

Stanford | ARTS

2017 - 18



A HOME FOR ART & ARTISTS

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SUPPORT FOR THE ARTS

ARTS DISTRICT & BEYOND

COMMENCEMENT

Cover: Stanford BLACKstage presented *The Wiz* in Dinkelspiel Auditorium, co-directed by Meley Gebresellassie '19, Elisa Vidales '18, and alumna Janei Maynard '16, student program coordinator at the Institute for Diversity in the Arts. Based on the original story by L. Frank Baum, the musical is a retelling that embraces black culture and black excellence. Pictured are, left to right, Emerald City Citizens Alijah Futterman '19 (who also played Glinda) and John Okhiulu '21. Photo by Michael Anthony Spencer.



Stanford Taiko members senior Zachary Isaac '18 and junior Michelle Li '19 perform at the student activities fair. Photo by L.A. Cicero, top, and Harrison Truong, right.



2017–18 MARKED THE FIRST FULL YEAR of the new Vice Presidency for the Arts (VPA) at Stanford, and we are thrilled with the vibrancy of the artistic community on campus. Working with faculty, students, and alumni, we have identified two major strategic goals for the VPA: making Stanford a vital Home for Art and Artists and drawing on the university's multidisciplinary strengths to focus on the Future of the Arts. Highlights of progress on these priorities can be found in the following pages.

As you can see, the year has been filled with exciting and innovative performances, exhibitions, and programming. We are especially pleased to note that we are nearing completion on the renovation of Frost Amphitheater, which will come back to active use in 2019 with a new stage house and enhanced patron amenities (see p. 3).

At the same time as we have been developing the strategic plan for the VPA, Stanford has also been working on a Long-Range Plan for the university, and we have been delighted to represent the arts in that process. Over the next year, arts faculty and staff will be part of the design teams working to finalize the LRP—which will have a direct impact on the arts. We so are happy to participate in these teams and look forward to the results!

Although this year has been a time of many joys, we also note with great sadness the passing of three important leaders in our volunteer community: John Freidenrich (October 11, 2017), Harry W. “Hunk” Anderson (February 7, 2018), and Burt McMurtry (September 2, 2018). Each of them contributed enormously to the university's progress in the arts, and they will all be very deeply missed.

We are indeed grateful to everyone who has been part of the immense effort that Stanford is making in the arts, and we welcome your continued participation as we build programs and launch projects that will continue this momentum.

Harry J. Elam Jr.
Vice President for the Arts

Matthew Tiew
Associate Vice President for the Arts

JAZZ On the Green



The Future of FROST

Stanford Live had its busiest summer yet with a return by Classic Albums Live and the Stanford Jazz Festival, featuring five shows on the lawn stage set up next to the Bing. These outdoor presentations were just a foretaste of what's in store for next summer, when the Frost Amphitheater renovation is completed. In the summer of 2017, construction began on Frost, a venue that holds a special place in the hearts of all those who were lucky enough to attend an event there. The goal was to build a state-of-the-art stage and introduce other back-of-house amenities, as well as to create improved conditions for audience members while maintaining the quality, the essence, and the sense of place that characterize this beloved, tree-lined bowl. Frost will reopen in the summer of 2019 with a diverse lineup of concerts and events. Photos by Harrison Truong, left, and Joel Simon.

MANUEL NERI: ASSERTION OF THE FIGURE



“

SEEN IN THE CONTEXT OF THE ANDERSON COLLECTION, WHERE THE ENERGIES OF HIS WORKS ARE SHARED BY A MAGNIFICENT GROUP OF ABSTRACT EXPRESSIONIST AND BAY AREA FIGURATIVE WORKS FROM THE ANDERSON COLLECTION, NERI'S WORK SOMEHOW LOOKS FOCUSED, MORE CONNECTED WITH A LONGER LINE OF ARTISTS WORKING IN THOSE TRADITIONS.

”

— JOHN SEED, *HYPERALLERGIC*



ANDERSON COLLECTION
AT STANFORD UNIVERSITY

Eleven works by Manuel Neri were gifted to the Anderson collection by the Manuel Neri Trust in 2017, and within the year the museum presented the special exhibition *Manuel Neri: Assertion of the Figure* in its Wisch Family Gallery. Seven outdoor sculptures referencing Neri's origins with plaster and his expressionistic manipulation of the medium complemented the exhibition. The award-winning catalogue *Manuel Neri and the Assertion of Modern Figurative Sculpture*, published by the Anderson Collection and Stanford University Press, offered insights into the development of Neri's sculpture and a fresh take on his contributions to contemporary art. Another perspective on contemporary art was provided by artist, author, feminist, educator, and intellectual Judy Chicago, who was on campus for a conversation with Marci Kwon, assistant professor of art history, for the annual Burt and Deedee McMurtry Lecture. Photos by Harrison Truong.

