

FALL/WINTER 2026–2027
MEMBER MAGAZINE

Cantor

ANDERSON COLLECTION
AT STANFORD UNIVERSITY


patty
chang
NOW OPEN
surfacing
Asian
American
Art Initiative
ANDERSON
COLLECTION
AT STANFORD
UNIVERSITY

FALL/WINTER 2026–2027

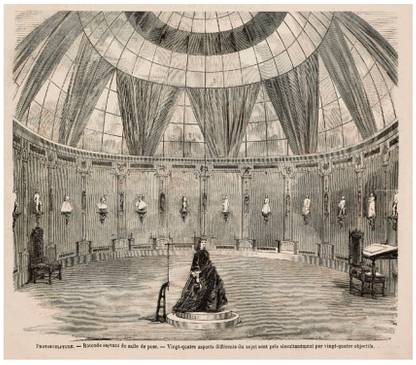
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COVER IMAGE: François Willème (French, 1830–1905). *Unfinished photosculpture bust*, ca. 1860. Oak and twine on base. Gift of Eastman Kodak Company, ex-collection Gabriel Cromer. Courtesy of the George Eastman Museum



It is a true pleasure to begin this fall with you as interim director, a role I stepped into from just across Palm Drive, where I serve as Stanford's Assistant Vice President for the Arts. It's been an energizing time to join the museum as we present a remarkable exhibition, *Patty Chang: surfacing*, the first solo artist commission by Stanford's Asian American Art Initiative.

Filling the entire lower level of the museum and encompassing new sculptures, photographs, videos, and archival displays, the exhibition engages the Pacific Ocean as a physical and symbolic space that is home to hidden histories and haunting memories.

The project originated with Chang's residency as a Denning Visiting Artist embedded at Stanford's Hopkins Marine Station, and is co-curated by art history faculty member Marci Kwon and Kelsey Chen, PhD candidate in Modern Thought & Literature. Chang and her collaborators have drawn on university resources and archives to offer new and probing perspectives on American history. I invite you to dive deeply into the show's layered themes and watch for special opportunities to tour the exhibition with the artist and curators.

Our full program calendar includes activities that have quickly become visitor favorites: *Drop-In Drawing* sessions offered twice a month and our monthly *Museum Minis* storytime. We've also introduced a *Drop-In Drawing* gallery: stop by to see what has caught visitors' eyes, and perhaps be inspired to make something yourself!

Part of the Anderson's story this fall is unfolding beyond our walls, as Jackson Pollock's *Lucifer* made a cross-country voyage to appear in *Krasner and Pollock: Past Continuous* at the Metropolitan Museum of Art. While we will miss this signature painting during its hiatus, it is a pleasure to offer new audiences the chance to experience this pillar of our collection. As we rotate that gallery, we are excited to debut a recent gift of Alexander Calder's standing mobile *Red Flame*, presented in tandem with David Smith's *Timeless Clock*.

However we mark time, it's clear that this fall brings many chances for deep engagement and discovery. Thank you for your continued support, and I hope to see you in the museum soon.

— Anne Shulock
Interirm Director, Anderson Collection



We're excited to launch the fall season with *JANE!*, an unprecedented exploration of the life and legacy of Stanford's formidable founding matriarch, Jane Stanford. In a region where founders of Silicon Valley companies are regularly discussed, Jane Stanford — one of the most influential founders of an enduring institution — has long deserved a place in the conversation. Installed in a dramatic fashion suited to the excesses of the Gilded Age, *JANE!* offers a greater understanding of the life, worldview, and mysterious death of this philanthropist who envisioned the museum as both a memorial to her son and a collection intended for "all the children of California."

In the pages that follow, you will read about another major fall exhibition, *Solid Pictures*, examining a fascinating, little-known 19th century invention that can be considered a precursor to today's 3D printing. I also encourage you to visit *In Focus: Asian American Art from the Collection*, a single-gallery exhibition featuring many artworks on view for the first time at the Cantor, including a powerful painting by the late, great Yayoi Kusama, who recently passed away at the age of 97.

