

# Stanford | ARTS

2014 - 15





# Moving In

Stanford's art and art history faculty and staff spent the summer moving to the arts district. The McMurtry Building, the new home for the Department of Art & Art History, welcomed students the first day of the fall term in 2015.

Designed by Diller Scofidio + Renfro, along with the executive architect Boora Architects, the 100,000-square-foot space unites the making and studying of art under one roof with a bold architectural gesture: the "making strand" (in zinc) wrapping around the "studying strand" (in stucco) in an interlocking embrace. The building's innovative spaces present multiple opportunities for exhibitions, performance and programs.

The building allows the department to increase course offerings in art practice by 35 percent over the next two years, responding to student demand. Studios and classrooms are outfitted with new equipment, including high-end digital projectors, 3-D scanners and printers, laser-cutting technology, a CNC router, and digital printmaking technology.

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2014-2015 started with a bang! On September 21, 2014, the Anderson Collection at Stanford University opened its doors and one of the finest private collections of postwar to contemporary art in the country found a new home on Stanford's campus—in a beautiful new building designed by Ennead Architects.

The Stanford Arts Initiative, launched in 2006, marked a commitment to making the arts fundamental to a Stanford education and to the university's offerings for our community. Thanks to this commitment, we have added new faculty positions, new fellowship opportunities for graduate students, and new arts programs for every Stanford student, including a general education breadth requirement in "Creative Expression."

The new facilities in our arts district work to further this mission. Bing Concert Hall (2013), the Anderson Collection at Stanford University (2014) and the McMurtry Building for the Department of Art & Art History (fall 2015) all connect our campus and community around the arts, further research and teaching, and contribute to the creative vitality of the university. They join the increasingly dynamic Cantor Arts Center, our active arts departments and programs, and numerous other campus partners in creating a new era in the arts for Stanford. The pages that follow offer a few highlights. I invite you to discover more at <http://arts.stanford.edu>.

With all best wishes,

Matthew Tiews  
Associate Dean for the Advancement of the Arts

"IF YOU WANT A QUICK SEMINAR ON THE STATE OF ARCHITECTURAL ART, AND DON'T FEEL LIKE HOPPING ON A PLANE TO NEW YORK OR LOS ANGELES, THE MCMURTRY IS CLOSE AT HAND. WHAT'S MORE IMPORTANT IS THAT WHEN DESIGN TRENDS MOVE ON, STANFORD ART STUDENTS WILL STILL BE WELL SERVED." – JOHN KING | **SAN FRANCISCO CHRONICLE**



"I DON'T THINK IT'S MY IMAGINATION THAT THE WORKS HERE PLAY OFF OF ONE ANOTHER IN LIVELIER, SOMETIMES WITTIER WAYS THAN MUSEUM WORKS OFTEN DO; IT FEELS LIKE THERE'S A SYNERGY TO THE ENTIRE COLLECTION, WHICH IS MAYBE ANOTHER WAY OF SAYING THE COLLECTORS HAVE AN EYE. THE ANDERSONS HAVE GIVEN THE PUBLIC A GREAT GIFT."

– BRUCE HANDY | **VANITY FAIR**



ANDERSON  
COLLECTION  
AT STANFORD  
UNIVERSITY



MOHR VISITING ARTIST BASIL TWIST PERFORMS IN THE ANDERSON COLLECTION. HE TAUGHT THE THEATER & PERFORMANCE STUDIES COURSE "PUPPETRY WITH A TWIST."

## Anderson Collection in Action

The Anderson Collection at Stanford University opened in September 2014. This was a major milestone for the arts at Stanford: one of the finest collections of modern and contemporary American art was on the university's campus, opening up amazing opportunities for teaching, research, and engagement with the community. The quality and span of the collection make it a masterful resource for American art history. Stanford faculty members use the collection to teach classes formerly taught through books and slides. It is also an incredible offering to the community: programs around the collection in its first year here include student-generated events, as well as films, panel discussions, artist talks, and in-gallery conversations.

Highlights from the collection's first year included painter Wayne Thiebaud's participation as the inaugural Burt and Deedee McMurtry Lecturer; a screening and panel discussion of *Women Art Revolution* by the prominent artist and filmmaker Lynn Hershman Leeson; and a gallery performance and talk by internationally recognized puppeteer Basil Twist, this year's Mohr Visiting Artist, who was named a MacArthur Fellow in 2015.



# The Cantor Celebrates a Gift



One of the largest collections of work by American artist Jacob Lawrence (1917–2000) in any museum belongs to the Cantor Arts Center, and it went on view for the first time in 2014. Lawrence is an acclaimed figurative painter of the 20th century and a leading voice in the artistic portrayal of the African American experience. The exhibition, *Promised Land: Jacob Lawrence at the Cantor, A Gift from the Kayden Family*, gave the collection new life through scholarship, teaching, and publication.

The collection of 56 works (five paintings, 11 drawings, 39 prints and 1 illustrated book) was given in 2014 by Dr. Herbert Kayden and his daughter, Joelle, in memory of Dr. Gabrielle H. Reem, the donors' wife and mother, respectively. Herbert Kayden died in August 2014.

The collection, exhibition, and accompanying scholarly publication with essays by Stanford faculty, researchers and curators make Stanford and the Cantor "a leading resource for students and scholars to study Lawrence and the social and po-

litical conditions of the historical era in which he produced this important work," said Connie Wolf, the John and Jill Freidenrich Director of the Cantor.

One of the primary reasons that the Kaydens' Lawrence collection ended up at the Cantor is because Stanford is a teaching institution. "That was hugely important to my father because both he and my mother were university professors in addition to being physicians," said Joelle Kayden, MBA '81. "He felt that Jake wasn't as celebrated and recognized as befitted the quality of his work and his importance as an African American artist. Giving the collection to Stanford means it will live on."

Honoring the Kaydens' entwined commitments to both art and education, the exhibition planning included a course for undergraduate students taught by Elizabeth Kathleen Mitchell, the Cantor's Burton and Deedee McMurtry Curator of Prints, Drawings, and Photographs. This intensive introduction to Lawrence's career and curatorial and art historical practices enabled 12 students to design the gallery layout and write exhibition texts.



THE DEMO, A MULTIMEDIA EXTRAVAGANZA BASED ON DOUGLAS ENGELBART'S HISTORIC 1968 DEMONSTRATION OF EARLY COMPUTER TECHNOLOGY, PREMIERED AT STANFORD'S BING CONCERT HALL.

# The Demo

"THE DAWN OF THE DIGITAL AGE, IN MUSIC AND WORDS"

– JOHN MARKOFF |  
**NEW YORK TIMES**

Stanford Live's world premiere of *The Demo* at Bing Concert Hall took as its starting point a pivotal moment in Silicon Valley's history: Douglas Engelbart's 1968 demonstration of pioneering technology for personal computing. Engelbart's egalitarian vision for how technology could expand human intelligence was reimagined as a technology-rich stage work: a

unique hybrid of music, media, and performance.

