“In making this gift to Stanford, we anticipate the students, the public, and the entire art community will have the opportunity to fully engage with the collection. Hopefully, this gift makes a great university greater, and the world a grain of salt better.”

Harry W. “Hunk” Anderson and Mary Margaret “Moo” Anderson

The Anderson Collection at Stanford University

A PRIVATE COLLECTION OF ART IS NOT MERELY A CURATED ASSEMBLY OF WORKS—IT IS ALSO AN exceptional historical record, a visual representation of the world from a certain time and place. When such collections become public, scholars and visitors alike gain special access to that world.

In fall of 2014, Stanford will become home to the core of the Anderson Collection, one of the world’s most outstanding private assemblies of post–World War II American art. The collection is a gift from Harry W. and Mary Margaret Anderson and Mary Patricia Anderson Pence, the Bay Area family who collected the art for nearly 50 years.

The Anderson Collection at Stanford University will contain 121 works by 86 artists ranging from Jackson Pollock to Wayne Thiebaud. The collection is anchored in the work of the New York School and incorporates key modern and contemporary artists, collected in depth and across media. Major movements represented include Abstract Expressionism, Color Field Painting, Post-Minimalism, California Funk Art, Bay Area Figurative Art, Light and Space, and contemporary painting and sculpture.

Stanford is constructing a permanent building exclusively for the collection within its expanding Arts District. It will be adjacent to Cantor Arts Center and the planned McMurtry Building for the Department of Art & Art History, and close to the new Bing Concert Hall. The addition of this remarkable collection will help strengthen Stanford’s growing connection between the study, creation, and experience of art.

A Research Destination on Campus and Beyond

THE COLLECTION WILL BE OF TREMENDOUS ACADEMIC VALUE AND WILL BECOME A RESEARCH destination for arts scholars from around the world. By catalyzing collaboration among curators, faculty, and students on exhibitions and publications, it will transform the way the arts are experienced at Stanford and beyond.

“When you’re dealing with abstract American art after WWII, there’s no way a projected reproduction can substitute being in front of the work,” explains Kate Cowcher, doctoral student in art and art history. “That movement was about painting works that were absorptive, and being in their presence is very important to appreciating their significance. So having this collection on campus will be really great for the teaching—and research—of 20th-century art.”
Experiencing the Collection

THE ANDERSON COLLECTION AT STANFORD UNIVERSITY WILL ENCOMPASS GALLERIES IN A 33,000-square-foot space. The galleries will be located on the second floor, which will feature a flexible design accommodating temporary walls and unique configurations for exhibitions. The first floor will hold a small library and gallery, a seminar room, and event space.

Designed by internationally recognized firm Ennead Architects, the building will structurally highlight the personal nature of this collection and offer scholars and visitors the opportunity to experience what it means to really live with art, as the Anderson family has for so long. Ennead Architects’ previous Stanford projects include the Halperin Family Wing of Cantor Arts Center, the William H. Neukom Building for the School of Law, and Bing Concert Hall.

With your support, Stanford can bring these masterpieces of the 20th century into our leading 21st-century research and teaching environment.

WORKS OF ART IN THE ANDERSON COLLECTION AT STANFORD UNIVERSITY

- Richard Diebenkorn: Ocean Park #60 (1973)
- Sam Francis: Red in Red (1955)
- Philip Guston: The Coat II (1977) and The Tale (1961)
- Ellsworth Kelly: Black Ripe (1955)
- Franz Kline: Figure 8 (1952)
- Morris Louis: #64 (1958)
- John McLaughlin: #13 (1962)
- Joan Mitchell: Before, Again IV (1985)
- David Park: Four Women (1959)
- Jackson Pollock: Lucifer (1947)
- Ad Reinhardt: Abstract Painting (1966)
- Mark Rothko: Untitled - Black on Gray (1969) and Pink and White over Red (1957)
- David Smith: Timeless Clock (1957)
- Frank Stella: Zeltweg (1981)
- Wayne Thiebaud: Candy Counter (1962)

For more information, please contact:
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Timeline, Cost, and Giving Opportunities

Construction began in late 2012, with completion in 2014. The projected cost is $30 million, a portion of which is covered by university funds. Stanford seeks to raise $17.8 million in additional support for the facility. Gifts of $250,000 or more will be recognized within the building.