

Stanford | ARTS

2016 - 17



A HOME FOR ART & ARTISTS

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Cover: Hope Gangloff, the inaugural Diekman Contemporary Commissions Program artist, transforms the historic Cantor Arts Center atrium into her studio. Gangloff's residency in May 2017 resulted in the creation of the work *Lorem Ipsum* and complemented the artist's exhibition *Hope Gangloff Curates Portraiture*.



The Department of Theater and Performance Studies (TAPS) kicked off its New Worlds season in October 2016 in the renovated Roble Gym studio theater with the sold-out production of *Spring Awakening*, directed by Vice President for the Arts Harry J. Elam Jr. and Ken Savage '14.



2016-17 marked the 10th anniversary of the launch of the Stanford Arts Initiative. It was a great pleasure to celebrate with the opening of the renovated Roble Gym, with upgraded dance studios, a black-box theater, and the Arts Gym, a drop-in creative space for students!

The Roble Gym renovation is the fourth major arts facility brought online in the last four years, each created thanks to the Arts Initiative. It joins Bing Concert Hall (2013), the Anderson Collection at Stanford University (2014), and the McMurtry Building for the Department of Art and Art History (2015) in providing the platforms for innovation and advancement in the arts at Stanford. These facilities house new programs, new faculty positions, and new graduate fellowship positions brought into being by the Arts Initiative.

Building on the success of the Initiative, in February 2017 Stanford announced the creation of a new executive leadership position and new organization: the Office of the Vice President for the Arts. This role manifests Stanford's commitment to take the arts to the next level in the coming years. We continue to move the arts forward through Arts Leap (see p. 31). And we welcome your participation as we build programs and launch projects that will make Stanford a welcoming home for art and artists as well as a catalyst for the future of the arts.

Harry J. Elam Jr.
Vice President for the Arts

Matthew Tiewes
Associate Vice President for the Arts

NEW Configurations

Season Five at Stanford Live was an opportunity to play with space in and around Bing Concert Hall, starting with a new cabaret series that transformed the underground rehearsal studio into an intimate nightclub venue that showcased a diverse range of artists, including Alan Cumming, Rita Wilson and Tom Hanks, and Masego (pictured). Experimentation with an “end stage” seating configuration in the main hall and activation of the adjacent lawn provided more intimate interactions between artist and audience.





Nick CAVE



ANDERSON COLLECTION
AT STANFORD UNIVERSITY

Acclaimed visual and performance artist Nick Cave's exhibition at the Anderson Collection, on view from September 2016 through August 2017, included eight of Cave's celebrated *Soundsuits*, full-body-size sculptures often worn as costumes and in performances. In March 2017, Cave visited campus and worked closely with Stanford students during a 3-D art-making workshop, in which they were challenged to create, present, and perform in their pieces. Cave also spoke to a capacity crowd at Bing Concert Hall in conversation with Harry J. Elam Jr. (above) as the third annual Burt and Deedee McMurtry Lecturer.

Art, Social Space

AND PUBLIC DISCOURSE

In fall 2016, the Department of Art and Art History hosted the course *Public Space in Iran: Murals, Graffiti, Performance*. Throughout the quarter, students created artwork in the Jack London district of Oakland (pictured right), San Francisco's Mission District, and Stanford's Coulter Art Gallery in the McMurtry Building (pictured below) in collaboration with resident artist GhalamDAR. The course was part of Stanford's Art, Social Space, and Public Discourse project, the first sequence of programming from an unprecedented three-year initiative investigating the multiple contexts that shift and define changing ideas of what constitutes public space, helped by Ala Ebtekar, MFA '06.



MICROPHONE Check

INSTITUTE FOR DIVERSITY IN THE ARTS



In October 2016, the Institute for Diversity in the Arts (IDA) collaborated with Stashimi and *Microphone Check* to present a conversation with Grammy Award-winning artist Solange Knowles (pictured right), Wake Forest professor Melissa Harris-Perry, and podcasters Frannie Kelly (former NPR music editor) and Ali Shaheed Muhammad (founding member of A Tribe Called Quest).

The St. Lawrence String Quartet performed a student composition in March 2017 on the stage of the Center for Computer Research in Music and Acoustics (CCRMA). The score was written as part of *Theatricality and the String Quartet*, a winter quarter course taught by Majel Connery, Mohr Visiting Artist in the Department of Music.



Theatricality AND THE STRING QUARTET



Cantor Arts Center at Stanford University

It's not every day you find a painting under a painting. At the Art + Science Learning Lab in the basement of the Cantor Arts Center, Katherine Van Kirk '19, sometimes spends 10 hours a day carefully illuminating details of a painting she discovered underneath *Window* by Richard Diebenkorn '44. Van Kirk (pictured above left), who majors in engineering physics, made the initial discovery of the new work with a digital camera in August 2016, and confirmed it using X-ray equipment at Stanford Hospital.