The project was part of Stanford Live's new "Live Context" series, which connects world-class performances to the deep intellectual and artistic resources of the university. Other Live Context projects included "*Haydn: Patronage and Enlightenment*," which mar-

ried performances of chamber, choral and orchestral music with an international conference on the cultural history of 18th-century artistic patronage, and *The Nile Project*, a performance by musicians from eight Nile River Basin nations that was paired with conversations about geography, sustainability, and international politics.



STANFORD  
LIVE

KEMI LIJADU, '17, (LEFT), AND  
TEBELLO QHOTSOKOANE, '16,  
VIEW THE EXHIBITION *PROMISED LAND:  
JACOB LAWRENCE AT THE CANTOR*  
DURING STUDENT NIGHT.



# The Player Piano Project

THE PLAYER PIANO PROJECT BRINGS TOGETHER A WIDE ARRAY OF SPECIALISTS, FROM PNEUMATIC TECHNICIANS TO PAPER PRESERVATIONISTS TO PERFORMANCE HISTORIANS.

In 2014 Stanford acquired the Denis Condon Collection of Reproducing Pianos and Rolls, a private collection of more than 7,500 rolls and 10 player pianos — among the most important of its kind. Player pianos — those self-playing pianos popular in the early 20th - century — have an important role in music history. Rolls in the Condon Collection include major composers playing their own music — Saint Saëns, Busoni, Bartók, Mahler, Prokofiev, Rachmaninoff, Debussy, Ravel, Scriabin, Stravinsky, Gershwin, and Joplin.

In the wake of the Condon Collection acquisition, Stanford also received two other collections of pianos and rolls. Jerry McBride, Stanford's head music librarian, said that these acquisitions mark the beginning of an initiative at Stanford, the Player Piano Project. With these collections, Stanford is poised to become among the most important places worldwide for research on this intriguing musical technology and its impact.

“What makes this so valuable to researchers now is to be able to hear how pianists of that time played, many of whom were students of the great pianists of the 19th century. Not only does it tell us about piano performance, but about music performance traditions of that time in general.” — Jerry McBride, head music librarian

INTERDISCIPLINARY INSTALLATION  
ARTIST MATTHEW RITCHIE DELIVERS A  
PUBLIC LECTURE AS PART OF  
IMAGINING THE UNIVERSE:  
COSMOLOGY IN ART AND SCIENCE.

## IMAGINING THE UNIVERSE COSMOLOGY IN ART AND SCIENCE



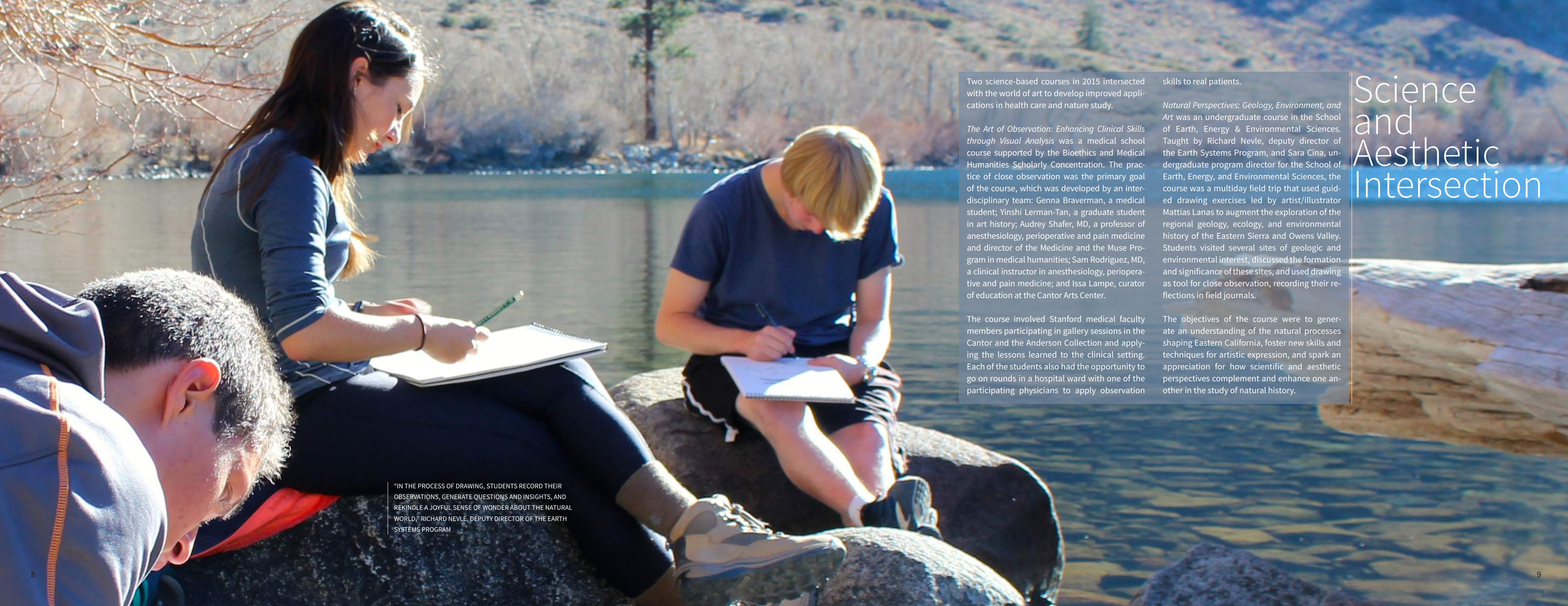
“Imagining the Universe: Cosmology in Art and Science” brought together scientists, artists, and humanists to explore the nature of the universe. Organized by an interdisciplinary consortium drawing on departments and programs from across the university, the series reflected Stanford's commitment to campus-wide connections among the sciences and arts. Goals include deepening our understanding and appreciation for the richness of the universe, and appreciating what can be learned about ourselves from the way we depict the cosmos. The yearlong series of events included speakers, performances and an exhibition at the Cantor.

“The idea for the collaboration came from Peter Michelson, chair of the Department of Physics, who was present at the premiere of *Cosmic Reflection*, a symphonic composition by Stanford alumnus Nolan Gasser [PhD '01], accompanied by a video created in collaboration with NASA Goddard Space Flight Center,” said Matthew

Tiewis, associate dean for the advancement of the arts. “Peter's idea of bringing that piece to Stanford sparked a wide-ranging conversation about art, science, how we seek to understand our cosmos, and what that tells us about being human. This collaboration reflects contributions from numerous individuals and at least a dozen departments and programs from across campus.”

## Imagining the Universe: Cosmology in Art and Science





# Science and Aesthetic Intersection

Two science-based courses in 2015 intersected with the world of art to develop improved applications in health care and nature study.

