WELCOME BACK

On April 21 of this year, the museums reopened to the public with limited capacity, a new reservation system, and great optimism as we entered the recovery period after more than a year of sheltering. We have heard from visitors that returning to the museum is a meaningful way to reconnect with family and friends and to feel a part of a community again. This fall, after summer maintenance, the Anderson Collection rejoins the Cantor at 100% capacity, and both museums are offering new exhibitions, reinstallations of familiar favorites, and in-person and virtual programs. Safety protocols are still in place to protect visitors and staff and all doors are open.

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Learn about reservations, safety protocols, and parking

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Art/Object and A Loaded Camera: Gordon Parks

Welcome Back
We look forward to welcoming you back to both museums! See the new exhibitions, revisit your favorites works, enjoy the artwork outdoors, and more. We are open at 100% capacity Wednesday–Sunday, 11 a.m.–5 p.m.

Reservations are Free
Reservations, which are good throughout the day that you choose, are required for every visitor including members. Review the reopening policies prior to making your reservation at https://bit.ly/beforeyourvisit

Safety Protocols
We ask that you stay home if you are feeling sick. A mask is required throughout your visit. Maintain social distance of six feet from others. Review the policies at https://bit.ly/beforeyourvisit

Contactless Parking

Ian Cheng: Emissary Sunsets
The Self
Far into the future, a liquid, sentient AI sends a puddle of itself into the environment to experience incarnate life. A “live-simulation,” Cheng’s work strives to elucidate complex systems undergirding human life.

Enrique Chagoya
Fourteen prints and one artist’s book by Enrique Chagoya, Stanford professor of art and art history and a practicing artist, were recently given to the Cantor by two alumni in honor of Stanford Professors Herbert and Eve Clark.

The Marmor Collection: Frank Stella and Claes Oldenburg
A selection of 19 prints from the Marmor Collection at the Cantor by Frank Stella and Claes Oldenburg demonstrate different approaches to abstraction in order to evoke the character of specific places and sites.


Art on paper can take on myriad forms and expressions, each work revealing a glimpse into the struggles and beauty of so many different worlds. Over the last decade, Elizabeth Kathleen Mitchell, the Burton and Deedee McMurtry Curator overseeing prints, drawings, and photographs, has acquired a diverse collection of works on paper by artists working in the United States, Latin America, Africa, Europe, and the Middle East. A selection of these acquisitions are featured in the new exhibition Paper Chase: Ten Years of Collecting Prints, Drawings, and Photographs at the Cantor. Running from September 29, 2021, through January 30, 2022, this much-anticipated installation features more than 100 objects, many that have never before been exhibited at the Cantor, including multiple works by major artists from a host of different cultures, backgrounds, and countries, such as Lee Friedlander, José Clemente Orozco, Carrie Mae Weems, and Malick Sidibé.

- Laurie Lauletta-Boshart
What’s New at the Anderson

In the Galleries

Hostile Terrain 94, a long-term installation on the first floor, is a participatory art project sponsored and organized by the Undocumented Migration Project. The work is composed of more than 3000 hand-written toe tags, each representing a migrant who has died trying to cross the US-Mexico border at the Sonoran Desert of Arizona.

New Acquisition

Last year, the Anderson Collection received a gift from two individuals, one who has been giving the gift of time to the museum for years and the other an alumnus. Keith Jantzen, museum volunteer, and Scott Beth, ’82, donated Untitled (Portrait of Tom Jefferson), 1957, by the Bay Area artist David Park. The painting is on view for the first time as part of the reinstallation of the permanent collection.

Sam Richardson: Islands, Ice, and Sand

Through 3/13/22

California native Sam Richardson created small-scaled, finely crafted poetic sculptures that influenced a generation of artists and students and helped push the boundaries of landscape art in the West.

Kiyan Williams: Reaching Towards Warmer Suns

Through 12/5/21

Stanford alum Kiyan Williams’ Reaching Towards Warmer Suns is a public work on view among the grove of oak trees in front of the Anderson Collection.

Eamon Ore-Giron: Non Plus Ultra

Through 2/20/22

Eamon Ore-Giron’s work draws on motifs from indigenous and craft traditions, such as Amazonian tapestries and pre-Colombian goldwork, alongside aesthetics from 20th-century avant-gardes, including Suprematism, Neo-Concretism, and Futurism. Moving between temporalities and across cultural contexts, his large-scale abstract geometric paintings manifest a history of transnational exchange.

Anderson Collection is Open

After summer maintenance and a thoughtful reimagining of the permanent collection, the Anderson Collection is now open with newly installed galleries and two special exhibitions.

In the Galleries

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Framing Table Highlights by Albert Lewis

In preparation for an exhibition in 2022, Albert Lewis, matter and framer at the Cantor, is beginning the process of re-housing watercolors by Wing Kwong Tse that were acquired from the

Michael Donald Brown Collection as part of the Asian American Art Initiative. Based in San Francisco, the artist made highly rendered watercolors out of his apartment above the famous City Lights bookstore.


Art Breaks with Student Guides

Enjoy virtual 30-minute interdisciplinary art talks featuring artwork from the Cantor and the Anderson Collection led by the museums’ Student Guides. Learn more at http://bit.ly/art_breaks

Gordon Parks (American, 1912–2006)


Both: Courtesy of and © The Gordon Parks Foundation, The Capital Group Foundation Photography Collection at Stanford University

The Capital Group Foundation

A Loaded Camera: Gordon Parks
Opens 2/23/22
A Loaded Camera celebrates work by groundbreaking African American artist Gordon Parks. This is the third and final exhibition in a series celebrating The Capital Group Foundation Photography Collection, which features an outstanding representation of Gordon Parks, whose work as a photographer, writer, composer, and filmmaker repeatedly wrecked the barriers that Black artists fought during the civil rights era. For the self-taught Parks, making a photograph was never a neutral act. He famously wrote that, early on, he had understood his camera to be a "weapon against all the things I dislike about America—poverty, racism, discrimination." This installation foregrounds the significance of portraits—of known, infamous, or anonymous subjects—to Parks’ photographic arsenal.

Art/Object: Contemporary Works between Mediums
Opens 10/18/21
Stanford art history doctoral candidate and Cantor Curatorial Fellow Jennie Waldow considers contemporary works in the collections of the Cantor and the Bowes Art & Architecture Library that fall between the cracks of obvious medium categories in this virtual exhibition. http://tiny.cc/artobject

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Presidential Visiting Artist Eamon Ore-Giron with his monumental work, Infinite Regress CLXXXIII, 2021, on view in the Anderson Collection. Photo by Jason Linetzky

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