Art+Science

LEARNING LAB

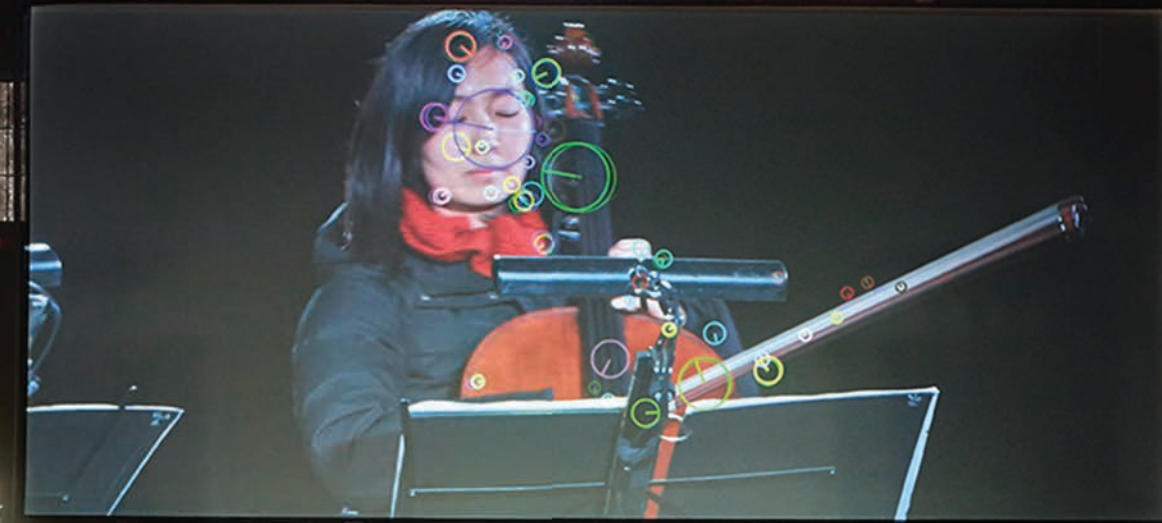


Cantor Arts Center WELCOMES SUSAN DACKERMAN

In September 2017, following an international search, scholar, curator, and educator Susan Dackerman was appointed the John and Jill Freidenrich Director of the Cantor Arts Center, one of the most visited university museums in the country. Most recently, Dackerman (pictured above) was a Getty Scholar and consortium professor at the Getty Research Institute in Los Angeles. Prior to her work on the West Coast, Dackerman was the Carl A. Weyerhaeuser Curator of Prints at the Harvard Art Museums.

"I look forward to working across disciplines and schools at Stanford to develop ambitious and collaborative exhibitions, publications, and programs, including the chance to develop technological means to these ends," said Dackerman. "The Cantor is poised to be a leader among university art institutions, as well as a destination for exciting and engaging visual arts programming in the Bay Area. Stay tuned for what's to come!"

SIGHT Machine



Recent MacArthur “genius” grant awardee Trevor Paglen completed a residency at Stanford in winter 2017 with the Cantor Arts Center, Stanford’s Artificial Intelligence Lab, and the Stanford Law School. To launch the residency in January, Cantor collaborated with Paglen and the renowned Kronos Quartet at Historic Pier 70 in San Francisco for a commissioned performance, *Sight Machine*, that explored the intersection of artificial intelligence (AI) technology and visual experience.

“

MY TIME AT STANFORD HAS CENTERED AROUND A DEVELOPMENT IN IMAGEMAKING THAT I THINK IS MORE SIGNIFICANT THAN THE INVENTION OF PHOTOGRAPHY. OVER THE LAST TEN YEARS OR SO, POWERFUL ALGORITHMS AND ARTIFICIAL INTELLIGENCE NETWORKS HAVE ENABLED COMPUTERS TO ‘SEE’ AUTONOMOUSLY. WHAT DOES IT MEAN THAT ‘SEEING’ NO LONGER REQUIRES A HUMAN ‘SEER’ IN THE LOOP?

—TREVOR PAGLEN, *ARTFORUM*

”

Swell

ARCHITECTURAL DESIGN



In spring 2017, students involved in *Responsive Structures*, a design-build architecture seminar, investigated the use of wood as a structural, spatial, and experiential medium. Examining the physical and visual properties of wood, students developed systems and spatial configurations that expanded an understanding of what the material can do. The seminar, taught by Beverly Choe and Jun Sato, culminated in a full-scale interactive installation of the developed design titled *SWELL* that was built on campus between the Anderson Collection and the Cantor Arts Center.