*The Art of Observation: Enhancing Clinical Skills through Visual Analysis* was a medical school course supported by the Bioethics and Medical Humanities Scholarly Concentration. The practice of close observation was the primary goal of the course, which was developed by an interdisciplinary team: Genna Braverman, a medical student; Yinshi Lerman-Tan, a graduate student in art history; Audrey Shafer, MD, a professor of anesthesiology, perioperative and pain medicine and director of the Medicine and the Muse Program in medical humanities; Sam Rodriguez, MD, a clinical instructor in anesthesiology, perioperative and pain medicine; and Issa Lampe, curator of education at the Cantor Arts Center.

The course involved Stanford medical faculty members participating in gallery sessions in the Cantor and the Anderson Collection and applying the lessons learned to the clinical setting. Each of the students also had the opportunity to go on rounds in a hospital ward with one of the participating physicians to apply observation

skills to real patients.

*Natural Perspectives: Geology, Environment, and Art* was an undergraduate course in the School of Earth, Energy & Environmental Sciences. Taught by Richard Nevle, deputy director of the Earth Systems Program, and Sara Cina, undergraduate program director for the School of Earth, Energy, and Environmental Sciences, the course was a multiday field trip that used guided drawing exercises led by artist/illustrator Mattias Lanas to augment the exploration of the regional geology, ecology, and environmental history of the Eastern Sierra and Owens Valley. Students visited several sites of geologic and environmental interest, discussed the formation and significance of these sites, and used drawing as tool for close observation, recording their reflections in field journals.

The objectives of the course were to generate an understanding of the natural processes shaping Eastern California, foster new skills and techniques for artistic expression, and spark an appreciation for how scientific and aesthetic perspectives complement and enhance one another in the study of natural history.

“IN THE PROCESS OF DRAWING, STUDENTS RECORD THEIR OBSERVATIONS, GENERATE QUESTIONS AND INSIGHTS, AND REKINDLE A JOYFUL SENSE OF WONDER ABOUT THE NATURAL WORLD,” RICHARD NEVLE, DEPUTY DIRECTOR OF THE EARTH SYSTEMS PROGRAM





FINAL PROJECT FOR CEE 32H:  
 TRANSPARENT STRUCTURES:  
 DESIGN-BUILD SEMINAR TAUGHT BY  
 INSTRUCTOR BEVERLY CHOE, WITH  
 JAPANESE STRUCTURAL ENGINEER,  
 JUN SATO, AS AN INVITED TEACHER  
 AND CRITIC

Architectural Design - CEE 32H:  
 Transparent Structures:  
 Design-Build Seminar

The Architectural Design Program is host to a variety of collaborative and experiential studios. Students involved in this design-build seminar investigated the use of glass as a structural system and spatial medium. Examining the physical and visual properties of engineered high-strength glass, students developed structural systems and spatial configurations that expanded an understanding of what glass can do. The seminar

culminated in a full-scale installation of the developed design on campus. The experiential objectives of the seminar draw upon Colin Rowe's definition of phenomenal transparency as a unique spatial order, in which the perception of space is fluctuating and in constant activity. The installation will act as a filter through which the surrounding context will be redefined, resulting in a complex spatial experience.



JAKE FRIEDLER, '15, ADAPTER AND DRAMATURGE, AND  
 LAURA PETREE, '15, DIRECTOR, STAGED *THE BACCHAE*, AN IMMERSIVE,  
 MODERN-DAY ADAPTATION OF THE GREEK TRAGEDY  
 AS PART OF THEIR HONORS IN THE ARTS JOINT PROJECT.  
 PICTURED: STUDENT PERFORMERS FOLLOWED BY AUDIENCE MEMBERS.



# danceroom Spectroscopy

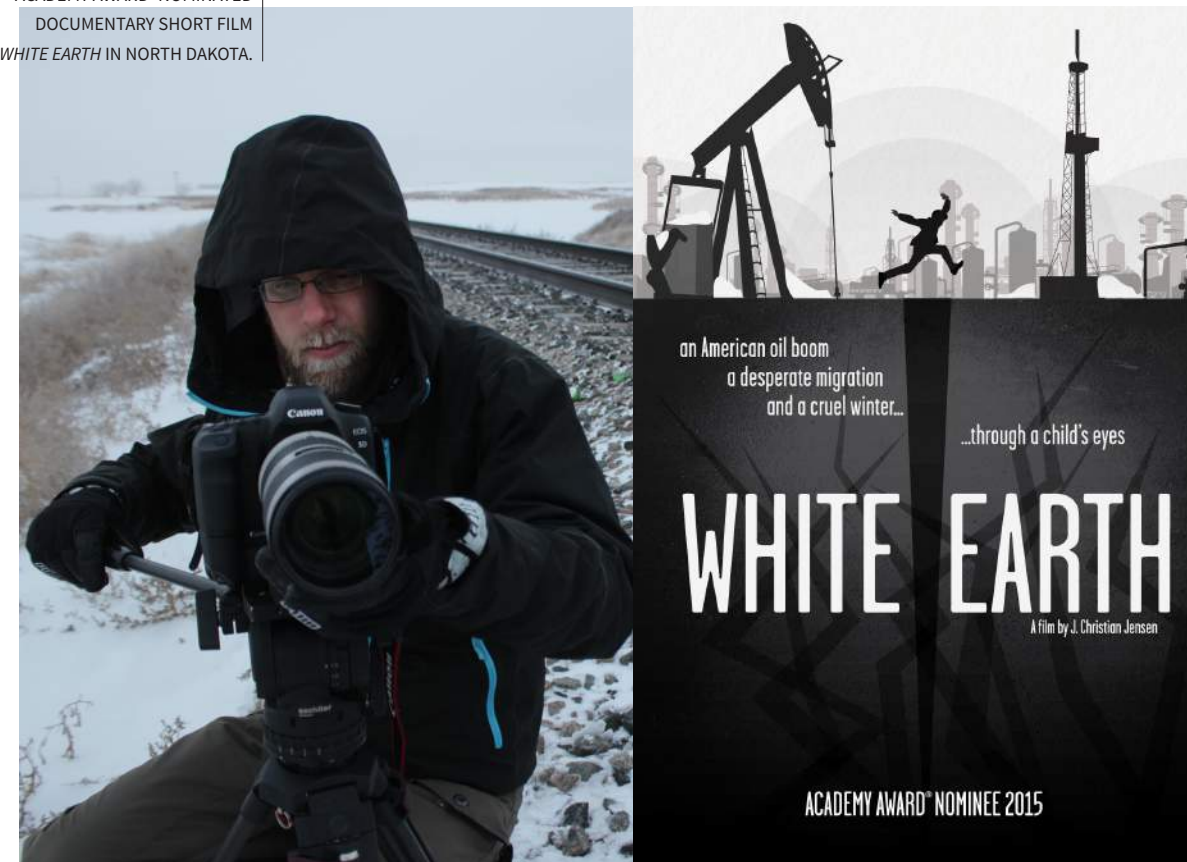
dS TECHNOLOGY WORKS BY USING A SET OF 3-D IMAGING CAMERAS THAT COMMUNICATE WITH A CUSTOM-BUILT HIGH-PERFORMANCE COMPUTER TO INTERPRET PEOPLE AS ENERGY FIELDS ON A SCREEN.

