

Stanford | ARTS

2018 - 19



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Photo: renovated Frost Amphitheater, designed by CAW Architects, boasts a state-of-the-art stage, better accessibility, and modern amenities for both audiences and performers. Photo by Harrison Truong.

Cover: Frost Amphitheater officially launched with Stanford Concert Network's eighth annual Frost Music and Arts Festival, featuring solo R&B coheadliners Kall Uchis and Jorja Smith. The iconic amphitheater reopened in the spring, after extensive renovations and upgrades that make it one of the premiere music venues in the Bay Area and a place for university pomp and circumstance. Photo by Harrison Truong.



DEAR FRIENDS OF STANFORD ARTS,

IT HAS BEEN A GREAT YEAR, AS THE ARTS CONTINUE TO GROW AND EXPAND AT STANFORD.

With more than 2,000 students involved in arts courses, a robust interdisciplinary Honors in the Arts program as well as close to 100 different student arts groups in operation, the environment for arts practice and arts exploration on the undergraduate level has become extremely rich and fertile. In addition, across the board, the arts units within the Office of the Vice President for the Arts (VPA) have produced memorable work. In the fall of 2018, the Cantor presented *Contact Warhol: Photography Without End*, which was one of the most important large-scale exhibitions that the museum has ever undertaken. The Anderson Collection created exciting programming throughout the year, involving interdisciplinary arts events and inventive campus collaborations with the Creative Writing Program, the Center for Computer Research in Music and Acoustics, and the Department of Art and Art History. Stanford Live expanded the scope of its campus artistic offerings and produced innovative works that drew new audiences to venues such as the café at the Stanford golf course and the Green Room of Frost Amphitheater. The Institute for Diversity in Arts (IDA) mounted an extremely popular course in spring 2019 that examined how visual arts could function as an effective mechanism for relating the stories of survivors of sexual assault. As part of the course, they produced a mural on the side of Harmony House. With all of these activities and more, it has indeed been a very full year artistically, with increased visibility for the arts on a variety of levels.

The VPA visiting artists programs also have been an important part of the efforts to expand arts exposure and education. Thanks to generous donations, the programs have brought more artistic talent and increased arts focus to the campus and have complemented our other offerings. This year, the successful Mohr Visiting Artist program, supported by Nancy and Larry Mohr, brought famed saxophonist Joshua Redman to teach a jazz improvisation class. We are thrilled that he will be teaching regularly in the Department of Music going forward. The VPA also launched the application process for the Stanford Visiting Artist Fund in Honor of Roberta Bowman Denning that is sponsored by Steve Denning. Through this program, specifically designed to attract interest from non-arts departments, university departments and programs apply to host an artist of their choosing for a quarter. Additionally, the VPA initiated the Presidential Residences on the Future of the Arts program with four visiting artists: playwright Inua Ellams, filmmaker Kahlil Joseph, musician Nitin Sawhney, and filmmaker Kerry Tribe. Program collaborators for the inaugural year were the Anderson Collection, the Cantor, IDA, and Stanford Live. Joseph's project *BLKNWS*, which was incubated at Stanford and then presented at this year's Venice Biennale, proved that the Presidential Residences are not only opportunities for artists to engage with the intellectual life and community at Stanford, but they also support work that will be seen by a global audience.

In building Stanford's role as an arts thought leader, the VPA launched *Artists on the Future*, a series that puts important artists in conversation with key thought leaders around topics not only about art, but about critical social issues. The winter 2019 conversation was between artist Dana Schutz and Hamza Walker, the director of the Los Angeles-based nonprofit art space LAXART, followed by a spring conversation between artist Lorna Simpson and Darren Walker, the president of the Ford Foundation. These discussions made possible by engaged donors Komal Shah and Guarev Garg have shown that the arts bring different perspectives and understandings and have an absolutely critical role to play in public discourse.

One of the most significant events of 2018-19 that contributed to Stanford's rising stature as an important arts destination was the reopening of Frost Amphitheater. Featuring a new stage facility, as well as renovated and reimaged audience spaces, Frost has stepped boldly back onto the Stanford scene. In February 2019, Stanford Live announced the first Frost concerts with partners Goldenvoice and the San Francisco Symphony. Spring and summer concerts ranged from the electronic band ODESZA to Tchaikovsky and Beethoven symphonies to Lionel Richie. We are extremely pleased with this first year of Frost concerts, and energized by what the future will bring. Frost now represents an important contributor to the future of the arts at Stanford.