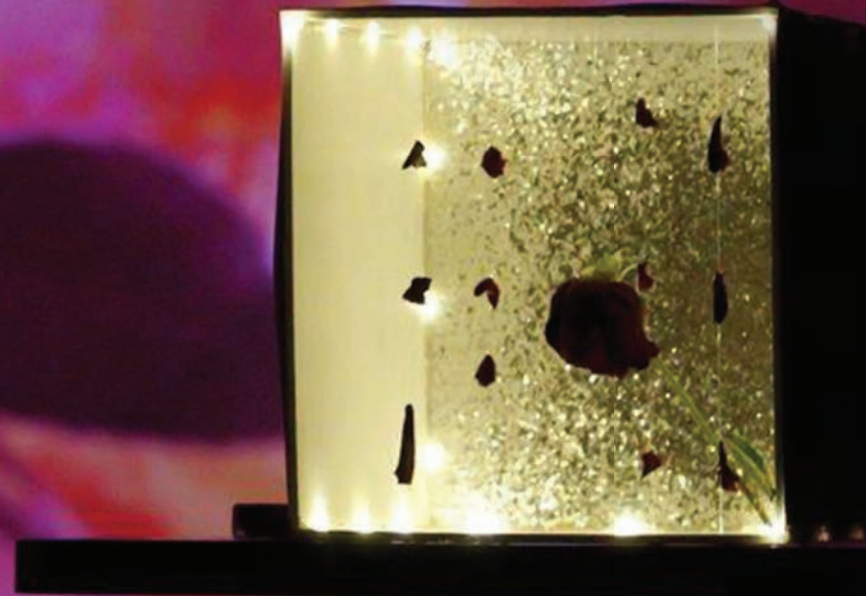
ROBLE Arts Gym



The one-of-a-kind, multipurpose, drop-in art-making studio and rehearsal space for students working on independent projects opened in fall 2016 and launched a winter Wandering Workshop series. As part of the series, students from BYTES (Black Youth Teams Engineering Solutions) lead a 3-D Design workshop called "Thinking and Printing in 3-D." Natalie Ezeugwu '20 (pictured) watches the Arts Gym's resident MakerBot 3-D printer in action.

ITALIC

ITALIC, an immersive residential arts program for first-year students, presented its final projects of the quarter on the Center for Computer Research in Music and Acoustics (CCRMA) main stage in June 2017. The installation by Bella Carrera '20 (pictured), was a meditation on love, loss, and the passage of time.



IMPACT

Program for Arts Leadership

Launched in August 2017, the Impact Program for Arts Leadership (IPAL) is a new venture designed to provide insights, conceptual frameworks, and tool-kits for leaders of cultural organizations who are interested in change leadership, innovation, and new business models. The program brings together 20 leaders of for-profit and nonprofit arts organizations from the visual arts, performing arts, and beyond to develop their skills in collaboration with the Stanford Graduate School of Business and other disciplines across campus.

Art is My Occupation



Art is My Occupation (AiMO) is an interdepartmental professional development program that offers students workshops, networking opportunities, and Q&As with arts insiders on campus throughout the academic year. The 2016-17 guests included (from left) Matthew Israel, author of *The Big Picture* and curator-at-large at Artsy; Yaa Gyasi '11, author of *Homegoing* and the John Leonard Prize-winner from the National Book Critic's Circle; Scott Kaiser, director of company development at the Oregon Shakespeare Festival; Chelsey Crisp, actress,

writer, and producer who plays Honey on ABC's *Fresh Off the Boat*; Jonathan Green and Gabe Miller, coexecutive producers of *The Office*, *The Mindy Project*, and *Superstore*; fashion designer Barbara Tfank, whose designs have been worn by Michelle Obama and Adele; Stacy-Marie Ishmael, 2016-17 Knight Fellow at Stanford University and reporter, editor, and product manager at *BuzzFeed News*, the *Financial Times*, and other media outlets; and Mark Leibowitz, photographer for *GQ*, *The Row*, *Marc Jacobs*, and *Lanvin*.

Stanford Arts Institute

LETTER FROM THE DIRECTOR

Dear Friends,

In 2016-17 the Stanford Arts Institute was focused on shoring up support for the four arts-centered departments (Music, Theater and Performance Studies, Art and Art History, and Creative Writing) and pivoting toward programs and opportunities beyond this core. Central to this effort was the launch of the new program in Creative Cities. Composed of a Working Group of scholars, artists, and activists who live and work in the Bay Area, Creative Cities held 12 gatherings to present and discuss new scholarly, political, and creative work dedicated to exploring the nodal points of art and urban space. Last year's presentations included work in Johannesburg, Cleveland, Hayes Valley, Detroit, Chinatown, and New Orleans (among other places). The seminar, moderated by Acting Director of Urban Studies Michael Kahan, has been lively and rigorous. We look forward to expanding the group in 2017-18.

During the eighth annual New York Arts Immersion, 16 undergraduates and I spent a week absorbing a wide range of art and culture in the Big Apple. We were grateful to avail ourselves of the beautiful facilities of the Stanford in New York program. This allowed us to host several amazing guest speakers and three Stanford alumni who are now working in the arts. Our afternoons and evenings included a variety of activities, such as performances on Broadway and in Bushwick, as well as conversations with artists and curators at the Whitney Biennial.

In keeping with our focus on Creative Cities, we expanded the Arts Immersion opportunities for undergraduates to include a smaller trip to Detroit. Under the direction of Creative Cities fellow Professor Andrew Herscher, seven students explored art and social justice in the Motor City. In addition to meeting with artists and activists working on issues of food justice and housing, students also attended the Detroit Arts Institute, where they examined Diego Rivera's murals with the curators of contemporary art.