*danceroom Spectroscopy (dS)* is the world's first large-scale, interactive molecular physics experience, and it was created by scholar, scientist and artist David Glowacki, a Royal Society research fellow at the University of Bristol, currently in residence at Stanford. Glowacki found two collaborators on campus to engineer an interactive version of *dS* in the Stanford Art Gallery and a multimedia performance at the Cowell Theater in San Francisco: artist Camille Utterback, an assistant pro-

fessor of art and art history, and composer and sound engineer Michael St. Clair, a lecturer in the Department of Theater & Performance Studies.

Visitors to the Stanford Art Gallery installation used the *dS* set-up to create real-time projections on the surrounding walls of their "energy avatars" and manipulate a simultaneous atomic physics simulation, generating both graphics and sound.

FILMMAKER, INSTRUCTOR AND ALUM  
J. CHRISTIAN JENSEN SHOOTING HIS  
ACADEMY AWARD-NOMINATED  
DOCUMENTARY SHORT FILM  
*WHITE EARTH* IN NORTH DAKOTA.



"It's a huge honor to be able to translate the theoretical principles and practical experience I gained making *White Earth* and other films as a graduate student at Stanford into a course designed to introduce undergraduates to filmmaking and storytelling principles. I feel incredibly lucky to have had the teaching opportunity fall on the heels of *White Earth's* success, and it has really helped me better mentor the students in my course — many of whom have ambitious film projects of their own that they are pursuing outside of class." — J. Christian Jensen, lecturer and documentary filmmaker

## Making and Teaching

In 2015 Stanford lecturer and alum J. Christian Jensen, MFA '13, received an Oscar nomination in the documentary short category for his film *White Earth*, a winter portrait of North Dakota's oil boom. In 2014 he won a silver medal from the Academy of Motion Picture Arts and Sciences Student Academy Awards for the same film.

Jensen began his career in nonfiction television — working with *National Geographic*, *PBS Frontline* and regional PBS programs. Having lived in both Brazil and China, he is particularly interested in films about newly industrialized nations. His directing debut, *Sou da Bahia* (I'm from Bahia), about art and Afro-Brazilian identity, premiered in 2009 throughout the United States and Latin America.

Jensen has been sharing his talents with students across the campus, teaching introductory film production courses in the new "Creative Expression" university breadth requirement.



# Marvelous Musical Theater



There was a breakout of marvelous musical theater in 2014-15. Highlights included *Evita*, *Hairspray*, *Mirror Image* and the 72-hour Musical Theater Contest.

AMY DUBOSE, '15, PLAYS EVA PERÓN IN THE TAPS PRESENTATION OF *EVITA* ON THE MEMORIAL AUDITORIUM MAIN STAGE.

## **Evita**

Eva Perón was reimagined on the Stanford stage in the spring musical *Evita*. The production, by the Department of Theater & Performance Studies, included the book and songs from the Andrew Lloyd Webber and Tim Rice original, but also drew on conflicting historical depictions to provide new perspectives on the familiar story. “We created a version of *Evita* in which Eva basically gets to tell her own story,” director Sammi Cannold, '15, said.

During the run of the production, artifacts from the Hoover Institution’s Juan Domingo Perón papers, Eva memorabilia and contemporary video interviews of Argentines were featured in a companion exhibition in the Memorial Auditorium lobby.

## **Hairspray**

Stanford’s oldest and largest theatrical organization, the Ram’s Head Theatrical Society, drew parallels between civil rights movements in the 1960s and today in their spring production of *Hairspray*. James Sherwood, '17, produced one of the largest shows ever at Stanford in terms of the size of the cast and crew, but what excited him the most was that this production of *Hairspray* set up a civil rights dialogue for students and the audience.

It did so in the context of theatrical innovation. Matt Lathrop, '16; Stephen Hitchcock, '18; Sherwood, and the student group LITES (Lighting Innovation and Technology Education at Stan-

ford) sourced LEDs from China to create a video wall that functioned as the changing set. The floor-to-ceiling, wing-to-wing wall of lights was programmed to represent, among other sets, the Baltimore skyline, the candy-colored set of the *Corny Collins Show* and a starry night (see photo page 25).

## **Mirror Image**

*Mirror Image*, an original student-written musical, premiered at Stanford in the spring as Louis Lagalante’s senior capstone project in music composition. The opening number, titled “Move On,” was featured at the New York Musical Theater Festival in the Student Leadership Project Concert in the summer of 2015.

## **72-hour Musical Theater Contest**

The 72-Hour Musical Theater Contest was the first in Stanford history, and possibly in anyone’s history. In one whirlwind weekend, small teams were given the challenge of creating a musical theater piece (one song, one scene, and one dance) — in only 72 hours.

Three days of intense creative endeavor culminated in a live, cabaret-style performance in which teams presented the results of their hard work before a panel of experts. The prize — which went to a work called “Gravity,” with a quirky take on the history of science — was \$5,000 for the creation of a workshop performance of a new theatrical work inspired by the contest.



# Talisman, a Stanford Treasure

Founded at Stanford University in 1989, Talisman is an a cappella group dedicated to the sharing of stories through song. Originally created to sing music from the anti-apartheid movement in South Africa, Talisman has since expanded to include music from cultural traditions from all around the world.

For its 25th anniversary concert in February 2015 at Bing Concert Hall, Talisman welcomed back alumni from the past 25 years to perform the music that has brought so many people together. The concert featured performances from the South African touring company of *MADIBANESS*, led by Sipho Mnyakeni, and featuring Anele and Neliswa Mxakaza from *Idols South Africa*.

Over the years Talisman has performed at several Bay Area schools, and in communities in California, on the East Coast, and in the Southern United States and embarked on five tours in South Africa, where the group cultivated lasting relationships with communities and organizations such as the Amy Biehl Foundation. It also conducted workshops with The Soweto Gospel Choir and Johannesburg's legendary Imilonji Kantu Choral Society. In April 2015 the group traveled to Atlanta to perform with the Immaculate Conception's Homeward Choir, a group of singers who are homeless.

"Talisman was created to explore and perform substantive, cultural music. This has become our mantra as we strive to give voice to the vast collection of human stories told through rich and vibrant song."  
— excerpt from the Talisman mission statement

# Stanford Art Gallery Breaks a Record

During the fall quarter of 2014, the Stanford Art Gallery welcomed a record-breaking 10,303 visitors — more than doubling the attendance for any previous exhibition.

The attraction was an exhibition called *All Tomorrow's Parties*, which marked the first time that undergraduate students were offered the opportunity to install their work in the historic space. A jury comprising representatives from the Art & Art History Department, the Cantor Arts Center and the San Francisco Museum of Modern Art selected work by 23 students — in the end, 18 different majors were represented, showcasing the breadth of talent across the university.

