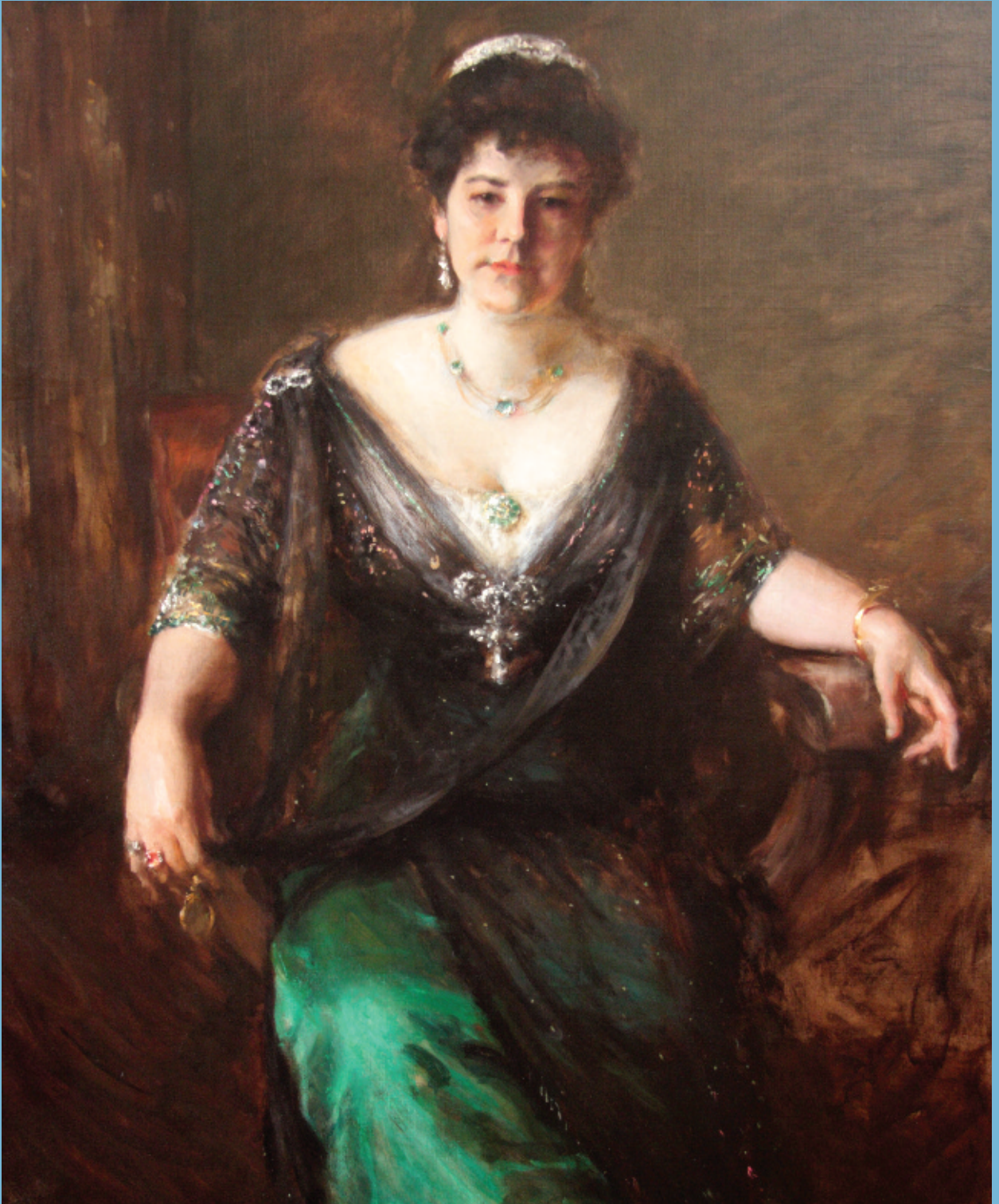


CANTOR ARTS CENTER AT STANFORD

ANNUAL
REPORT

2008-2009



DIRECTOR'S REPORT

It gives me great pleasure to write to you about the past year's many accomplishments. Previously we have used different methods to communicate with our constituency at year-end, most recently alternating between a biennial report and a substantial year-end letter. This year, in the interest of making our practices sustainable environmentally as well as financially, we are augmenting this issue of the *Cantor Arts Center News* with much of the information that would previously have gone under a separate cover.