The first year of the Creative Cities fellowship culminated in a series of events around "The Right to the Creative City," organized by inaugural fellows Andrew Herscher and Johanna Taylor. Following a successful international search, Sam Franklin and Gülgün Kayim will be joining us as fellows for academic year 2017-18. In addition to their individual research and participation in a biweekly working group, both fellows are developing project-based courses for undergraduate students to

engage with key issues at the intersection of art and urban life. Franklin will teach *Creativity: Anatomy of a Buzzword* in winter, and Kayim will teach *Activating Urban Spaces: Materializing Hidden Narratives in the Urban Environment* in spring.

Finally, eight students received Honors in the Arts after completing original projects over the course of the year. Noteworthy projects include Adam Schorin's historical novel, *The Raubachs*, which he is currently expanding through a residency in Krakow, Poland; Ouree Lee's multimedia, interactive installation, *material intimacy*, which enjoyed a weeklong solo exhibition in the Department of Art and Art History's McMurtry Building; Joshua De Leon's remarkable examination of biological and grammatical legacies in his poetry collection, *This Brown Body Is a Vessel*, an exploration of the Filipinx diaspora in the United States; and Matthew Libby's new play, *The Machine*, which wove together concepts from dramatic writing, cognitive science, computer science, and philosophy to explore questions of the human amid the dominance of technology.

We are thrilled to now build upon the current Honors in the Arts capstone program with a generous grant from the Mellon Foundation. The grant supports the development of a new undergraduate, interdisciplinary program in the arts to be administered by Stanford Arts Institute. The new four-year program aims to strengthen and complement current offerings and to provide more paths for students who have interest in art-thinking and art-making but do not necessarily want to major in the arts.

While we are proud of what we have accomplished, we are also inspired by the vitality of contemporary art right now and feel grateful to have a chance to address it here at SAI.

Yours sincerely,

Peggy Phelan

Peggy Phelan

The Denning Family Faculty Director of the Stanford Arts Institute and Professor of English and Theater and Performance Studies

Detroit

ARTS IMMERSION

From left, Gabi Guerra '19, Katie Lan '20, Alessandro Hall '20, Netta Wang '20, and Yeji Jung '18 in March 2017 at the Dabls MBAD African Bead Museum in Detroit, which includes a series of 18 outdoor installations celebrating the immense power of African heritage.



ACADEMIC Arts Departments & Programs

ARCHITECTURAL DESIGN PROGRAM

The Architectural Design Program seeks to integrate engineering and architecture in ways that blend innovative architectural design with cutting-edge engineering technologies. In addition to preparing students for advanced studies in architecture and construction management, the program has strong math and science requirements to prepare students well for graduate work in other fields, such as civil and environmental engineering, and business.

CREATIVE WRITING PROGRAM

Established at Stanford in 1946 by Wallace Stegner, the Creative Writing Program has expanded over the years into a vibrant graduate and undergraduate community that offers a unique interaction between even the newest students and the talented pool of Stegner Fellows and lecturers, all of whom are working writers with a passion for good writing and a real ability to teach it.

DANCE DIVISION

The Dance Division, part of the Department of Theater and Performance Studies, offers a range of classes that approach dance as a performing art, cultural practice, political act, or embodiment of ideology and beliefs. All of the dimensions through which one experiences dance—from studying a range of dance techniques to choreographing and performing to viewing and critically and historically assessing dance—are represented in the course offerings.

DEPARTMENT OF ART & ART HISTORY

The Department of Art and Art History is an interdisciplinary department offering undergraduate and graduate degrees in art history, art practice, design, documentary filmmaking, and film studies. Courses offer myriad opportunities to engage with form and meaning in the visual arts, and to explore their historical development, roles in society, and relationship to other artistic disciplines.



DEPARTMENT OF MUSIC

The Department of Music has been a pillar of the Stanford community since its founding and formalization as a department in 1947. It promotes the practice, understanding, and enjoyment of music at the university, offering a broad array of educational opportunities with specialization in composition, performance, musicology, ethnomusicology, and music technology.

DEPARTMENT OF THEATER & PERFORMANCE STUDIES (TAPS)

Theater and Performance Studies integrates theory, criticism, and performance. The interdisciplinary department welcomes students from across the university who want to be involved in intensive, innovative, and intellectual work, and fosters student engagement with performance in multiple modes. Students learn analytic skills through research-based scholarship. In concert with its academic mission, the department produces numerous events through its creative program. Workshops and artistic productions include canonical plays, commissioned dance works, experimental projects, and works by visiting artists.

DESIGN PROGRAM WITHIN THE MECHANICAL ENGINEERING DESIGN GROUP

The Design Program (formerly the Product Design Program) concerns itself with conceiving and designing products for the benefit of society. This process requires resolution of constraints arising from technical, aesthetic, human, and business interests. The Design Group's philosophy combines an emphasis on creativity, technology, and design methodology with consideration for human values and the needs of society.