The exhibition's success led the department of Art & Art History to repeat the exercise. The second annual undergraduate exhibition moved to the McMurtry Building and was the inaugural exhibition in the Penny & Jim Coulter Gallery in fall 2015.



# Creative Careers



GRAMMY NOMINEE KASKADE (RIGHT), FRESH FROM A RECORD-BREAKING MAIN-STAGE SET AT COACHELLA, AND CAMERON STRANG (LEFT), CHAIRMAN AND CEO OF WARNER BROS. RECORDS AND WARNER/CHAPPELL MUSIC, DISCUSS THE PRES-SURES AND POTENTIALS OF THE MUSIC INDUSTRY IN THE 21ST CENTURY.

Stanford offers numerous professional development opportunities for students who want to explore a career in the arts. In addition to a wide variety of Stanford-sponsored summer arts internships and satellite campuses in Washington, D.C., and New York that offer art courses and internships, two signature Stanford programs stand out:

**Art is My Occupation (AiMO)** is an interdepartmental collaborative program that empowers students to explore their personal and artistic identities, connects them to professional creatives, and provides career guidance and resources. Over the last three years, AiMO has served more than 800 students through its programs, events and classes. The organizing team includes representatives from the Institute for Diversity in the Arts, the Department of Art & Art History, the Department of Music, the Department of Theater & Performance Studies, Stanford Arts, Stanford Career Education, Stanford Live, and the Cantor Arts Center.

The goal of the **Stanford/Warner Music Group Leadership Initiative** is to identify and develop a new generation of Stanford students from across various educational disciplines for leadership roles in the ever-changing music business. Technology is reshaping the future, and Stanford students have the opportunity to be in the middle of the music industry's evolution. "This innovative new collaboration brings together the extraordinary creativity and entrepreneurial vision of leaders in music, tech, business and education to inspire and educate the music industry's next generation of leaders," said Cameron Strang, CEO and chairman of Warner Bros. Records and Warner/Chappell Music.

# Inspiring Guest Artists



OPRAH WINFREY DELIVERS THE ANNUAL "HARRY'S LAST LECTURE ON A MEANINGFUL LIFE" AS THE RATHBUN VISITING FELLOW IN THE OFFICE OF RELIGIOUS LIFE.

STANFORD HOSTS NUMEROUS GUEST ARTISTS ACROSS MULTIPLE DISCIPLINES EVERY YEAR, PROVIDING STUDENTS WITH A WITNESS TO THE ARTIST'S LIFE.



# 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's strong math and science requirements prepare students well for graduate work in other fields, such as civil and environmental engineering, and business.

## Creative Writing Program

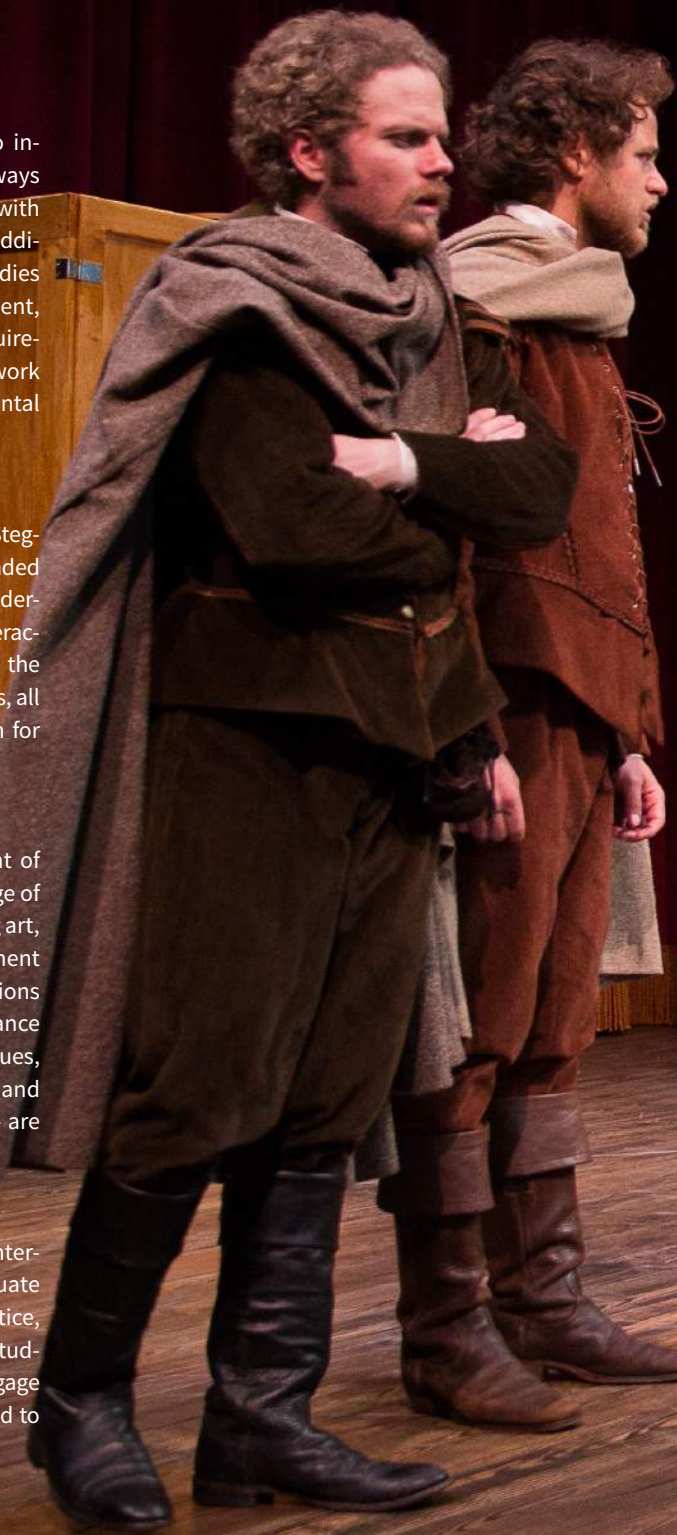
Established at Stanford in 1946 by Wallace Stegner, the Creative Writing Program has expanded over the years into a vibrant graduate and undergraduate community that offers a unique interaction between even the newest students and the talented pool of Stegner Fellows and lecturers, all of whom are working 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 & 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 comes to experience dance — from studying a range of dance techniques, 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 & 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, their roles in society, and their 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 in the university, offering a broad array of educational opportunities with specialization in composition, performance, musicology, ethnomusicology, and music technology.

## Department of Theater

**Theater & Performance Studies (TAPS)**  
Theater & 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. They 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) is offered jointly with the Department of Art & Art History and 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.