On behalf of the Stanford arts community, I thank you for your support and engagement. We look forward to seeing you at Stanford arts events in the year to come.

With appreciation,

Harry J. Elam, Jr.
Olive H. Palmer Professor in the Humanities
Vice President for the Arts
Senior Vice Provost for Education
Freeman-Thornton Vice Provost for Undergraduate Education



INGENUITY and Craftsmanship



ANDERSON COLLECTION
AT STANFORD UNIVERSITY

3

“ **ELIZABETH MURRAY’S COMBINATION OF TRADITIONAL PAINTING WITH THIS KIND OF DECONSTRUCTION, EXPOSURE, AND EXPOSÉ OF THE OBJECT, I DON’T THINK THERE IS MUCH LIKE IT, AND I THINK THAT HISTORICALLY IT IS SOMETHING THAT HASN’T BEEN DONE BEFORE BY WOMEN. SHE REALLY TOOK ON ART HISTORY, AND SHE REALLY TOOK ON HER CONTEMPORARIES. AND IN HER OWN WAY, AND IT IS VERY COMPETITIVE OUT THERE, SHE WON.”**

—ROBERTA SMITH, *CO-CHIEF ART CRITIC OF THE NEW YORK TIMES*

EXHIBITIONS AND PROGRAMS AT THE ANDERSON

Collection at Stanford University take their inspiration from the Anderson family’s “head and hands” approach to collecting: value ingenuity as well as masterful craftsmanship. In 2018–19, those guideposts led to special exhibitions such as *Salon Style I & II: Collected Marks on Paper*, which featured unique works demonstrating the rich and diverse methods of artists including Mark Rothko, Helen Frankenthaler, and Richard Diebenkorn represented in the museum’s permanent collection, and *Spotlight on Elizabeth Murray*, which showed three large-scale, multipart canvases from the permanent

collection alongside paintings and works on paper. In conjunction with *Spotlight on Elizabeth Murray*, Roberta Smith, co-chief art critic at the *New York Times*, and Jason Andrew, manager and curator of the Estate of Elizabeth Murray, delivered the fifth annual Burt and Deedee McMurtry Lecture, where they discussed Murray’s life, work, and legacy.

Read about video and installation artist Kerry Tribe’s Presidential Residency on the Future of the Arts hosted by the Anderson Collection and Stanford Arts Institute on page 17. Photo by Harrison Truong.



4

REDEFINING the Museum

Cantor Arts Center at Stanford University

AS THE CANTOR CELEBRATES ITS 125TH anniversary, Director Susan Dackerman is rethinking what it means to be an essential campus and community resource for the 21st century. In keeping with that vision, *Contact Warhol: Photography Without End* and its accompanying catalog and digitized archive advance dialogue on how we encounter everyday culture through the lens of a camera. Cocurated by Richard Meyer, Robert and Ruth Halperin Professor in Art History, and Peggy Phelan, Ann O’Day Maples Professor in the Arts and Denning Family Director of the Stanford Arts Institute, the exhibition traced, for the first time, Warhol’s photography from contact sheet to fully-developed silkscreen paintings, with focus on his black-and-white photographic practice between 1976 and his death in 1987.

The exhibition featured works from the collection of 3,600 contact sheets and corresponding negatives acquired by the Cantor from the Andy Warhol Foundation for the Visual Arts. More than 130,000 exposures were digitized and made accessible to scholars and Warhol fans through Stanford Libraries.

Read about video artist Kahlil Joseph’s Presidential Residency on the Future of the Arts hosted by the Cantor in collaboration with the Institute for Diversity in the Arts (IDA) on page 17. Photo by Michael Anthony Spencer.