In March 2017 TAPS presented William Shakespeare's *The Tempest*, directed by Pulitzer Prize finalist Amy Freed.



In February 2017, Kiyon Williams '17, aka Kiki (center) presented *Unearthing*, a live performance installation on Meyer Green Lawn that meditates on gender, blackness, in/visibility, transformation, and resistance, featuring song, ritual, and dance.

Arts Centers

INSTITUTES, & RESOURCES

ARTS PROGRAM AT STANFORD HOSPITAL

The Arts Program provides patients with one-on-one art sessions, guided imagery, and an audio art tour. Hospital patients and visitors also enjoy more than 770 original works of art and 2,600 fine-art posters on exhibit throughout the hospital. The Stanford Health Care Art Commission procures and cultivates the vast art collection in the hospital, which brings together internationally renowned artists, as well as local and emerging artists.

CENTER FOR COMPUTER RESEARCH IN MUSIC & ACOUSTICS

The Center for Computer Research in Music and Acoustics (CCRMA) is a multidisciplinary facility affiliated with the Department of Music where composers and researchers work together using computer-based technology both as an artistic medium and as a research tool.

HASSO PLATTNER INSTITUTE OF DESIGN

The Hasso Plattner Institute of Design (d.school) is a home for Stanford students from departments across campus to collaborate radically, discover design thinking, and work on real-world projects. The d.school comprises thinkers, learners, doers, and teachers defining a new kind of organization at the university. It includes research faculty who love implementation, practitioners who are drawn to study new ideas, experts who take classes from their students, and staff members who mentor senior faculty.

HERBERT HOOVER MEMORIAL EXHIBIT PAVILION

The Hoover Exhibit Pavilion, located next to the Hoover Tower, was designed by architect Ernest J. Kump and built in 1978. It features rotating exhibitions on a variety of topics highlighting the world-renowned collections of the Hoover Institution Library and Archives. Materials featured in exhibitions include political posters, photographs, letters, diaries, memorabilia, and rare publications.

INSTITUTE FOR DIVERSITY IN THE ARTS

+ COMMITTEE ON BLACK PERFORMING ARTS
The Institute for Diversity in the Arts (IDA) + Committee on Black Performing Arts (CBPA) is an interdisciplinary program in the humanities that involves students in the study of culture, identity, and diversity through artistic expression. Its mission is to create, support and advance powerful, collaborative and transformative arts practice and arts leadership.

LIBRARIES

The Stanford University Libraries include more than 20 individual libraries across campus, each with a world-class collection of books, journals, films, maps, databases and more. Libraries supporting the arts are the Archive of Recorded Sound, Bowes Art and Architecture Library, Cecil H. Green Library, Music Library, Special Collections, and University Archives.

MEDICINE & THE MUSE PROGRAM

The Medicine and the Muse Program provides opportunities for medical students, faculty, staff, and community members to explore the intersection between creative expression, humanities-based critical inquiry, and value-driven social science with medicine and biosciences. These intersections are collaborative, interdisciplinary nexuses of discovery and innovation.

PRODUCT REALIZATION LAB

The Product Realization Lab is a multisite teaching facility with roots in the Department of Mechanical Engineering and deep synergies with the Design Program and the Hasso Plattner Institute of Design (d.school). The lab is open to Stanford undergraduate, graduate, and professional school students who want to design and create objects of lasting value.

STANFORD ART GALLERY

The Department of Art and Art History presents exhibitions in the Stanford Art Gallery to engage the university and wider community in stimulating dialogue facilitated by historical and contemporary visual language and culture. Annual shows present works by MFA students in design and art practice, with additional programming by faculty, alumni, visiting artists, and undergraduates.

STANFORD ARTS INSTITUTE

The Stanford Arts Institute (SAI) focuses on promoting cross-disciplinary approaches to the arts—in teaching, research, and art-making. Drawing on Stanford's strengths in collaboration and innovation, the Arts Institute exists to integrate the values and skills found in the arts throughout a Stanford education with an enhanced focus on interdisciplinary research and curricula. SAI is led by faculty director Peggy Phelan, Ann O'Day Maples Professor in the Arts and Professor of Theater and Performance Studies and English. For more, see p. 21.

STANFORD HUMANITIES CENTER

The Stanford Humanities Center is a multidisciplinary research institute dedicated to advancing knowledge about culture, philosophy, history, and the arts. The center's fellowships, research workshops, and public events strengthen the intellectual and creative life of the university, foster innovative scholarship and teaching, and enrich the understanding of human achievement.

STANFORD STORYTELLING PROJECT

The Stanford Storytelling Project is an arts program that explores how we live in and through stories, and how we can use them to change our lives. Its mission is to promote the transformative nature of traditional and modern oral storytelling, from Lakota tales to Radiolab, and empower students to create and perform their own stories. The project sponsors courses, workshops, live events, and grants.