TAPS UNDERGRADUATE STUDENTS PERFORM ROSENCRANTZ + GUILDENSTERN ARE DEAD, DIRECTED BY STANFORD ARTIST-IN-RESIDENCE AND PULITZER PRIZE—NOMINATED PLAYWRIGHT AMY FREED.



# 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, and 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, Art and Architecture Library, Cecil H. Green Library, Music Library, Special Collections and University Archives.

## Medicine & the Muse Program

The Medicine & 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.

## Residential Arts Program

The Residential Arts Program (ResArts) provides opportunities for students to experience and participate in the arts, through both small- and large-scale events in the residence halls. It aims to bring arts to the students and students to the arts — whether by highlighting the creativity of students or by bringing artists into communities to share their process and their craft.

## Stanford Art Gallery

The Department of Art & Art History sponsors 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 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. 2014-15 marked the final year of faculty director Stephen Hinton's term (see his retrospective remarks on p. 26). Beginning in September 2015 the Institute will be led by Peggy Phelan, Ann O'Day Maples Professor in the Arts and Professor of Theater & Performance Studies and English, with an enhanced focus on interdisciplinary research and curricula.

## 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 gives Stanford students an insider's view into cultural capitals. Students travel with Stanford Arts Institute staff for a weeklong engagement with the arts, meeting institutional leaders, policy-makers, and arts practitioners. They visit museums,

galleries, and concert halls; they see dance rehearsals, opera, and string quartets; and they have a chance to meet with alumni in the arts. In an accompanying class, students study the history of the arts in the particular city and hone their critical skills for an end-of-course symposium presentation.

## Arts Intensive, a September Studies Program

The Arts Intensive program, led by the Office of the Vice Provost for Undergraduate Education, offers students the opportunity to study intensively with Stanford arts faculty and small groups of other Stanford students passionate about art. The program takes place over three weeks in September before the start of fall quarter.

## 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.

## CS + X

In a new experiment aimed at integrating the humanities and computer science while providing students with unique educational experiences, Stanford is offering undergraduates the opportunity to pursue “joint majors” in computer science and music, computer science and English, and computer science and art practice, among other fields. Students who choose the joint major pursue a curriculum integrating coursework from both disciplines.

## Honors in the Arts

Interdisciplinary Honors in the Arts provides the opportunity to create a capstone project that integrates a major — in any field — with a chosen arts practice. The program features two main tracks: interdisciplinary honors within the arts for students majoring in a particular arts discipline who wish to incorporate other arts disciplines into their work; and interdisciplinary honors for nonarts majors for students majoring in a nonarts discipline who complete a capstone project incorporating the arts.

## 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 | Fall 2015

Twenty undergraduates were chosen in the spring to spend fall quarter of the 2015-16 academic year living, working and studying in New York City. They will take a full load of required and elective courses, work four days a week in internships related to their academic and career interests, go on field trips, and attend cultural events. Under the program, the students will have the opportunity to develop adaptive learning skills — one of the key aims of a Stanford undergraduate education — by applying lessons learned in the classroom to 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, D.C.'s world-class arts institutions and a comforting home base at the Bass Center, where all Stanford in Washington students live and study.



# Student Arts Groups

## DANCE

Afrobeats  
Akasma Bellydance  
Alliance Streetdance  
Ballet Folklorico de Stanford  
Basmati Raas  
Bent Spoon Dance Company  
Cardinal Ballet Company  
Catch a Fyah  
COLLO  
Common Origins  
Dancebreak  
Dv8  
HD Crew  
Hindi Film Dance Team  
Jam Pac'd  
Kaorihiva  
Kayumanggi  
Los Salseros de Stanford  
Mau Lac Hong  
Noopur  
Shifterz Breakdance Crew  
Stanford Ballroom Dance Team  
Stanford Bhangra Team  
Stanford Ceili Dance  
Stanford Chinese Dance  
Stanford Gloving  
Stanford Tango  
Stanford University Alliance for Service in the Arts (SASTA)  
Student Organizing Committee for the Arts  
Swingtime  
tapTH@T  
Urban Styles  
Viennese Ball  
XTRM

## FILM

Stanford Film Society  
Sunday Flicks  
Stanford Sitcom Project  
Stanford Storyboard Club  
Stanford University Alliance for Service in the Arts (SASTA)  
Student Organizing Committee for the Arts

## VISUAL ARTS

COLLO  
Cardineedle and Hook  
Ceramics Club  
Stanford Design Initiative  
Stanford Fashion Troupe  
Stanford Newtype (Anime Club)  
Stanford Photography Club  
Stanford Storyboard Club  
Stanford University Alliance for Service in the Arts (SASTA)  
Student Organizing Committee for the Arts

## CREATIVE WRITING

Stanford Arts Review  
Stanford Creative Writing Society  
Stanford Daily  
Stanford Oceanic Tongues  
Stanford Poetry Society  
Stanford Sitcom Project  
Stanford University Alliance for Service in the Arts (SASTA)  
Student Organizing Committee for the Arts

## THEATER

Asian American Theater Project  
At the Fountain Theatricals  
Backstage  
COLLO  
LITES (Lighting, Innovation, and Technology Education at Stanford)  
Ram's Head Theatrical Society  
Robber Barons Sketch Comedy  
Stand Up, D Comedy Club  
Stanford Classics in Theater  
Stanford Improvisors  
Stanford Savoyards  
Stanford Shakespeare Company  
Stanford Spoken Word Collective  
Stanford Theater Laboratory  
Stanford University Alliance for Service in the Arts (SASTA)  
Student Organizing Committee for the Arts

## MUSIC

Cardinal Calypso  
COLLO  
Counterpoint a cappella  
Everyday People  
KZSU Stanford 90.1  
Mariachi Cardenal de Stanford  
Mixed Company  
Spicmacay  
Stanford Baroque Ensemble  
Stanford Chamber Chorale  
Stanford Chamber Music Club  
Stanford Chinese Music Ensemble  
Stanford Chinese Sing  
Stanford Collaborative Orchestra  
Stanford Concert Network  
Stanford Fleet Street Singers  
Stanford Gospel Choir  
Stanford Harmonics  
Stanford Hip Hop Society  
Stanford Hwimor  
Stanford Jazz Consortium  
Stanford Jazz Orchestra  
Stanford Klezmer Band  
Stanford Laptop Orchestra (SLOrk)  
Stanford Mendicants  
Stanford Middle East Ensemble  
Stanford Mixed Company  
Stanford Mobile Phone Orchestra (MoPho)  
Stanford Raagapella  
Stanford Savoyards  
Stanford Shakti  
Stanford Students in Entertainment  
Stanford Symphony Orchestra  
Stanford Taiko  
Stanford University Alliance for Service in the Arts (SASTA)  
Stanford Wind Ensemble  
Student Organizing Committee for the Arts  
Talisman  
Testimony a cappella  
The Leland Stanford Junior University Marching Band  
Volta



MEMBERS OF RAM'S HEAD THEATRICAL SOCIETY, ONE OF STANFORD'S OLDEST STUDENT GROUPS, PERFORM *HAIRSPRAY*. THE PRODUCTION FEATURED AN ORIGINAL LED WALL DESIGNED AND FABRICATED BY L.I.T.E.S., A STUDENT ORGANIZATION WITH A FOCUS ON THEATRICAL LIGHTING DESIGN AND TECHNOLOGY.