Ink Worlds

Cantor Arts Center at Stanford University



“ I SEE THIS EXHIBIT AS BOTH AN HONOR AND A MODEL. IT’S A GREAT HONOR TO SHOW A COLLECTION BY FORMER STUDENTS, AND IT PROVIDES AN AMAZING MODEL FOR THE STUDENTS HERE NOW TO THINK ABOUT WHAT THEY CAN DO IN THE FUTURE IN TERMS OF COLLECTING ART, LEARNING ABOUT HISTORY AND OTHER WORLDS, AND BRINGING IT ALL BACK TO STANFORD TO SHARE. ”

—SUSAN DACKERMAN,
JOHN AND JILL FREIDENRICH DIRECTOR
OF THE CANTOR ARTS CENTER

“ WE’RE STARTING TO SEE MORE AND MORE SILICON VALLEY ENTREPRENEURS CONTRIBUTING MORE INTO THE WORLD OF ART. IT’S DEFINITELY ON THE RISE. ”

—JERRY YANG ’90 AND MS ’90



Ink Worlds: Contemporary Chinese Painting from the Collection of Akiko Yamazaki and Jerry Yang considered ink painting from the 1960s through the present, examining salient visual features and international connections, as well as the ongoing impact of historical techniques, materials, and themes. In so doing, the exhibition addressed not only the capacity of ink painting to evolve but also the contemporary nature of ink painting as a distinct genre whose achievements can already be documented. Photos by Michael Anthony Spencer.

Social movements are creating new norms centered in intersectionality and the practice of uplifting many voices toward change. For one historic evening, four leaders from major campaigns for change spoke to the idea of mutuality, or what we owe to one another. This event was part of IDA's spring course "Art + Community: Division, Resilience and Reconciliation." The class encouraged students to practice how they find commonality and build community in ways that address privilege, redress harm, and imagine new futures. Panelists were Patrisse Cullors, co-founder of Black Lives Matter and author of *When They Call You a Terrorist*; Linda Sarsour, lead organizer and board member of the Women's March; Favianna Rodriguez, artist, activist, and executive director of CultureStrike (pictured, left); and Raquel De Anda, lead organizer of People's Climate March. Photo by John C. Liau.



INSTITUTE FOR DIVERSITY IN THE ARTS

IMAGINING

NEW FUTURES



STANFORD SYMPHONY ORCHESTRA WORKS WITH **DANNY ELFMAN** ON NEW CONCERTO

Guest conductor John Mauceri led the Stanford Symphony Orchestra and violinist Sandy Cameron in Danny Elfman's new concerto for violin and orchestra: *Eleven Eleven*. Known for his iconic scores for *The Simpsons*, *Nightmare Before Christmas*, *Batman*, and many more, Elfman is a four-time Oscar nominee and one of the most revered composers in Hollywood. Video still by Kurt Hickman.



ART AND Social Justice

In his documentary film *True Conviction* (2018), award-winning documentarian and associate professor in the Department of Art and Art History Jamie Meltzer chronicles the work of a detective agency run by three exonerated men who work to fight wrongful convictions and the missteps of the criminal justice system. Meltzer decided to make the film after a reporter friend told him about the men and their agency, which led him to attend a meeting of the Dallas County exonerees. "I remember being at this meeting and just being so moved to be among these people who had all been through such a life-changing experience—they just wanted to make a change. It was a really powerful feeling," Meltzer said. The fact that men at the meeting had just started a detective agency was, in Meltzer's words, "really just the icing on the cake because it meant that the film could chronicle a wrongful conviction from a really unique perspective." The film aired on PBS's *Independent Lens* in April 2018 and was awarded a special jury mention in the Best Documentary category at the Tribeca Film Festival in 2017. It is currently available on Amazon Prime and iTunes. Photos by Saul Bromberger & Sandra Hoover Photography, left, and Sarah Lim, right.



“

A PROFOUND LOOK AT OUR JUDICIAL SYSTEM THROUGH THE LENS OF THREE MEN IT NEARLY DESTROYED... TRUE CONVICTION IS POWERFUL, DEVASTATING AND REMARKABLE.

”

—SHADOW AND ACT



JAMIE MELTZER

True Conviction

ARTS Encounters



“

IF YOU ARE A CULTURE VULTURE, A THEATER AFICIONADO, A DRAG DEVOTEE, A NONCONFORMIST OR ANYONE THIRSTING FOR A PARADIGM-BUSTING PARTY, THIS IS YOUR JAM. IT'S YOUR 'HAMILTON.' GO. NOW.