This fall, I encourage you to check out the Artist Archive Rooms on our mezzanine balcony; we are grateful to partner with Stanford Libraries on this ongoing series offering access to the archives of great artists. Over the summer, I had the pleasure of visiting Amalia Mesa-Bains' new Archive Room with Amalia and Mildred Howard — two Bay Area artist legends, national treasures, and best friends. Both will have work on view in *California Current: Art and Histories from the Bay Area*, an exhibition opening on October 29 that traces the currents — ecological, infrastructural, technological, personal, creative, and political — shaping artistic production and everyday life in Northern California. *California Current* will be part of the Further Triennial, a multi-location east of art from Northern California that kicks off next March.

From learning and discovering at the museums to enjoying good company at Tootsie's Café, I'm sincerely grateful to you, our members, for making the Cantor and Anderson destinations to connect with your arts community.

— Veronica Roberts

John and Jill Freidenrich Director, Cantor Arts Center



JANE!

Featuring rare artifacts of Stanford lore — many shown for the very first time, and likely never to be exhibited again — *JANE!* pays tribute to the extravagant aesthetic and fascinating life of Jane Stanford, founder and matriarch of Stanford University. True to the taste of its namesake, the exhibition is resplendent with glamorous Gilded Age excess — from Jane Stanford's elegant French gowns to a colossal painting of her jewels, from the Egyptian artifacts she acquired for her fledgling museum to a container of beauty cream excavated from her Palo Alto mansion destroyed in the 1906 San Francisco earthquake. Curated by Associate Curator of European Art Patrick R. Crowley, *JANE!* combines precious keepsakes, souvenirs, archaeological detritus, and spooky messages from beyond the grave to provide a nuanced, affectionate portrait of a pioneering figure.





In Focus: Asian American Art from the Collection

Highlighting the remarkable range of histories, perspectives, and creative concerns in contemporary Asian American art, *In Focus: Asian American Art from the Collection* features recent acquisitions made through the Cantor's Asian American Art Initiative (AAAI). The exhibition brings together works spanning generations, media, and creative approaches by artists including Pacita Abad, Ching Ho Cheng, Tseng Kwong Chi, Young Joon Kwak, Masami Teraoka, and Rupy C. Tut, among others.

Founded in 2018, when the Cantor held approximately 30 works by Asian American artists, the AAAI has grown into one of the nation's leading museum initiatives dedicated to Asian American art, now comprised of more than 800 artworks. *In Focus* offers a glimpse into one of the fastest-growing areas of the museum's collection, with many of the works on view being presented for the first time.

Asian American Art Initiative



New Acquisitions: Mildred Howard

Working from recently discovered 8mm film footage filmed by the artist as a 14-year-old in 1959, Mildred Howard's *The Time and Space of Now, Moving Stills* series continues Howard's exploration of the powerful moments when personal and collective histories converge. These large-scale monoprints on vintage wallpaper — two of which are now on view in *California Current: Art and Histories from the Bay Area* — chronicle a cross-country trip taken by the artist and her mother from the Bay Area to visit formerly enslaved family members in the South (at the time, over 100 years old). After coming across the 8mm film — thought to be lost for decades — in her late mother's handbag in 2024, Howard developed and reproduced over 30 stills from the reel, working with longtime collaborator Magnolia Editions to print them on deacidified wallpaper left over from her parents' antique business. Revisiting the last century's Great Migration of African Americans across the nation via glimpses of a train journey across Texas, Kansas, and Illinois through the eyes of youth, Howard's compositions summon the layered depth of emotions that accompany experiences of remembrance and return.