“ **INNOVATION IS IN STANFORD’S DNA, AND IT ENERGIZES THE CANTOR’S THINKING ABOUT WHAT A 21ST-CENTURY UNIVERSITY ART MUSEUM CAN DO—LIKE PRESENTING EXHIBITIONS IN A WAY THAT INVITES VIEWERS TO CONSIDER ISSUES RELEVANT TO THEIR LIVES. CONTACT WARHOL OFFERED AN UNPARALLELED OPPORTUNITY TO EXAMINE THE ARTIST’S PHOTOGRAPHY IN OUR OWN HISTORIC MOMENT OF OBSSIVE SELF-DOCUMENTATION. WE RECORD THE MUNDANE AND THE ORDINARY, IN MANY WAYS LIKE HOW WARHOL USED HIS CAMERA TO PRODUCE A VISUAL DIARY OF THE LAST DECADE OF HIS LIFE.”**

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



LIFE, Love, Loss

STANFORD LIVE'S 2018-19 SEASON FOCUSED ON IDEAS AND EXPRESSIONS that are deeply human and universal: what it means to experience life, love, and loss. These themes were explored through thought-provoking theater, striking dance collaborations, musical tributes, and artist residencies. One of the tributes was *Considering Matthew Shepard*, composed by Craig Hella Johnson, artistic director, and presented by his Austin-based, Grammy-winning Conspirare choral group. The multimedia production was a response to the anti-gay hate crime against Matthew Shepard, the Wyoming teenager who in 1998 became a national figure after he was beaten to death for being gay.

Read about musician, producer, composer, conductor, and DJ Nitin Sawhney's and poet and playwright Inua Ellams's Presidential Residencies on the Future of the Arts hosted by Stanford Live on page 18. Photo by Azar Kafaei.

“ ONE OF THE MOST REMARKABLE ELEMENTS OF MATT SHEPARD'S CONTINUING LEGACY IS THE POWERFUL INSPIRATION HIS LIFE AND DEATH HAVE PROVIDED TO ARTISTS OF EVERY GENRE. HE HAS MOTIVATED PAINTERS, POETS, SCULPTORS, AUTHORS, LIBRETTISTS, PLAYWRIGHTS, AND POP STARS. HIS STORY HAS BEEN ADAPTED AND RE-ADAPTED, TRANSLATED AND TAUGHT, REHEARSED AND RECITED. IT WILL ENDURE IN OUR HISTORY SO LONG AS OUR CIVILIZATION MARKS MEANINGFUL EVENTS IN THE QUEST FOR HUMAN RIGHTS.”

—JASON MARSDEN, EXECUTIVE DIRECTOR OF THE MATTHEW SHEPARD FOUNDATION





TRANSFORMATIVE Art



“ **SHOWING THE COMMUNITIES OF COLOR AND WOMEN AND QUEER FOLKS THAT WE SEE THEM AND THEY ARE DESERVING OF MONUMENTAL WALLS**”

—JESS X. SNOW, *MURALIST*

THE INSTITUTE FOR DIVERSITY IN THE ARTS (IDA) trains and supports undergraduates in arts leadership by stewarding the power of the arts toward social justice. IDA collaborates with student and professional artists to develop courses and public programming that empower difference, dismantle oppression, and build more sustainable futures. During the spring quarter, muralist Jess X. Snow was in residence with IDA to facilitate the co-creation of a public mural on the north-facing exterior of the Harmony House, IDA's office location, that honors intergenerational healing, survivors of sexual assault, and Black and Indigenous communities

on campus. Done in partnership with Stanford's Office of Sexual Assault & Relationship Abuse Education & Response (SARA), the mural titled *Are You Sure Sweetheart, That You Want To Be Well?* is a physical body of work dedicated to Stanford's diverse communities.

Read about filmmaker and video artist Kahlil Joseph's Presidential Residency on the Future of the Arts hosted by the Cantor in collaboration with the Institute for Diversity in the Arts (IDA) on page 17. Photos (left) by Jason Michael Bechman courtesy of Yeji Jung, and (bottom) by Michael Anthony Spencer.



STANFORD ARTS INSTITUTE: Honors, Immersion, Creative Cities

2018-19 WAS A RICH YEAR FOR THE STANFORD Arts Institute (SAI). In addition to hosting the Presidential Residency artist Kerry Tribe (see page 17) and offering deep support for *Contact Warhol* at the Cantor Arts Center (see page 3), SAI welcomed a vibrant cohort in the Honors in the Arts program, led by Rebecca Ormiston, program manager. Notable honors capstone projects included Deedee Anderson and Siena Jeakle's *Indigo Overthrow // Women in Comedy Festival*, where their sketch comedy YouTube channel and campus festival inspired women on campus to pursue their passions in comedy; Jack Seibert's *This is exactly how it's supposed to be*, a series of videogames with no objectives that examined the fine line between games and art; and Ailyn Rivera and Danielle Stagger's *Colored In*, a podcast exploring the potential gains to popular films had their lead roles been cast with people of color.