”

—KAREN D'SOUZA, *SAN JOSE MERCURY NEWS*

A highlight of the Stanford Live season was Taylor Mac's *A 24-Decade History of Popular Music*, a dazzling work of performance art that won the 2017 Kennedy Prize for Drama. Stanford Live, the Curran, the Magic Theatre, and Pomegranate Arts teamed up to produce the West Coast premiere over four six-hour shows in San Francisco (in addition to an abridged version at Bing Concert Hall). Students from Stanford's Arts Intensive had the unique opportunity to help design and build new costumes and other production elements as part of a three-week program with Mac's creative team. They also appeared onstage at the Curran as "dandy minions." Collaborations like these between visiting artists and students will continue to play a significant role in future programming initiatives. Photo by Harrison Truong, left, and Little Fang Photo.



Student INNOVATION

“ I WANT MY FUTURE CAREER TO BE FLUID IN MODES OF THINKING, AS I THINK IT WOULD BE STIFLING TO DENY THE SYNCHRONY BETWEEN THE ART OF SCIENTIFIC AND TECHNOLOGICAL PURSUITS AND THE SCIENCE AND TECHNOLOGY OF ARTISTIC PURSUITS. ”

—KATHERINE YANG '20

When two students saw more division than unity between the different academic disciplines on Stanford's campus, they decided to build a community and call it ArtX. Launched in 2017 by Stanford students Ramin Ahmari, BS '18 and MS '18, and Katherine Yang, BS '20 (pictured), ArtX is an interdisciplinary creative collective that aims to bridge divides between the arts, sciences, and engineering, and change the campus culture. Photo by L.A. Cicero

“ I THINK THAT AR WILL FUNDAMENTALLY CHANGE HOW PEOPLE WORK AND LEARN, BUT ALSO EXPERIENCE ART AND STORIES. ”

—MAX KORMAN '18

Undergraduates Max Korman, '18, and Khoi Le, '20, launched what may be the world's first augmented reality narrative film. And they did it using their mobile phones. Augmented reality (AR) is a technology that presents virtual content in real-world environments. Korman and Le's film *Snowbird* harnessed this exciting medium, and Korman believes that new AR platforms represent a paradigm shift in how people will tell stories and create art in the future. The two students are assessing different narrative premises for new AR films even without a clear distribution pipeline. They are among the first to tap into the new energy from this emerging field. Photo courtesy Max Korman.

STANFORD LIVE



Stanford Concert Network is a student organization dedicated to bringing live music to campus. In addition to organizing the annual Frost Music & Arts Festival in May, SCN partnered with Stanfod Live to present artists in the underground club Bing Studio, such as 21-year-old rapper, producer, and songwriter Kweku Collins. Photo by Jessica Yeung.



SHAPING Experiences

In Beverly Choe's course "Light, Color, and Space," the architectural design program lecturer had students explore color and light as media for spatial perception. Through the study of color theory, color mixing, and light analyses, they learned to see and use light and color fields as a way to shape space and experience. The art installation framing a view of Lake Lagunita from the Eliot Program Center by Nicole Aw '20 and Aisha Balogun '20, pictured, was one of the final site-specific projects. Photo by Meilan Steimle.



Arts Internships



Arts internships provide an invaluable experience to Stanford students interested in pursuing careers as arts professionals in various aspects of administration, production, and management. Internships give students an opportunity to step outside the classroom and build a set of skills applicable in their careers as artists, administrators, and future leaders. This year the Office of the Vice President for the Arts reviewed more than 240 applications for 28 internships located in six cities around the world.

Interns, from left to right: Roshii Montano '20, Los Angeles County Museum of Art (photo by Harrison Truong); Kevin Chappelle '19, Marciano Art Foundation, Los Angeles (Truong); Helen Stroheker '18, Project for Public Spaces, New York (photo by Sam Hollenshead); Elisabeth Dee '18, New York Public Radio, New York (Hollenshead); Bernardo Valez '18, Los Angeles County Museum of Art, Watts Towers (Truong); Kendal Burkins '19, Art Gallery of New South Wales, Sydney, Australia (photo by Indya McGuffin); Viv Liu '19, Museum of Modern Art, New York (Hollenshead); Sojourner Ahebee '18, Sundance Institute, Los Angeles (Truong).

Stanford Arts Institute

LETTER FROM THE DIRECTOR

Dear Friends,

Much of my focus this year was given to exploring developing an interdisciplinary arts minor. I convened a smart and dedicated group of faculty members to meet with me all year as we examined other programs at some of our peer institutions. Funded by the VPA, the H&S Dean's office, and the Mellon Foundation, we have sketched an idea for a 30-unit program that will build on Stanford's strengths in art and technology. I will be focused this upcoming year on beginning the long and rigorous process of getting the program approved as a minor.