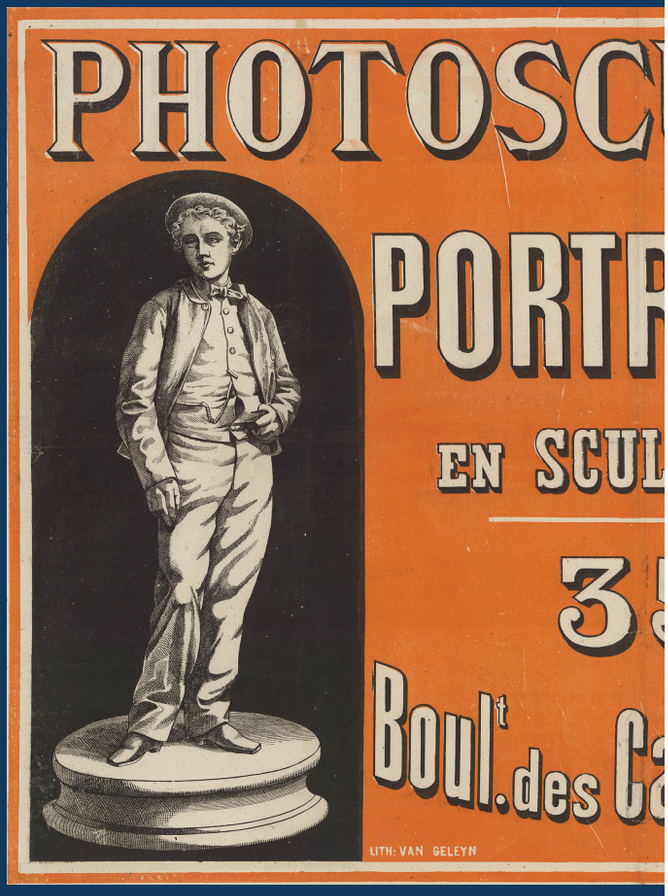


Napoleon T. Sarony (American, born in Canada, 1821–1896). *Portrait of Jane Lathrop Stanford*, 1871. Photograph with charcoal touchup. Stanford Family Collections, Cantor Arts Center, Stanford University • Astley D. M. Cooper (American, 1856–1924). *Mrs. Stanford's Jewel Collection*, 1898. Oil on canvas. Stanford Family Collections, Cantor Arts Center, Stanford University • Greg Ito (American, born in 1987). *Preserve Your Peace*, 2025. Acrylic on canvas over wood panel. Gift of Steven Williams in support of the Asian American Art Initiative, Cantor Arts Center, Stanford University. © Greg Ito • Mildred Howard (American, born in 1945): *The Time & Space of Now, Moving Stills 8*, 2024; *The Time & Space of Now, Moving Stills 28*, 2024. Acrylic ink print from 8mm film still on wallpaper. Cantor Arts Center, Stanford University, The Anonymous B Acquisition Fund. © Mildred Howard

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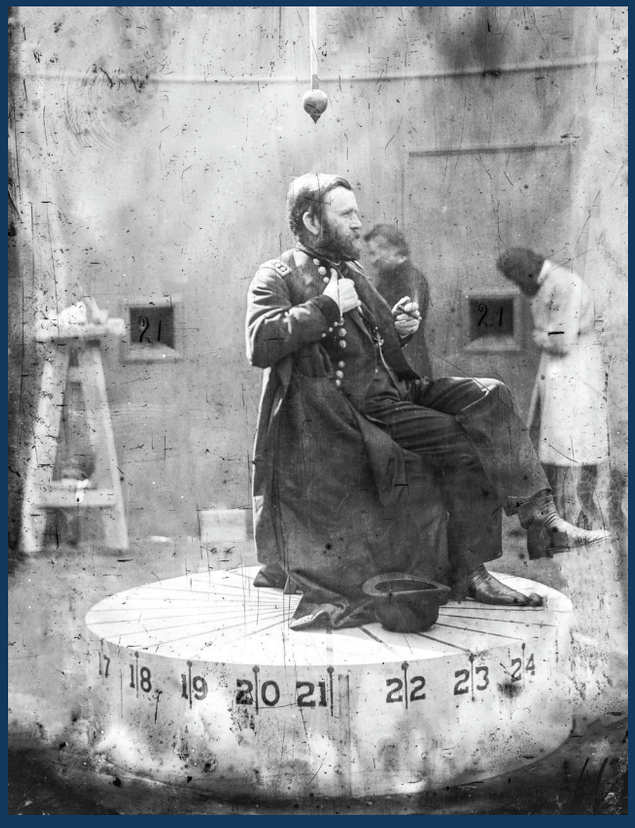
PHOTOSCULPTURE AND THE





Discover the first major museum exhibition to explore photosculpture, an innovative process developed as early as 1859 by the French artist and inventor François Willème. Surviving examples of this technique, which translated photographic information into three-dimensional form, are extremely scarce and rarely seen. *Solid Pictures* brings together more than two dozen photosculptures from domestic and international lenders, many never exhibited before.

Used to create portraits of international celebrities, heads of state, and ordinary people alike during its brief moment of popularity, photosculpture was ultimately a commercial failure in its time. Yet *Solid Pictures* reveals the groundbreaking prescience of Willème's invention, particularly in light of 20th and 21st-century developments in image capture, scanning, and 3D printing technologies.