Ivan Lupić, assistant professor of English, led the tenth annual New York Arts Immersion trip. He and Antonio Lenzo, graduate teaching assistant, traveled with 16 undergraduate students to New York City, where they held daily classes in the Stanford in New York facilities, took a street-art tour, visited the Museum of Modern Art, attended several Broadway performances, participated in a poetry slam, and met with Stanford alumni working in the arts. After the weeklong trip, students reflected on the experience in a spring course.

The third annual Creative Cities Conference was held on campus in the spring of 2019, as well. Among the presenters were Creative Cities Fellows Magie Ramirez and Nicholas Gamso, who, along with previous fellows and other members of the Working Group, are working in the upcoming year to help revise and organize the best research of the three-year Creative Cities project, for publication.

Left, film stills from Patrick Donovan's Honors in the Arts project *To Know the Difference* about a scientist and EMT named Maya who is obsessed with ending death through her research on the immortal jellyfish until she falls in love with an actor she meets through a mutual acquaintance, the Angel of Death.

Right, top, Arts Immersion students posing for a group selfie in New York City. Photo by Srinivas Malladi, '19.

Right, bottom, students pose in front of Dorothy Iannone's mural *I Lift My Lamp Beside the Golden Door* that is adjacent to the High Line at West 22nd St. in New York City. The mural's title is from Emma Lazarus' 1883 poem *The New Colossus*, which is engraved on a plaque inside the pedestal of the Statue of Liberty. Photo by Young Lee, '21.



11 “ THE INTEREST IN JAZZ MUSIC AT STANFORD FLOURISHED OVER THE YEARS, AND JOSH’S RESIDENCY MARKS A NEW HIGH POINT. IT’S VIRTUALLY UNHEARD OF TO HAVE ONE OF THE GREATEST JAZZ ARTISTS OF OUR TIMES IN A SIGNIFICANT RESIDENCE AT ANY UNIVERSITY.”

—JAMES NADEL, LECTURER IN THE DEPARTMENT OF MUSIC AND FOUNDER OF THE STANFORD JAZZ WORKSHOP



MOHR VISITING ARTIST: Jazz Musician Joshua Redman

STANFORD’S MOHR VISITING ARTIST PROGRAM, supported by Nancy and Larry Mohr, brings acclaimed and emerging artists to campus for a one-term period to teach a credited course and provide a presentation, exhibition, or performance for the Stanford community and the public. During 2018–19 winter quarter, the Department of Music hosted Mohr Visiting Artist Joshua Redman, one of the most acclaimed and charismatic jazz artists to have emerged in recent decades. Redman taught the advanced seminar “Jazz Improvisation” and led his students in a concert at the end of the quarter. His free, full-capacity public lecture, titled “There’s no ‘I’ in Jazz,” explored the relationship between the individual and the collective in America’s great groove-based improvised music. Photos by L.A. Cicero.



A RAISIN in the Sun

LORRAINE HANSBERRY’S MOVING CLASSIC *A RAISIN IN the Sun* kicked off the Department of Theater and Performance Studies’s (TAPS) 2018–19 production season. Presented in Roble Studio Theater, the play was directed by Harry Elam, Jr., Olive H. Palmer Professor in the Humanities, vice president for the arts, senior vice provost for education, and Freeman-Thornton Vice Provost for Undergraduate Education. The sold-out performances were presented in conjunction with BLACKstage, Stanford’s African American drama organization, and the Stanford Arts Intensive summer program. Elam remarked that by staging the play at Stanford in 2018, almost 60 years after its original appearance on Broadway in 1959, we recognize, acknowledge, and celebrate Hansberry’s unique political and theatrical prescience. He added, “Insightfully, this work still speaks directly to, as well as reaches tellingly beyond, the particular politics of race in the United States.” Photos by Frank Chen.



“ I HAVE SEEN WHAT IT TRULY MEANS TO DIRECT AND HELP OTHERS REALIZE THEIR FULLEST POTENTIAL, A SKILL THAT I HOPE TRANSCENDS INTO ALL ASPECTS OF MY LIFE.”