Inspired by the amazing work done by seniors in the Honors in the Arts Program, we aim to build a minor that will enable more students to work on a collaborative interdisciplinary arts capstone before leaving Stanford. This year, three seniors were awarded medals for their work in Honors in the Arts. Sojourner Ahebee, whose capstone project was a volume of poetry dedicated to exploring the life and legacy of Sojourner Truth, Ahebee's namesake, won the university-wide prize for the best oral presentation of a thesis. And she joined Hannah Levy and Madeleine Weiss, who worked collaboratively to choreograph and perform a beautiful dance exploring empathy in the patient-provider relationship, entitled *Being With*, as winners of the 2018 Robert M. Golden Medal for Excellence in the Humanities and Creative Arts. The Golden Medal is awarded to the finest honors theses or performances in the arts and humanities. Other notable work this year includes Bella Levaggi and Spencer Slovic's short film, *The Ocean & the Avenue*, which examines critical boredom and queer time; Tori Testa's graphic novel, *Bang!*, educating teens about sexual health; Madelyn Boslough's young adult novel about climate change in Alaska, *The Last Place*; and Rachel Zilberg's *The Disorder*, an online game exploring mental illness.

The second year of the Creative Cities program included biweekly gatherings of a working group composed of scholars, artists, and activists across the Bay Area. The year culminated in the Creative Cities Conference May 11 and 12, where 16 members of the working group and invited guests presented on their work at the intersections of art and urban life. Our 2017–18 fellows, Sam Franklin and Gülgün Kayim, were among the presenters and will be key contributors in a forthcoming Creative Cities publication. We are excited to welcome Nicholas Gamso and Magie Ramírez for the 2018–19 fellowship year. Gamso will teach "Art, Gentrification, & Intersectional Racial Politics" in winter and Ramírez will teach "Creative Climate Futures: Art, Climate Change & Urban Life" in spring.

Nicholas Jenkins, associate professor of English, led the ninth annual New York Arts Immersion. He and undergraduate students attended several performances on Broadway, visited the Whitney Museum of American Art, met with painter and Stanford alumna Cynthia Daignault and *New Yorker* critic Joan Acocella, observed multiple classes at the School of American Ballet, and participated in a street-art tour (among many other incredible arts experiences). The students gathered at the stunning Stanford in New York facilities for class each morning.

We are thrilled to announce SAI's first Presidential Visiting Artist, Kerry Tribe. Tribe is a Los Angeles-based video and performance artist who describes her work as "documentary adjacent." Her most recent film, *Standardized Patient*, premiered at SFMOMA in fall 2017. Tribe will teach two courses at Stanford in 2018–19: "Art in the Age of Neuroscience" in winter and "Practice and Critique" in spring.

Finally, I co-curated *Contact Warhol: Photography Without End* with Richard Meyer, Robert and Ruth Halperin Professor in Art History, which opened September 28, 2018, at the Cantor Arts Center. Our book of the same name was co-published by MIT Press and the Cantor. The exhibition features thousands of Andy Warhol's never-before-seen contact sheets generously gifted to the Cantor by The Andy Warhol Foundation for the Visual Arts. The complete archive is available online at <https://exhibits.stanford.edu/warhol>.

We have had an exciting year and are looking forward to developing new programs and partnerships to further explore contemporary art and interdisciplinarity 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 & Performance Studies

Hannah Levy '18 and Madeleine Weiss '18 performing their Honors in the Arts modern dance piece *Being With*. They interviewed patients and health-care providers on the role of empathy in the patient-provider relationship to create the sound score and choreography for their dance. Photo by Michael Anthony Spencer.



HONORS In the Arts

ACADEMIC Arts Departments & Programs

ARCHITECTURAL DESIGN PROGRAM

The Architectural Design Program integrates innovative architectural design with cutting-edge engineering technologies. The program's depth and breadth prepares students for advanced studies in architecture, urban design, and other design disciplines, as well as engineering fields. The program has a strong communal and collaborative base and teaches in a holistic manner. We have fun, work hard, and take care of ourselves as a community.

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 PROGRAM

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 an assortment 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 relationships 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

The Design Program (Department of Mechanical Engineering) 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.

Stanford undergraduates perform in the Department of Theater & Performance Studies's adaptation of the 17th-century Spanish play *Life Is a Dream* under the guest direction of Tony Award-winner Dominique Serrand. From left are Regan Lavin '21 (Shadow), Patrick Donovan '19 (Shadow), Charlie Dubach-Reinhold '19 (Basilio), and Irie Evans '20 (Segismundo). Photo by L.A. Cicero.