Photosculpture was "at once mechanical and artistic," says exhibition curator Patrick R. Crowley, Associate Curator of European Art. "At the blow of the whistle, operators would photograph a subject from 24 vantage points in 360 degrees; from the simultaneous capture of these 24 profile views, a three-dimensional sculpture was generated. Willème's achievement anticipated countless now-ubiquitous technologies, from machining and printing to airport and MRI scanners."

As *Solid Pictures* traces the history of this often

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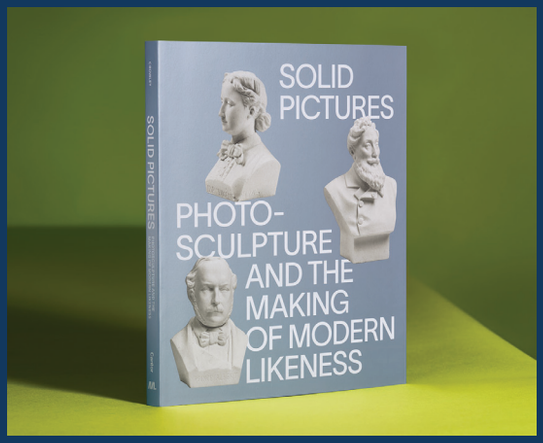


overlooked technique, the exhibition tells an international story of politics, business history, intellectual property, fashion, and the rise of celebrity culture. Rare archival photographs, lantern slides, prints, and other historical ephemera detail Willème's novel process, including his prolific work for the court of Isabella II of Spain and the purchase of his patent in countries including the United States.

Offering a new lens on both the 19th century and the world we live in today, *Solid Pictures* reveals an essential turning point in the application of technology to transform images into three dimensions — a challenge that continues to fascinate creatives across art, science, and beyond. Underscoring the continuity of photosculpture's legacy, *Solid Pictures* also features a selection of contemporary artworks by Kelly Akashi, Ed Catmull and Fred Parke, Aria Dean, Matthew Angelo Harrison, Oliver Laric, Mark Leckey, and Charles Ray, revealing the myriad ways in which Willème's technique foreshadowed subsequent creative concerns and modes of production throughout the world of contemporary art.



An accompanying catalogue features four newly commissioned essays accompanied by previously unpublished documentation.



François Willème, French, 1830–1905, *Photosculpture of S. de la Rochefoucauld* c. 1864–1867. Bisque porcelain. Cantor Arts Center Collection, Stanford University, Cantor Membership Acquisitions Fund • Attributed to Huston & Kurtz, *Glass negative of Ulysses S. Grant posing for a photosculpture*, c. 1867. Shirley Historical Society, Massachusetts • A. Van Geleyn, *Photosculpture, portraits en sculpture, 35 Boul[var]t [sic] des Capucines*, 1866. Lithograph. Bibliothèque Nationale de France, Département Estampes et Photographie. Photo: gallica.bnf.fr / Bibliothèque nationale de France • Oliver Laric, *Self-Portrait*, 2026. Courtesy of the artist

Introducing the *Drop-In Drawing* Gallery



This fall, the Anderson Collection introduces a new space that brings art by *Drop-In Drawing* participants out of their sketchbooks and onto the museum walls.

Located adjacent to the Denning Family Resource Center, the *Drop-In Drawing* Gallery brings the *Drop-In Drawing* program full circle, as visitors' creative responses to works in the collection become part of the museum experience itself. Drawings will rotate periodically, creating an evolving portrait of how visitors see and interpret works in the Anderson Collection. Past participants can look for their work; current participants can take inspiration from what others have created; and future participants can imagine what they might add to the gallery. The *Drop-In Drawing* Gallery also offers visitors the chance to become curators themselves, selecting drawings to design and install their own miniature exhibitions.

Drop-In Drawing

Held every second and fourth Friday from noon to 1 p.m., *Drop-In Drawing* invites visitors to slow down, look closely, and spend an hour drawing from works in the Anderson Collection. The program is free and open to all; no registration or drawing experience is required, and all materials are provided.

Since its launch in October 2025, *Drop In Drawing* has welcomed students, staff, community members, and visitors at all levels of drawing proficiency.