STEPHEN HINTON IS THE AVALON FOUNDATION PROFESSOR IN THE HUMANITIES, PROFESSOR OF MUSIC, AND THE OUTGOING DENNING FAMILY DIRECTOR OF THE STANFORD ARTS INSTITUTE.

## Reflections

As I finish my four-year term as director of the Arts Institute and welcome my successor, Peggy Phelan, who has a joint appointment in English and Theater & Performance Studies, I should like to take a moment to describe the state of the arts at Stanford. Arts thrive on collaboration, and thanks to the efforts of so many people — from colleagues, students, the university administration, Advisory Council members, and alumni — we are witnessing a remarkable collective commitment to integrate the arts into a Stanford education and into campus life more broadly.

The arts are no doubt a reflection of the kind of university that Stanford aspires to be. To judge by the transformed landscape — literally, with the arts district, and figuratively, with significant curricular and programmatic changes that have been implemented — they have a prominent and indispensable role to play in the university’s academic mission. This sharpened programmatic focus is reflected in three key developments: 1) the reform of undergraduate education to include Creative Expression as a general education requirement; 2) the creation of new possibilities for connecting arts practice and academic study and research; 3) linking arts events with classroom activities.

Symptoms of these developments are not hard to find. The number of freshmen enrollments in Creative Expression classes has increased from 874 in 2012 to 1,158 in 2013. The Arts Institute’s interdisciplinary Honors in the Arts program is now entering its third year. And the annual arts immersion trip to New York City forms part of the Introductory Seminar called “Art in the Metropolis.” In addition, this past year’s thematic programming has included several substantial projects, among them “Imagining the Universe” and “Haydn: Patronage and Enlightenment.”

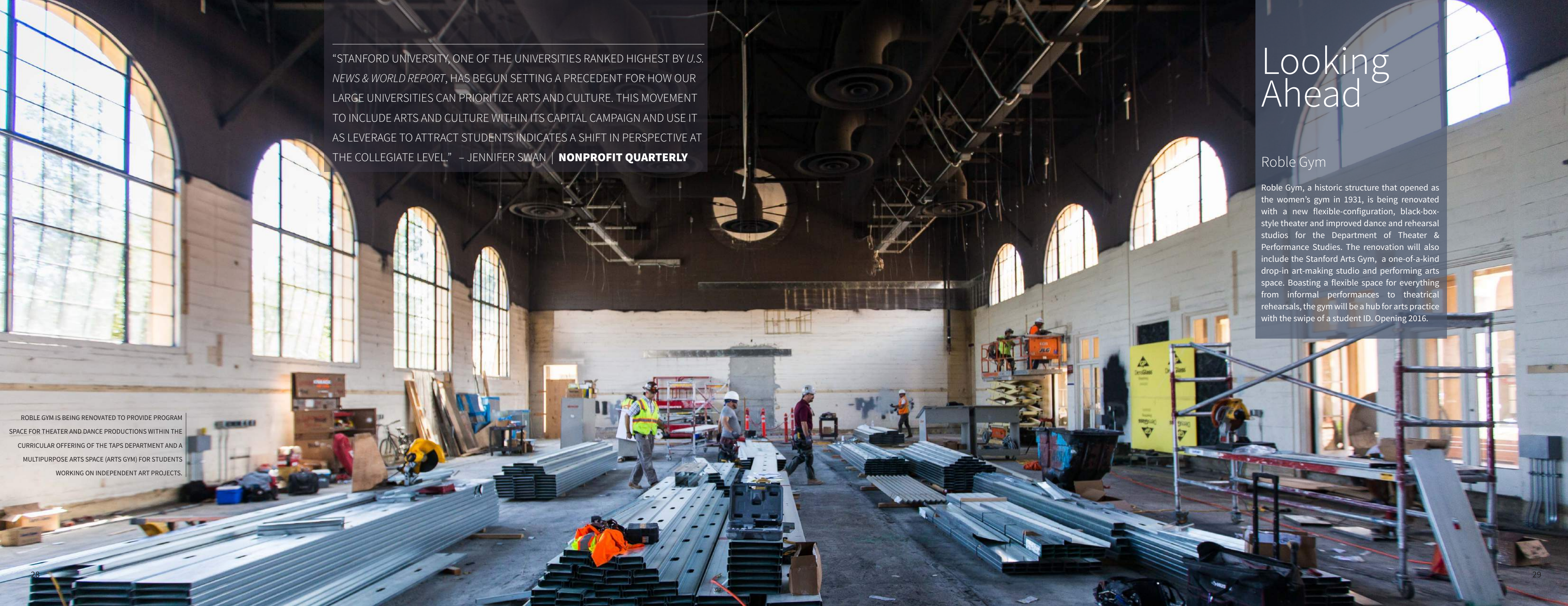
In their bountiful and critical mass, the arts reflect well on the university. At a recent talk on online learning, I was struck how the word “space” was being required to do a huge amount of work by referring variously to something physical (the campus), to something virtual (cyberspace), and to something mental (personal experience). May Stanford continue to flourish in all of these senses as “A Space for the Arts.”

STEPHEN HINTON



STUDENTS INSPIRED BY THE CANTOR’S SPECIAL EXHIBITION *ROBERT FRANK IN AMERICA* PERFORM *SCENE IN ACTION*, THE CULMINATION OF A SUMMER STANFORD ARTS INTENSIVE CHOREOGRAPHIC WORKSHOP AND PERFORMANCE SEMINAR BY THE SAME NAME, LED BY STANFORD DANCE INSTRUCTOR ALETA HAYES.





“STANFORD UNIVERSITY, ONE OF THE UNIVERSITIES RANKED HIGHEST BY *U.S. NEWS & WORLD REPORT*, HAS BEGUN SETTING A PRECEDENT FOR HOW OUR LARGE UNIVERSITIES CAN PRIORITIZE ARTS AND CULTURE. THIS MOVEMENT TO INCLUDE ARTS AND CULTURE WITHIN ITS CAPITAL CAMPAIGN AND USE IT AS LEVERAGE TO ATTRACT STUDENTS INDICATES A SHIFT IN PERSPECTIVE AT THE COLLEGIATE LEVEL.” – JENNIFER SWAN | **NONPROFIT QUARTERLY**

# Looking Ahead

## Roble Gym

Roble Gym, a historic structure that opened as the women’s gym in 1931, is being renovated with a new flexible-configuration, black-box-style theater and improved dance and rehearsal studios for the Department of Theater & Performance Studies. The renovation will also include the Stanford Arts Gym, a one-of-a-kind drop-in art-making studio and performing arts space. Boasting a flexible space for everything from informal performances to theatrical rehearsals, the gym will be a hub for arts practice with the swipe of a student ID. Opening 2016.