WINDHOVER

Windhover, which opened in fall 2014, is a sanctuary for quiet contemplation designed around four large abstract paintings inspired by birds in flight—known as the *Windhover* series—created by the late Nathan Oliveira, an internationally acclaimed artist who taught at Stanford for more than three decades. Oliveira dreamed of creating a campus center to house the paintings and to provide a quiet place where members of the Stanford community could rest in quiet reflection.

CURRICULAR Innovation

ARTS IMMERSION

Arts Immersion trips give Stanford students an insider's view into cultural capitals. Students travel with Stanford Arts Institute faculty and staff for a weeklong engagement with the arts, meeting institutional leaders, policymakers, and arts practitioners. To date, Stanford Arts Institute has organized visits to New York City, Chicago, Los Angeles, and Detroit.

CREATIVE EXPRESSION

Thinking creatively, giving expressive shape to ideas, and communicating those ideas imaginatively are not only indispensable to all artistic endeavors, but will enhance traditional academic pursuits, stimulate effective problem-solving, and foster originality in new areas. Beginning with the class of 2017, all Stanford students must take at least two units in Creative Expression, choosing from hundreds of possible classes.

HONORS IN THE ARTS

The Stanford Arts Institute offers competitive admission to the capstone program Honors in the Arts (HIA). HIA encourages students to create final projects that combine art-making and scholarly research. Beginning in fall 2017 a newly relaunched program welcomed the first cohort of students with a focus on team-based projects that explore art's role in social justice, climate change, and new creative economies.

ITALIC

ITALIC is the Immersion in the Arts: Living in Culture program, a residential learning experience based in Burbank House, a freshman dorm in Stern Hall. The yearlong program showcases the arts as an essential part of scholarly and public life, and gives first-year students a place to explore the arts practically and analytically, regardless of major.

STANFORD IN NEW YORK

Twenty undergraduates were chosen to spend fall quarter of the 2016-17 academic year living, working, and studying in New York City. They took a full load of required and elective courses, worked four days a week in internships related to their academic and career interests, went on field trips, and attended cultural events. Under the program, students develop adaptive learning skills—one of the key aims of a Stanford undergraduate education—by applying lessons learned in the classroom in real-world situations.

STANFORD IN WASHINGTON ARTS TRACK

The Stanford in Washington Arts Track focuses on visual art, arts administration, performance, and theater in a dual professional and academic setting. The program offers the best of both worlds: an immersive professional experience interning at one of Washington, DC's world-class arts institutions, and a comforting home base at the Bass Center, where all Stanford in Washington students live and study.

Students in the Stanford Arts Institute's spring 2017 course *Activating Urban Spaces* consider the historic murals of San Francisco's Mission District in the context of displacement, community, and resistance.



STUDENT Groups



| Stanford Jump Rope performs during Alliance Streetdance's spring showcase, Hipnotized 2017.