Each session focuses on works on view, creating an opportunity to experience the collection through sustained observation and drawing. The emphasis is not on creating a finished artwork, but on looking, experimenting, and discovering new ways of engaging with art.





Lucifer at The Met

Lucifer, 1947, one of Jackson Pollock's earliest experiments with "action painting" and a pillar of the Anderson Collection, is on view at The Metropolitan Museum of Art in New York for the special exhibition, *Krasner and Pollock: Past Continuous*, which explores the parallel careers and artistic practices of Lee Krasner and Jackson Pollock. We're thrilled to contribute to this groundbreaking exhibition, which runs from October 4, 2026–January 31, 2027. If you're planning to travel to New York, please go check out this must-see show.





Alexander Calder's *Red Flame*

The Anderson Collection is delighted to debut *Red Flame*, the first work by Alexander Calder to enter the museum's permanent collection. Now on view in the second-floor West Gallery, this standing mobile is a generous gift from Peter and Beverly Lipman. The work was originally acquired by Peter's parents, Howard and Jean Lipman, who developed a significant collection spanning three decades of modern American sculpture while building personal relationships with the works' creators

Calder's *Red Flame* has been installed at the museum in a striking pairing with *Timeless Clock* by another of the pair's favorite artists, David Smith. We invite you to experience this new acquisition in person as it activates the gallery with its elegant geometry and subtle movements.

Drop-In Drawing Gallery • *Drop-In Drawing* visitor drawings • *Lucifer* leaving the Anderson Collection, Stanford, CA • The Metropolitan Museum of Art in New York • Mary Patricia "Putter" Anderson Pence stands in front of *Lucifer* at The Met

patty chang



At the Anderson Collection, *Patty Chang: surfacing* offers a powerful memorial to the untold histories of the Pacific and its coast. Weaving together disparate Asian American historical events across time and space, Chang "surfaces" and conjoins material remnants of history in 11 new works, including sculptures, photographs, videos, and archival displays.

The first solo artist commission by Stanford's Asian American Art Initiative (AAAI), *Patty Chang: surfacing* marks the culmination of Chang's yearlong residency through the Denning Visiting Artist Program, during which the artist was embedded at Stanford's Hopkins Marine Station on the Monterey peninsula. Chang's research into the Point Alones Chinese fishing village that once occupied the Marine Station site is a key thread in the stories that intertwine in *surfacing*. In 1906, the village burned, displacing 200 residents. While the cause of the fire was never officially determined, arson was an established tactic for displacing Chinese communities across the West Coast. Within a decade, the village was replaced by Stanford's Hopkins Marine Station.

At the entry of the Wisch Family Gallery, Chang



Asian American Art Initiative

surfacing

incorporates reclaimed archaeological sherds from Point Alones into a curtain of metal and porcelain. Recovered from a beach near the present-day Monterey Bay Aquarium, these sherds are believed to be remnants of ceramics contained in the houses destroyed in the 1906 fire. In *surfacing*, they become part of a haunting threshold, generating a deeply personal encounter with history.

The exhibition's central sculptural work uses massage tables cast in porcelain, originally commissioned for the Metropolitan Museum of Art's exhibition *Monstrous Beauty: A Feminist Revision of Chinoiserie*, as its foundation. The original incarnation offered a moving memorial to the 2021 Atlanta shootings that targeted Asian American spa workers. At Stanford, Chang effects a dramatic transformation, draping the tables in dried squid to reference the squid fishers of the Point Alones fishing village. Poignantly connecting the 2021 tragedy in Atlanta with the Chinese fishermen's violent displacement a century earlier, *surfacing* invites a consideration of grief, resistance, invisible labor, and the buoyancy of remembrance.





Untitled, 2026, cyanotype © Patty Chang • *Escort of Souls* in the Anderson lobby, photo by Andrew Brodhead • Patty Chang in *surfacing*, photo by Taylor Jones • Detail of *Collection and Recollection* in the Denning Family Resource Center bookshelves, photo by Andrew Brodhead

At both museums we're delighted to welcome you, our wonderful visitors, into our galleries daily — and to read the thoughtful reflections you sometimes share with us.

In this issue, we're honored to share some of your writings in response to the Anderson Collection's recent ***1,000 Ways to Hold*** exhibition and its prompt "What do you hold, and what holds you?" We hope you enjoy reading these reflections as much as we have.