—SEAN HOWARD, ’20, ASSISTANT DIRECTOR OF A RAISIN IN THE SUN



CREATIVE WRITING PROGRAM Imagination and Craft

EACH YEAR, THE CREATIVE WRITING PROGRAM WELCOMES A DISTINGUISHED WRITER to teach a Stanford writing seminar to undergraduates as the Stein Visiting Writer. This unique class is kept small—limited to no more than 15 students—and it focuses on a subject of the writer's expertise and choosing. The writer also holds a public reading and discussion. In 2018–19, for the third year in a row, Rebecca Solnit was Stanford's Stein Visiting Writer. Activist, essayist, journalist, and columnist at *Harper's Magazine*, Solnit has written books on the environment, landscape, representation, disaster, politics, hope, and feminism. Equally distinguished are Stanford's Wallace Stegner Fellows. Named after the founder of the Creative Writing Program, the fellowship enables fiction and poetry writers to spend two years on campus as working artists, practicing and perfecting their craft. Fellows in 2018–19 were (pictured below) Darrow Farr, Colby Cotton, Courtney Kampa, Devyn Defoe, Esther Lin, Gothataone Moeng, Graham Barnhart, Jacob Albert, Jamel Brinkley, Jay Deshpande, J.P. Grasser, Michael Sears, Neha Chaudhary-Kamdar, Richie Hofmann, Rose Whitmore, Sam Sax, Monica Sok, Sterling HolyWhiteMountain, Taneum Bambrick, and Yoon Choi. Photo (top) by Jude Mooney.



ART at Denning House

WHEN THE INAUGURAL COHORT OF KNIGHT-Hennessy Scholars arrived on campus in the fall of 2018, they were greeted by a new sculpture in front of Denning House, their program's new home.

The 17-foot bronze sculpture, *MOCNA*, by Ursula von Rydingsvard, was commissioned as one of the first pieces in the collection of Denning House, which plans to acquire one piece every year from emerging and established artists poised to make

a lasting impact in the arts. Denning House also acquired two works by the artist Trevor Paglen: *Matterhorn (How to See Like a Machine) Brute-Force Descriptor Matcher*; *Scale Invariant Feature Transform* (2016) and *Lake Tenaya Maximally Stable Extremal* (2016). These dye sublimation prints consider the ways that machines understand images, and the gap between recognition and understanding. Photo by L.A. Cicero.

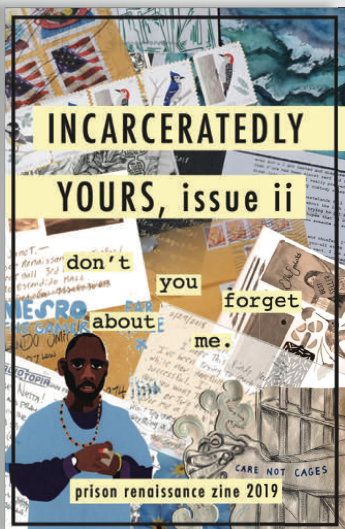
“ **THE DENNING HOUSE COLLECTION IS MEANT TO INCORPORATE CONTEMPORARY ART INTO THE DAILY EXPERIENCE OF THE SCHOLARS, CONTRIBUTING TO THEIR FORMATION AS THOUGHTFUL AND HUMANISTIC LEADERS.**”

—ROBERTA BOWMAN DENNING, '75, MBA '78, DENNING HOUSE ART COMMITTEE MEMBER



BOOKS

Breaking Boundaries



Stanford seniors Michelle Chang and Netta Wang launched the art project called *Incarceratedly Yours* in 2017. As part of the project, students and incarcerated artists create artworks together that are then featured in an annual zine—a small, noncommercial magazine. They published their second issue in May 2019.