Third-year medical student Nick Love, PhD, combined his passion for art, literature, and medicine in creating an art exhibit at the Li Ka Shing Center for Learning and Knowledge that commemorated the 200th anniversary of Mary Shelley's novel *Frankenstein; or, The Modern Prometheus*. While the fictional Dr. Frankenstein stitched his monster together from cadaver parts, Love built his monsters with plastic, wood, precision laser cutters, and pages ripped from an old copy of the novel. Photos by Nick Love.

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 & 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, and 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.

ROBLE ARTS GYM

The Roble Arts Gym (RAG) offers all students a unique venue to explore their creative sides and mingle with like-minded souls. A creative maker commons, RAG offers a drop-in messy-arts space featuring equipment such as 3-D printers and a vinyl cutter. The dance studio is equipped with a sound system, inviting students to rehearse and de-stress. RAG also features a music room, fully set up with drum kit, keyboard, guitar, and recording booth. Just opened, the VR room allows students to explore new creative paths.

STANFORD ART GALLERY

The Department of Art & 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, SAI 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 & Performance Studies and English. For more information, see page 21.

STANFORD HUMANITIES CENTER

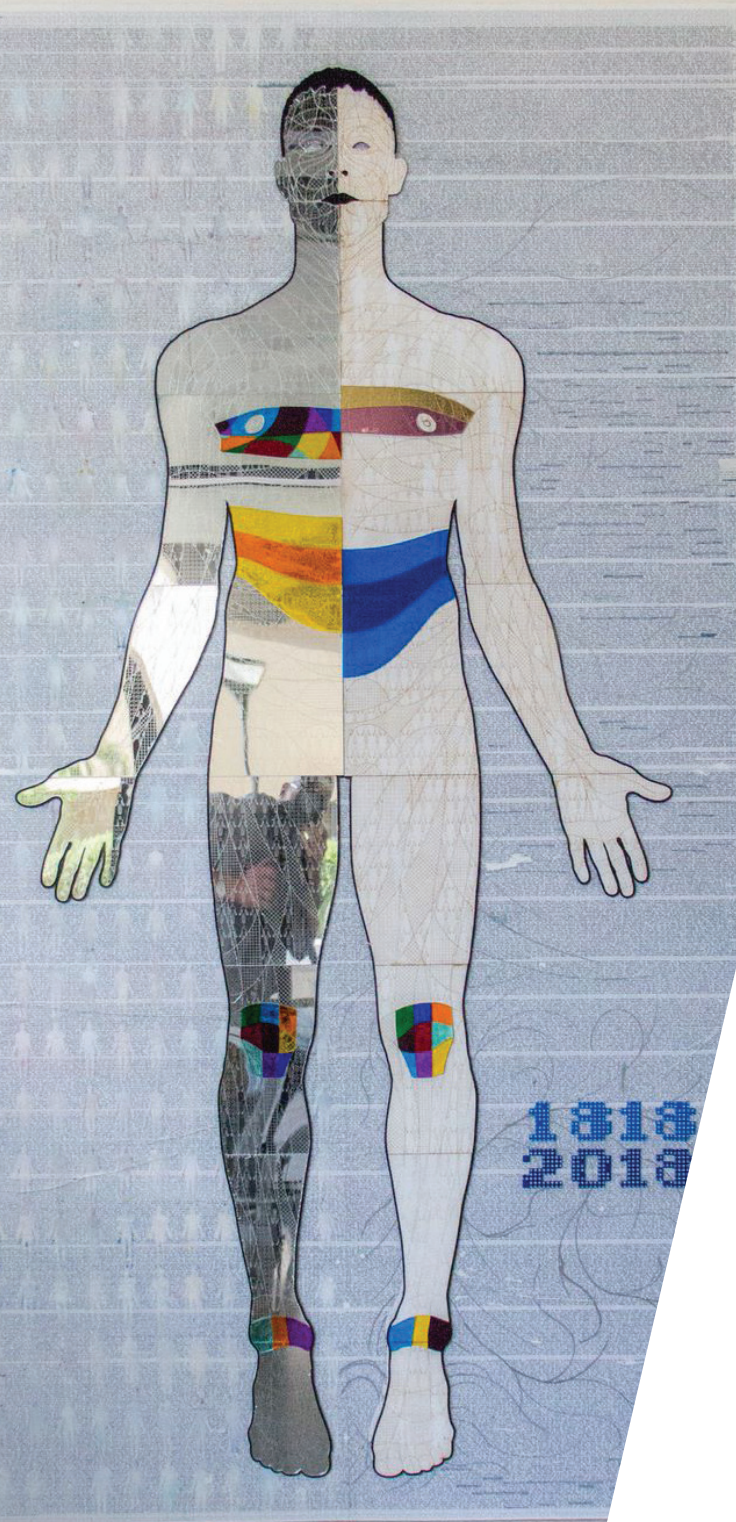
The Stanford Humanities Center is a multidisciplinary research institute dedicated to advancing knowledge about culture, philosophy, history, and the arts. The center's fellowships, research workshops, and public events strengthen the intellectual and creative life of the university, foster innovative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