November 2008 marked the beginning of our 10th anniversary since reopening as the Cantor Arts Center, and we inaugurated a year of exhibitions and related programming with a special celebration dinner to thank donors of gifts of art made since 1999. I hope that you were able to enjoy the four exhibitions that comprised *Passion for Collecting*, which highlighted major acquisitions in most areas of our collection, as well as the dramatically reinstalled *Rodin! The Complete Stanford Collection*, which remains permanently on view.

Other projects with strong ties to Stanford's history included *Splendid Grief*, San Francisco artist Darren Waterston's installation piece on Victorian era mourning and the Stanford family, and a showing of figure drawings by distinguished Professor Emeritus Frank Lobdell. *From Their Studios* opened this past fall, highlighting the range and talent of the Department of Art & Art History's current studio faculty. The public and media have shown great interest in this year's exhibition program, and once again we welcomed thousands of visitors. We also recently completed a year long, on-site and online survey, which will give us information about our visitors and their experience at the Center.

The success of the year's program was due in large part to the development of the Center's collections over the past 10 years. Stanford's Arts Initiative has provided us the opportunity to focus efforts more

directly on acquiring works of art, and this year we brought in a total of 418 works comprised of 344 gifts and 74 purchases. We are gratified that so many Stanford alumni and friends are turning to the Center as a repository for their gifts of art.

Noteworthy additions to the modern and contemporary collection include Joan Brown's *A Family Portrait* and John Cederquist's *Space Age Wave Machine*. Holdings in African art have been enriched by contemporary ceramist Magdalene Odundo's *Vessel Series III, number 2*.

A portrait of Mrs. Chase by William Merritt Chase, along with the newly acquired *Youth* by Henri-Michele Chapu and *Sunset on the*



PREVIOUS PAGE: William Merritt Chase (U.S.A., 1848–1916), *Portrait of Mrs. Chase*, c. 1910. Oil on canvas. Cantor Arts Center, 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; ABOVE: Magdalene Anyango N. Odundo (Kenya, b. 1950), *Vessel Series III, no. 2*, 2005–2006. Carbonized and multi-fired red clay. Cantor Arts Center, Museum purchase in memory of Ruth L. Halperin made possible by the Phyllis Wattis Program Fund, 2008.245

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Sacramento by Fortunata Arriola contribute to the European and pre-20th-century American collections. An important gift of *Les Dessins de Auguste Rodin* provides particularly interesting context in the Rodin galleries. Enhanced collections help fulfill the museum's mission to serve Stanford's academic program. For example, the students who helped create *From the Bronze Age of China to Japan's Floating World* chose a newly acquired Chikanobu print, *Planning an Overseas Trip*, for inclusion in the exhibition.

November 2008 marked our 10th anniversary since reopening as the Cantor Arts Center.

Marking an important transition, staff, faculty, and many personal friends gathered in October to celebrate the distinguished 40-year tenure of Betsy Fryberger, the Burton and Deedee McMurtry Curator of Prints and Drawings Emerita, and to give her a fine send off into retirement. Gifts in her honor have included Giovanni Battista Piranesi's *Title Page for the Vedute Di Roma (Views of Rome)*, an apt one as Betsy will continue to be involved with exhibitions of her choice, one of which will display beautiful title pages. She has also created an honorific display in the early European and 19th-century galleries remembering former Stanford Museum Director Lorenz Eitner, who passed away in 2009.