"I hold memories and dreams. They are fleeting flashes of light."

"I hold love, gratitude, passion, mercy. The universe holds me."

"I hold dreams and desires waiting to be unleashed."

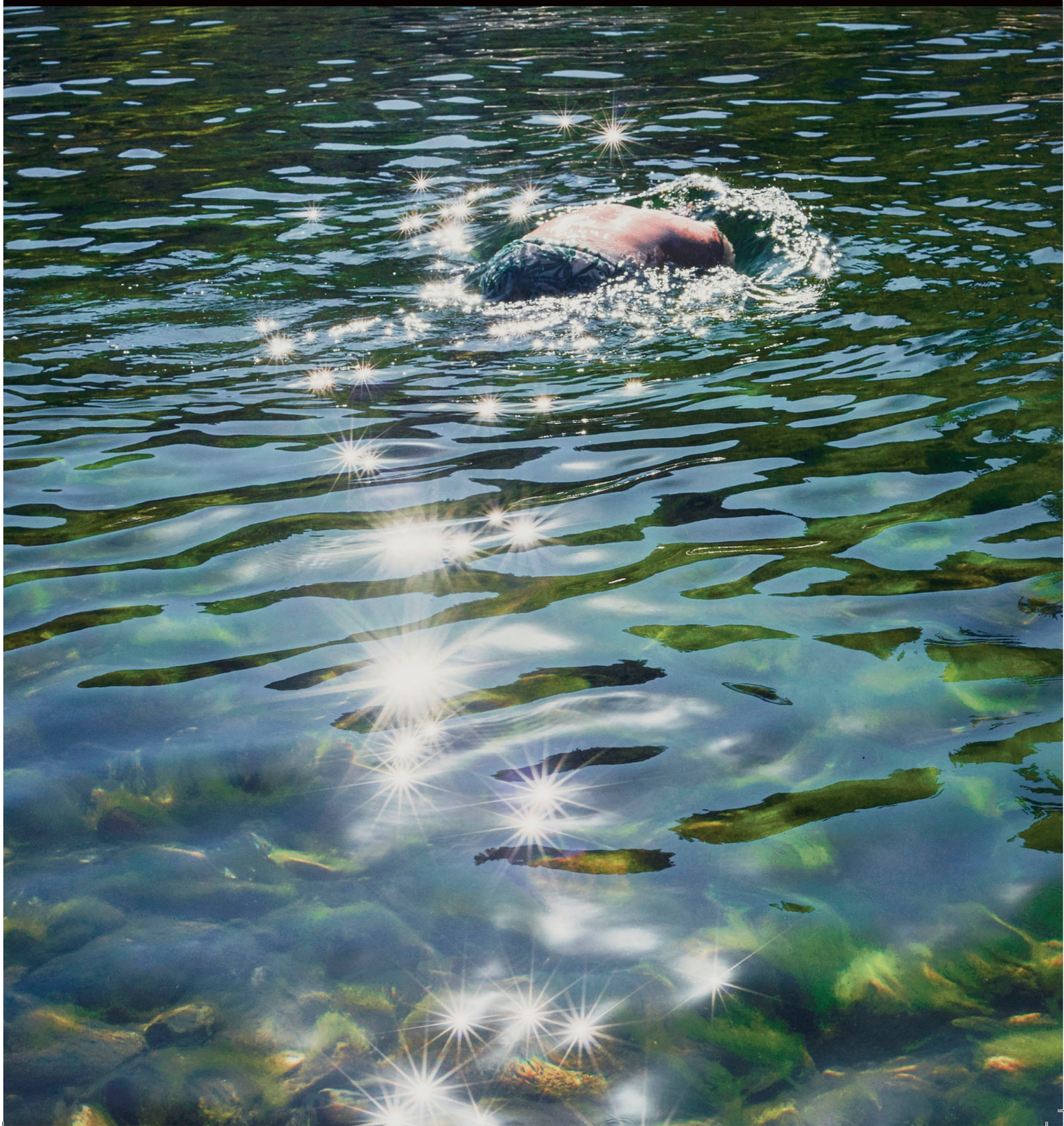
"I hold my students and my students hold me. Special education teacher for 20 years."

"I am held by the earth and my community near and far."

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