ARTS INTENSIVE

Arts Intensive offers students the opportunity to explore their creativity in small group settings outside the pressures of the normal academic year because they arrive on campus before the start of the fall quarter. The program promotes and cultivates experience in the arts, particularly for students who are pursuing a major other than an arts discipline. Over the course of two exciting weeks, Arts Intensive enables students to establish a strong relationship with faculty and peers around a specific area of artistic investigation and practice.

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 spent fall 2017 living, working, and studying in New York City. With the quarter's focus on the arts, architecture, and urban studies, students took a full load of required and elective courses, worked four days a week in internships related to their academic and career interests, and attended field trips and 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 to real-world situations.

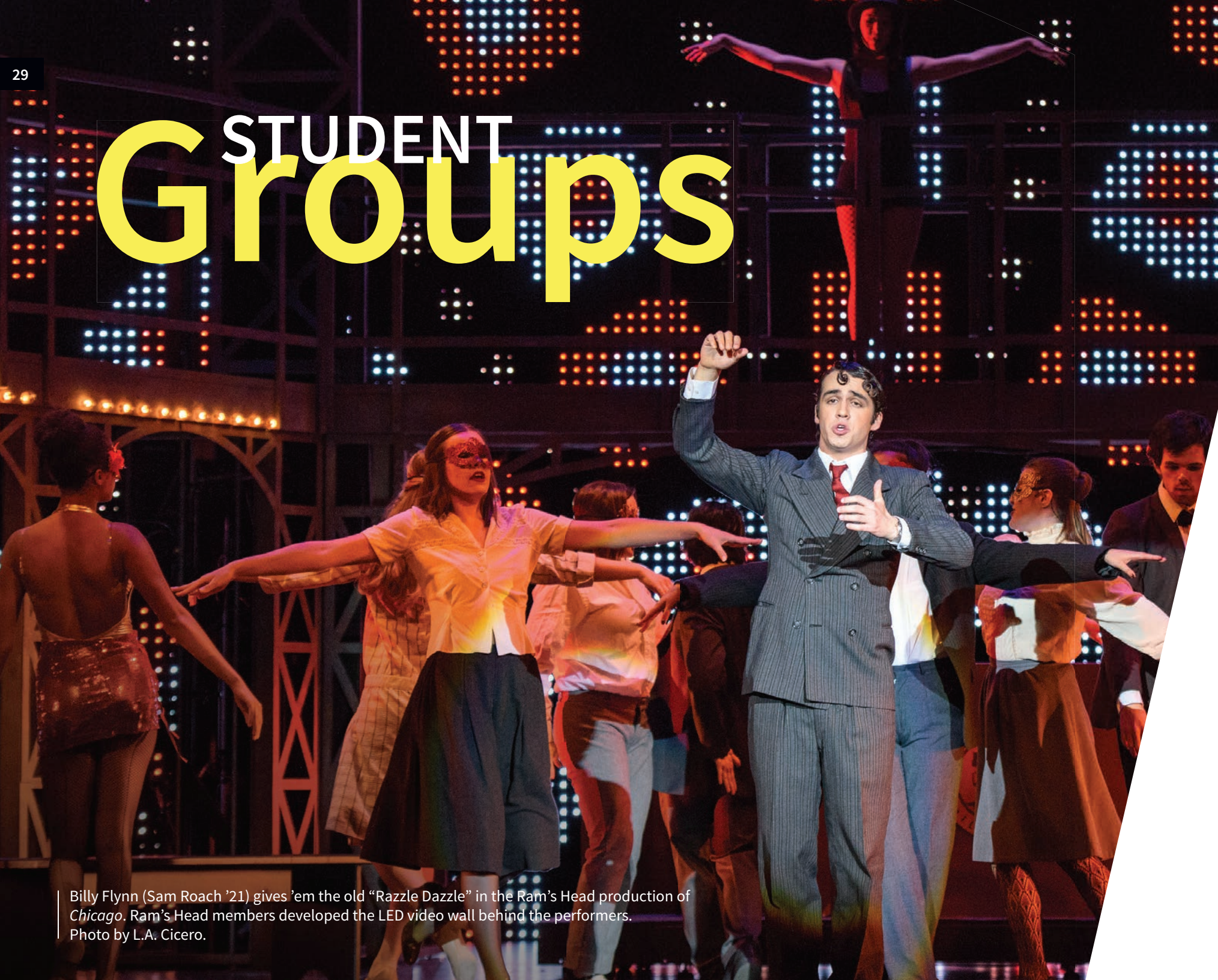
STANFORD IN WASHINGTON

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.