The Center's education department has undergone some reorganization with the addition of a position dedicated to the use of new technology as a teaching tool. Interactions and collaborative projects with other Stanford departments increase every year. Notable among them is music professor Mark Applebaum's installation on the Geballe Family Balcony and Rowland K. Rebele Gallery, featuring his graphic score. Applebaum's work—composed specifically for this space—has been interpreted by a succession of musicians on Fridays at noon since April. This series of lively performances continues through February.



Nathan Oliveira (U.S.A., b. 1928), *Woman State IV*, 1971. Lithograph. Cantor Arts Center, Gift of Darren Waterston, 2008.239

The docent program (ably led by chair Jennifer Yelland) remains strong and is an important link between the Center and the community, offering tours to more than 33,000 individuals annually. A new class of 21 docents began their studies in September.

We are grateful that the museum continues to be fiscally stable during a time of caution over the economy. This is due in large part to our dedicated friends and donors who continue to support us so well with gifts of funds and art. An ever-increasing number of donors are also including the museum in their estate plans. Last April we held the first Museum Legacy Circle lunch to thank friends who have established bequest intentions benefiting the museum. In the section following this letter, we recognize donor and annual membership commitments.

ANNUAL REPORT

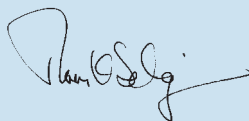
**Volunteerism has been
the backbone of the museum
since the mid-1950s.**

Volunteerism has been the backbone of the museum since the mid-1950s, and we have revitalized the program under Fred Rehmus's leadership as chair of the Volunteer Council and with a staff position dedicated to visitor services.

Sue Diekman chairs my Director's Advisory Council, a group of distinguished leaders upon whom I depend for their wisdom on a wide range of issues. Our very active Membership Board, chaired by Julie Terrell Hooper and supported by an exemplary volunteer corps, works diligently to keep membership numbers and support strong, which is so important

to the museum's success. The board also oversees all membership programs, including wonderful opportunities for museum engagement such as Art Focus Lectures, Art Tours, and this year's two highly successful signature fundraising events, Rodin by Moonlight and Treasure Market.

This letter would not be complete without a heartfelt "thank you" to the Cantor Arts Center staff and volunteers, whose dedication, hard work, and talent create a program of such high quality and bring the museum to life for all of our various constituencies.



THOMAS K. SELIGMAN
John & Jill Freidenrich Director



ABOVE: Fortunato Arriola (U.S.A., 1827–1872), *Sunset on the Sacramento River*, 1869. Oil on canvas. Cantor Arts Center, Museum purchase made possible by the Burt and Marion Avery Fund, 2008.4

CANTOR ARTS CENTER DONORS

In the two years since the last published recognition of our donors, the museum has received more than \$17 million in gifts, pledges, bequests, and works of art. Without this support from our donors and the Cantor Arts Center Membership, past and present, during this challenging economic climate, the Center would not have been able to continue to sustain an excellent artistic program, keep our staff intact, and offer free admission to all. The generosity of our friends has impacted the museum in so many ways: enriching the collections; supporting exhibitions, education programs, and outreach; naming galleries; and providing unrestricted, flexible support. We express deepest gratitude to all donors and members.

MONA DUGGAN, *Associate Director and Director of External Relations*

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Anthony Caro (England, b. 1924) Writing Piece "Yet", 1979. Rusted steel. Cantor Arts Center, Gift of Elayne and Phil Dauber, 2008.241

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Kunishige (Japan, active 1847–1851), Anashi Rikan as Tanagawa Jirozo, 1849. Color woodblock print with mica. Cantor Arts Center, Gift of Nancy Harris, 2008.36

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David Gilbooy (U.S.A., b. 1943), *The Lost World Inside Pot*, 1966. Whiteware with glazes. Cantor Arts Center, Gift of Ross and Paula Turk, 2008.3a-b

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Andy Warhol (U.S.A., 1928–1987), Pia Zadora, 1983. Polacolor ER print. Cantor Arts Center, Gift of The Andy Warhol Foundation for the Visual Arts, 2008.80

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