Guides are Stanford undergraduate and graduate students who have completed a year of training and are giving tours at the Cantor and Anderson Collection.