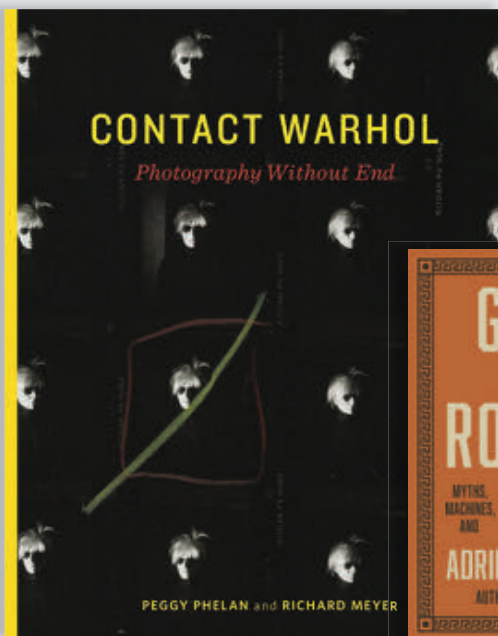
אמיר אשל | GERHARD RICHTER
רישומים | ZEICHNUNGEN

When Amir Eshel, Edward Clark Crossett Professor of Humanistic Studies and professor of comparative literature, saw a series of drawings in the studio of German artist Gerhard Richter, he had an experience many would describe as spiritual. The result of this experience is *Zeichnungen/רישומים* (Drawings) (Evan Hoshen, 2018), a book that pairs Eshel's bilingual German and Hebrew poetry with Richter's graphite-on-paper drawings. It is Eshel's first book of poetry and Richter's first collaboration with a poet. Two of Eshel's students, Michal Leibowitz, '19, and doctoral candidate Shoshana Olidort, assisted with the translation to English.

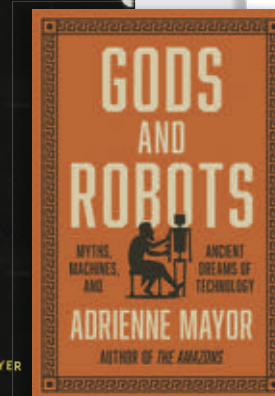
The Making
of Measure
and the
Promise of
Sameness

Emanuele Lugli

On May 20, 2019, measurement standards employed around the world acquired new definitions based on physical constants rather than physical objects locked away in vaults. The date also marks the debut of a book on the history of measurement by Emanuele Lugli, assistant professor of art and art history. *The Making of Measure and the Promise of Sameness* (University of Chicago Press) is a quest for the foundations of objectivity through an analysis of the ways measurement standards were made, displayed, used, and imagined between the 12th and 17th centuries.



Andy Warhol's daily practice of photography during the last decade of his life are examined and documented for the first time in *Contact Warhol: Photography Without End* (MIT Press and Cantor Arts Center, 2018) by Peggy Phelan, Ann O'Day Maples Professor in the Arts, professor of theater and performance studies and English, and Denning Family Director of the Stanford Arts Institute, and Richard Meyer, Robert and Ruth Halperin Professor in Art History. Phelan and Meyer were also the cocurators of the exhibition of the same name at the Cantor Arts Center.



Adrienne Mayor, visiting scholar in the Department of Classics, examines the earliest concepts of artificial intelligence and robots in ancient myths. Thousands of years before machine learning and self-driving cars became reality, the tales of giant bronze robot Talos; artificial woman Pandora; and their creator god, Hephaestus, filled the imaginations of people in ancient Greece. These ancient myths are the subject of Mayor's latest book, *Gods and Robots: Myths, Machines, and Ancient Dreams of Technology* (Princeton University Press, 2018).



Polymath Ge Wang, associate professor of music and, by courtesy, of computer science, blazes a new trail with his design manifesto *Artful Design: Technology in Search of the Sublime* (Stanford University Press, 2018). Written as a photo comic book, Wang's publication charts new ethical and aesthetic territory by addressing how engineering, art, the humanities, and social sciences matter, and matter fundamentally, to one another. *Artful Design* won the Independent Publisher Book Award silver medal in the general graphic novel / drawn book category.



PRESIDENTIAL RESIDENCIES on the Future of the Arts



ARTISTS FROM ACROSS THE GLOBE ARE INVITED EACH year to Stanford to perform, create, and engage. A new program for visiting artists in 2018–19 was the Stanford Presidential Residencies on the Future of the Arts, organized by the Office of the Vice President for the Arts. The goals of the residencies are to offer artists an opportunity to engage with the distinctive intellectual resources of a university campus and to stimulate the creative process.