ROBLE GYM IS BEING RENOVATED TO PROVIDE PROGRAM SPACE FOR THEATER AND DANCE PRODUCTIONS WITHIN THE CURRICULAR OFFERING OF THE TAPS DEPARTMENT AND A MULTIPURPOSE ARTS SPACE (ARTS GYM) FOR STUDENTS WORKING ON INDEPENDENT ART PROJECTS.



# Support for Stanford Arts

The tremendous growth in the arts at Stanford has transformed this university — its campus, its curricula and its community. Alumni, parents, and friends responded generously to the university's vision for a world-class arts district, to work in harmony with emerging student interests and top academic departments and faculty.

The Department of Art & Art History moved into its new home in the McMurtry Building in September 2015. Earlier in the year, the Anderson Collection at Stanford University hosted artist Wayne Thiebaud as the inaugural speaker for the McMurtry Lecture, as well as presenting other academic and community programs. In its third season in Bing Concert Hall, Stanford Live presented more than 60 performances, launching programs on key academic themes as well as offering its first summer series. At the Cantor Arts Center, building on the collection was a prominent theme, with exhibitions featuring the newly acquired Jacob Lawrence collection and *New York Corner* (*Corner Saloon*), a 1913 painting by renowned artist Edward Hopper.

The future is bright for the arts at Stanford, as more friends of the university join this effort as donors, members, volunteers, and audiences. For them, and for our students, it holds the promise of creative expression in vibrant and unprecedented ways.

THE MCMURTRY BUILDING  
FOR THE DEPARTMENT  
OF ART & ART HISTORY,  
DESIGNED BY DILLER  
SCOFIDIO + RENFRO

## 2014-15 Arts Advisory Council

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ANDREA HENNESSY  
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KIRK RADKE, '80  
VICKI SANT, '61  
V. JOY SIMMONS, '74  
CONNIE WOLF, '81 (EX OFFICIO)

## Faculty and Staff

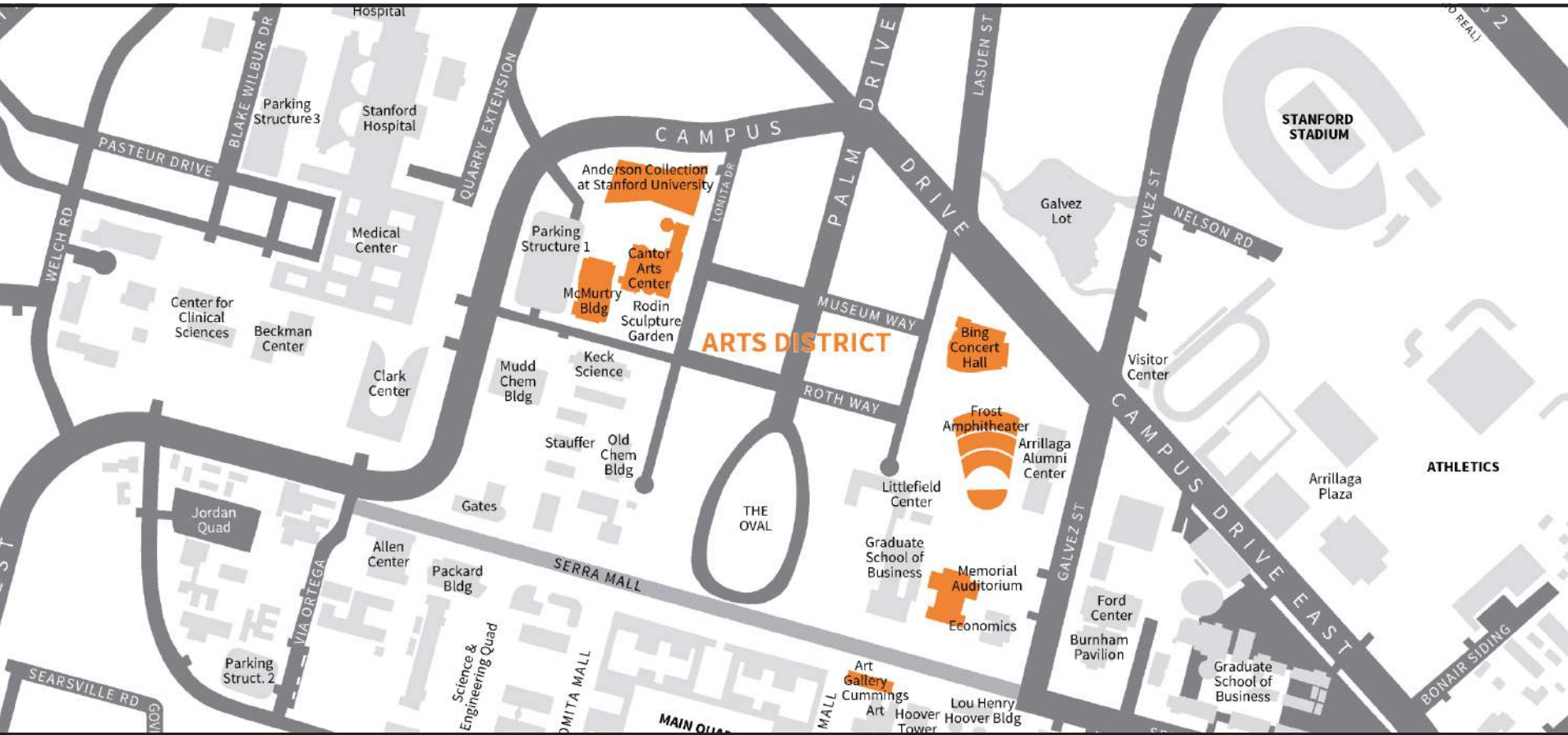
**MAUDE BREZINSKI**, Senior Director of Development for the Arts  
**STEPHEN W. HINTON**, Denning Family Director of the Stanford Arts Institute,  
Avalon Foundation Professor in the Humanities and Professor of Music  
**MATTHEW TIEWS**, Associate Dean for the Advancement of the Arts



“THE BIRTHPLACE OF YAHOO AND GOOGLE, STANFORD UNIVERSITY IS NOW RAMPING UP AND SHOWING OFF ITS CULTURAL RESOURCES.”

– JORI FINKEL | **NEW YORK TIMES**

# Stanford Arts District



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THE ANDERSON COLLECTION, THE CANTOR ARTS CENTER, AND STANFORD LIVE PRESENTED “ARTS ROLL,” A MULTIARTS FESTIVAL FEATURING AN OUTDOOR ROLLER-SKATING RINK TO CELEBRATE ANOTHER YEAR AS PART OF STANFORD’S VIBRANT ARTS DISTRICT.





ARTS.STANFORD.EDU

KO DRUMMERS PERFORMING AT BING OUTSIDE/IN