- DANCE**
 - Akasma Belly Dance
 - Alliance Streetdance
 - Ballet Folklorico de Stanford
 - Basmati Raas
 - Bent Spoon Dance Company
 - Black Entertainment @ Stanford (BEAST)
 - Cardinal Ballet Company
 - Cardinal Squares
 - Catch A Fyah
 - Chocolate Heads*
 - Common Origins
 - Dancebreak
 - dv8
 - HD Crew
 - Hindi Film Dance Team
 - Jam Pac'd
 - Kaorihiva
 - Kayumanggi
 - Legacy Dance Team
 - Los Salseros de Stanford
 - Mua Lac Hong
 - Noorpur
 - Shifterz Breakdance Crew
 - Stanford Ballroom Dance Team
 - Stanford Bhangra
 - Stanford Ceili Dance
 - Stanford Chinese Dance
 - Stanford Dance Marathon
 - Stanford Lindy Project
 - Stanford Lion Dance
 - Stanford Tango
 - Student Organizing Committee for the Arts (SOCA)
 - Swingtime
 - tapTH@T
 - Urban Styles
 - Viennese Ball
 - XTRM
- VISUAL ARTS**
 - Cardineedle and Hook
 - MINT Magazine
 - Stanford Ceramics Club
 - Stanford Comics Club
 - Stanford Storyboard Club
 - Stanford Visual Arts Association
 - Student Organizing Committee for the Arts (SOCA)
- THEATER**
 - Asian American Theater Project
 - Black Entertainment @ Stanford (BEAST)
 - BLACKstage
 - Down With Gravity
 - Flying Treehouse
 - LITES
 - Mouth Wide Open Improv
 - Ram's Head Theatrical Society
 - Robber Barons Sketch Comedy
 - Stand Up, D Comedy Club
 - Stanford Classics in Theater
 - Stanford Improvisors
 - Stanford Light Opera Company
 - Stanford Magic Society
 - Stanford Shakespeare Laboratory
 - Stanford Spoken Word Collective
 - Stanford Theater Word Collective
 - Student Organizing Committee for the Arts (SOCA)
- MUSIC**
 - Afro-Latin Jazz Ensemble*
 - Black Entertainment @ Stanford (BEAST)
 - Cardinal Calypso
 - Counterpoint
 - Everyday People
 - KZSU Stanford 90.1
 - Mariachi Cardenal de Stanford
 - Mixed Company
 - Music Enrichment Learning On Developing Youth (MELODY)
 - O-Tone
 - Spicmacay
 - Stanford Chamber Chorale*
 - Stanford Chamber Music Club
 - Stanford Chinese Music Ensemble
 - Stanford Collaborative Orchestra
 - Stanford Concert Network
 - Stanford Fleet Street Singers
 - Stanford Gospel Choir
 - Stanford Guitar Club
 - Stanford Harmonics
 - Stanford Jazz Consortium
 - Stanford Jazz Orchestra*
 - Stanford Klezmer Band
 - Stanford Laptop Orchestra (SLOrk)*
 - Stanford Light Opera Company
 - Stanford Light Orchestra
 - Stanford Mendicants
 - Stanford Middle East Ensemble
 - Stanford Music & Medicine
 - Stanford Raagapella
 - Stanford Symphony Orchestra*
 - Stanford University Singers*
 - Student Organizing Committee for the Arts (SOCA)
 - Testimony A Cappella
 - The Leland Stanford Junior University Marching Band*
 - Talisman
- CREATIVE WRITING**
 - Black Entertainment @ Stanford (BEAST)
 - Flying Treehouse
 - Leland Quarterly
 - Stanford Anthology for Youth
 - Stanford Arts Review
 - Stanford Comics Club
 - Stanford Creative Writing Society
 - Stanford Daily
 - Stanford Pen People
 - Stanford Poetry Society
 - Stanford Spoken Word Collective
 - Student Organizing Committee for the Arts (SOCA)
 - Topiary
 - West Magazine
- FILM**
 - Black Entertainment @ Stanford (BEAST)
 - Cardinal Studios
 - Stanford Film Society
 - Stanford Newtype
 - Stanford Storyboard Club
 - Stanford Students in Entertainment
 - Student Organizing Committee for the Arts (SOCA)
- DIGITAL MEDIA**
 - Black Entertainment @ Stanford (BEAST)
 - Cardinal Studios
 - LITES
 - Rabbit Hole VR
 - Stanford Film Society
 - Stanford Laptop Orchestra (SLOrk)*
 - Stanford Students in Entertainment
 - Stanford Low Battery (Stanford Video Game Association)
 - Stanford Video Game Association
 - Student Organizing Committee for the Arts (SOCA)
 - Stanford Poetry Society
 - Student Organizing Committee for the Arts (SOCA)
 - Topiary
 - West Magazine
- DESIGN**
 - Design for America
 - MINT Magazine
 - Stanford Comics Club
 - Stanford Design Initiative
 - Stanford Gaming Society
 - Stanford Storyboard Club
 - Student Organizing Committee for the Arts (SOCA)
 - Undergraduate Product Design Student Association

*Departmental group

Support

FOR THE ARTS

Thanks to the generosity of so many friends this year, the arts at Stanford have been on the move. Students from all areas of study have traveled to New York to immerse themselves in the art scene there, from meeting with alumni working in various artistic fields to getting a look behind the scenes at performances. Generous gifts have also allowed students to go into San Francisco to gain inspiration from the theater and ballet closer to home. And the newest addition to our lineup of Arts Immersions is a planned trip to Los Angeles, where students will spend spring break of 2018 meeting and visiting artist communities, concert halls, and Hollywood studios. They will also have a chance to meet with alumni working in these fields and go behind the scenes to see the reality of careers in the arts.

Sometimes the art itself has been in motion. Richard Diebenkorn's painting *Window* traveled with the *Matisse/Diebenkorn* exhibition to Baltimore and then to San Francisco. Upon the painting's return, a generous grant has enabled students to look at the work in a whole new way: with an infrared camera. This testing allowed them to study the "underpainting," or what is on the canvas underneath the finished product (see p. 11). We look forward to sharing more about their investigation in the near future.

Another remarkable gift allowed the Bing Concert Hall to transform its rehearsal studio into a new, underground cabaret-style club. The space, made possible by a bequest, has already welcomed performers like Alan Cumming, Meklit, and Jamila Woods (see p. 3). All of this growth and movement—and much, much more—happened this past year thanks to the generosity of our community.

In the coming year, the renovation of Frost Amphitheater will continue, harnessing the magic of the original outdoor venue while adding state-of-the-art upgrades. In the past, this iconic space has welcomed the musicians of the day, from Ella Fitzgerald to the Grateful Dead to Miles Davis. We can't wait to welcome the best performers of today to entertain, inspire, and enliven students and the community. To learn more about supporting the arts at Stanford, please visit arts.stanford.edu/artsleap.

CAW Architects' design rendering Frost Amphitheater, currently under renovation and due to open in spring 2019.