Questions about the role of the press and social media, history and memory, ideological past and future are rich subjects explored in Stanford in Washington courses. They are also the questions that artist Xiaoze Xie, the Paul L. and Phyllis Wattis Professor of Art at Stanford, posed in his public exhibition *Confrontation and Disruption*, on view at the Art Gallery at Stanford in Washington in 2018. Photo by Micaela Suminski.

STUDENT Groups



Billy Flynn (Sam Roach '21) gives 'em the old "Razzle Dazzle" in the Ram's Head production of *Chicago*. Ram's Head members developed the LED video wall behind the performers. Photo by L.A. Cicero.

- DANCE**
 - Stanford Dance Marathon
 - Afrobeats
 - Akasma Bellydance
 - Alliance Streetdance
 - Ballet Folklorico de Stanford
 - Basmati Raas
 - Bent Spoon Dance Company
 - Cardinal Ballet Company
 - Cardinal Squares
 - Catch A Fyah
 - Common Origins
 - Dancebreak
 - DV8
 - Fullout Funk Squad
 - HD Crew
 - Kaorihiva
 - Kayumanggi
 - Legacy Dance Team
 - Los Salseros de Stanford
 - Mua Lac Hong
 - Noopur
 - Ritmo!
 - Stanford Bhangra Team
 - Stanford Ceili Dance
 - Stanford Chinese Dance
 - Stanford Tango Club
 - Swingtime
 - tapTH@T
 - Urban Styles
 - Viennese Ball Committee
 - Stanford Swing Dancers
- MUSIC**
 - Music Enriching the Lives of Developing Youth
 - Side by Side
 - Stanford Music + Mentorship
 - Cardinal Calypso
 - Counterpoint a cappella
 - Everyday People
 - Leland Stanford Junior University Marching Band
 - Mariachi Cardinal de Stanford
 - Mixed Company
 - O-Tone
 - Spicmacay
 - Stanford Chamber Chorale
 - Stanford Chinese Music Ensemble
 - Stanford Chinese Sing
 - Stanford Collaborative Orchestra
 - Stanford DJs
 - Stanford Fleet Street Singers
 - Stanford Gospel Choir
 - Stanford Harmonics
 - Stanford Jazz Orchestra
 - Stanford Klezmer Band
 - Stanford Light Opera Company
 - Stanford Mendicants
 - Stanford Middle East Ensemble
 - Stanford Raagapella
 - Stanford Symphony Orchestra
 - Stanford Taiko
 - Stanford Wind Symphony
 - Testimony A Cappella
 - The Stanford Jazz Consortium
 - Stanford Concert Network
- VISUAL ARTS**
 - Ceramics Club
 - Comics Club
 - Professional Art Society of Stanford
 - Stanford Pen People
 - Stanford Photography Club
 - Stanford Storyboard Club
 - Student Organizing Committee
 - MINT Magazine
- THEATER**
 - Asian American Theater Project
 - Blackstage
 - Latinos in Theater
 - Les Acteurs de Societe
 - Ram's Head Theatrical Society
 - Robber Barons Sketch Comedy
 - Stand Up, D Comedy Club
 - Stanford Classics in Theater
 - Stanford Improvisors
 - Stanford Shakespeare Company
 - Stanford Theater Laboratory
 - Unscripted Women* in Theater
 - Down With Gravity
 - Stanford Drag Troupe
 - Stanford Magic Society
 - The Freaks
- CREATIVE WRITING**
 - Stanford Spoken Word Collective
 - Stanford Arts Review
 - Stanford Creative Writing Society
 - Stanford Poetry Society
 - Flying TreeHouse
 - Leland Quarterly
- FILM**
 - Cardinal Studios
 - Developmental Collective of Alternative Filmmakers
 - Stanford Film Society
- DESIGN**
 - Stanford Design Initiative
- DIGITAL MEDIA**
 - Anime in the Arts
 - LITES - Lighting Innovation and Technology Education at Stanford
 - Stanford Visual Effects
 - Rabbit Hole VR

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 creative 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 enabled students to look at the work in a whole new way: with an infrared camera. This 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. 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.