A FROST Revival

2016-17 STANFORD ARTS ADVISORY COUNCIL

Cynthia Lewis Beck '77, JD '80
 Diana Bowes '82
 Michael Darling '90
 Roberta Denning '75, MBA '78, Chair
 Susan Diekman '65, MA '67 (ex officio)
 Melissa F. Fetter '82
 Alex Fialho '11
 Doris Fisher '53
 Leslie Hume MA '71, PhD '79
 David Henry Hwang '79
 Mary Ittelson MBA '85
 Ronald Johnson '80
 Roberta Katz '69
 Annie Huntress Lamont '79
 Chris Lorway (ex officio)
 Jason Linetzky (ex officio)
 Luke Lorentzen '15
 Christy MacLear '88
 Burt McMurtry MS '59, PhD '62
 Deedee McMurtry
 Bill Meehan MBA '78
 Nancy Mohr
 Wendy Munger '72
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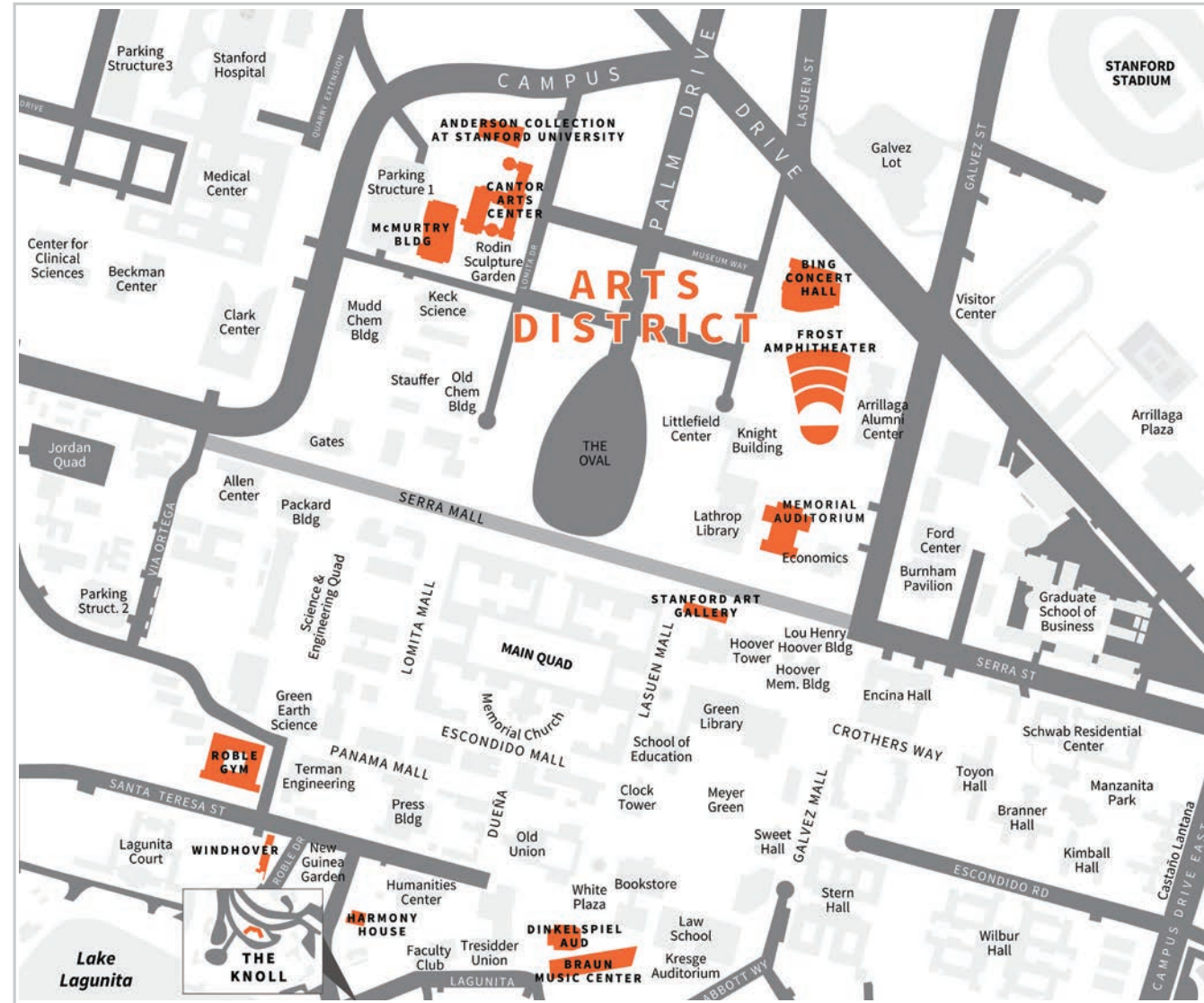


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Back Cover: Stanford student group Cardinal Ballet performs during Alliance Streetdance's spring showcase Hipnotized 2017.



Francesca Colombo '18, works in *Art Studio 148: Monotype*, an introduction to printmaking class that uses the graphic art medium practiced by such artists as William Blake, Edgar Degas, and Paul Gauguin.



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