Public Art

ON MEYER GREEN



Meyer Green will be the site of a new rotating art installation program.
Photo by Gabriella Mingoa.

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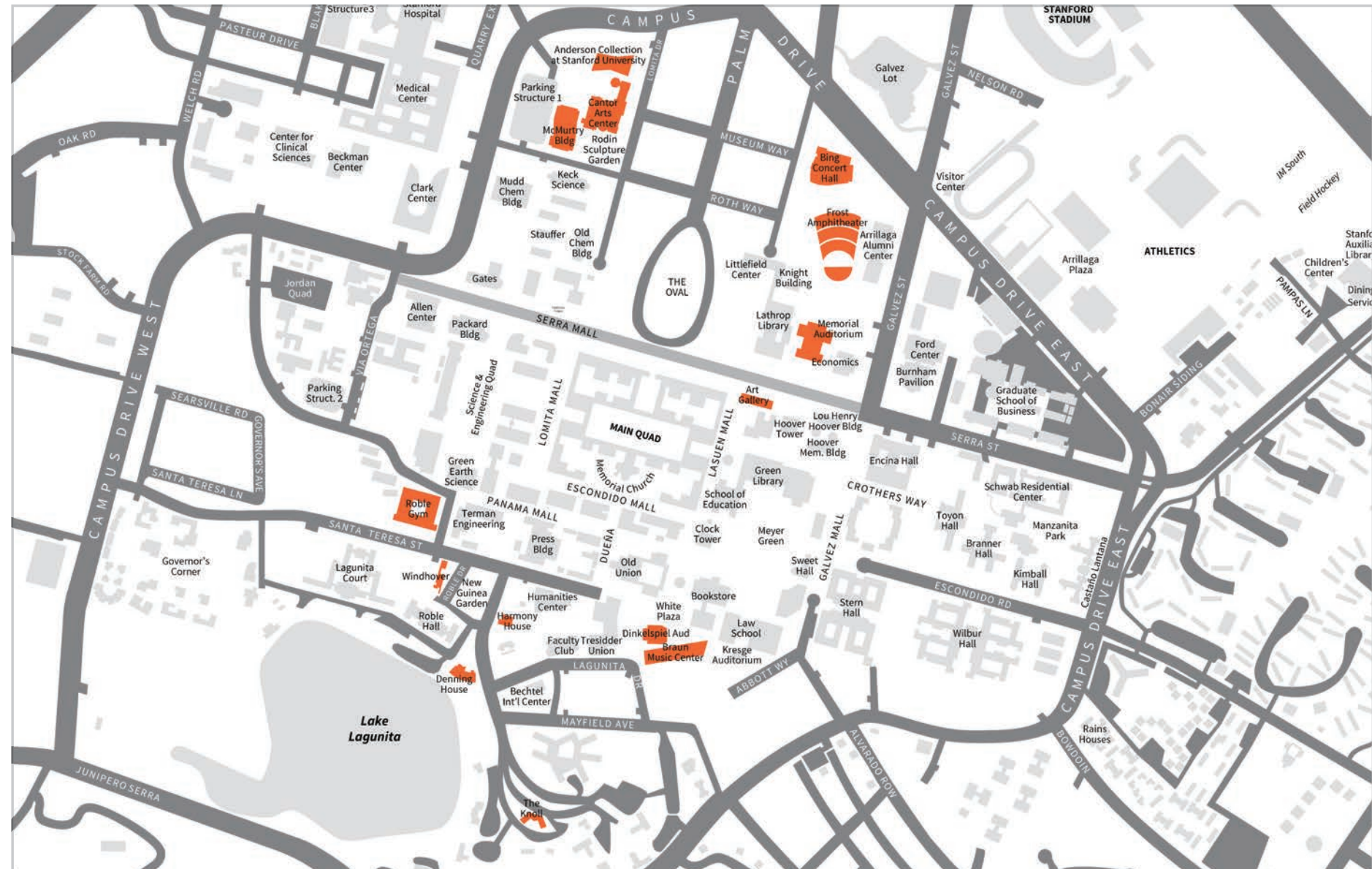
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Arts District & BEYOND



Back Cover: The seventh annual Frost Music & Arts Festival included performances by Ravyn Lenae, Monte Booker, and headliner Glass Animals (pictured). The festival was held at Stanford Stadium due to renovations at Frost Amphitheater. More than a concert, the festival is a gathering to celebrate what the arts mean to the Stanford community. Photo by Michael Anthony Spencer.



Excited and relieved, award-winning actor and Stanford's 2018 commencement speaker Sterling K. Brown recesses from the stadium with Provost Persis Drell, left, and President Marc Tessier-Lavigne, right. Photo by L.A. Cicero

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