Kerry Tribe is a visual artist working primarily in film, video, and installation. During her residency, hosted by Stanford Arts Institute in collaboration with the Anderson Collection, Tribe gave a public lecture about her work and taught two courses: “Art in the Age of Neuroscience” and “Practice and Critique.” Screenings of two of Tribe’s films were on loop at the Anderson Collection: *Standardized Patient* (2017), informed by close collaboration with the Standardized Patient Program at Stanford University Medical School, and *Exquisite Corpse* (2016), which traces the 51-mile Los Angeles River from its origin in the San Fernando Valley to its terminus at the Pacific Ocean over the course of 51 minutes.

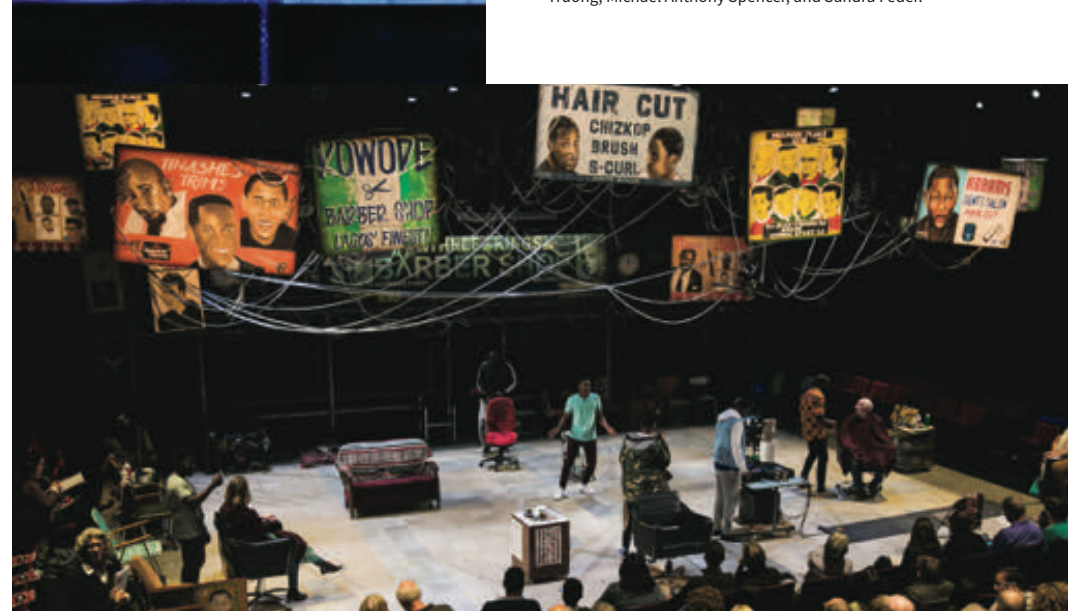
Kahlil Joseph is a visual artist and filmmaker, and cofounder of the Underground Museum in Los Angeles. During his residency, hosted by the Cantor Arts Center in collaboration with the Institute for Diversity in the Arts (IDA), Joseph installed *BLKNWS* at the Cantor, the student dining hall in Lagunita, and Harmony House, home of IDA. The work-in-progress collaged art, news



broadcasts, and video on dual monitors. While *BLKNWS* was on view, roundtable discussions with the artist, faculty, students, and experts across disciplines examined issues related to the definition of art, news, and business in a digital era that is disrupting traditional media platforms. These discussions helped the artist refine the work for its international debut at the 2019 Venice Biennale at the end of the academic year.

Nitin Sawhney is an award-winning musician, producer, composer, conductor, and DJ who is a recent recipient of Ivor Novello’s Lifetime Achievement Award. His residency, hosted by Stanford Live, included a music performance featuring Aref Durvesh on tabla and vocalist Eva Stone, presented at Bing Concert Hall; the US premiere of *Dystopian Dream*, a theatrical realization of a concept originated by Sawhney in collaboration with international hip-hop duo Honji Wang and Sébastien Ramirez at Memorial Auditorium; and a DJ set for the student-only Party on the Edge at the Cantor.

Inua Ellams is an internationally touring poet, playwright, and performer who has written for the Royal Shakespeare Company, the Royal National Theatre, and the BBC, and is a Fellow of the Royal Society of Literature. During his residency, hosted by Stanford Live, his sold-out production *Barber Shop Chronicles* was presented in the Roble Studio Theater. Ellams’s play traverses African barbershops in Johannesburg, Harare, Kampala, Lagos, Accra, and London, where, in addition to haircuts, customers and barbers take in and share confessions, advice, and stories. Told by Ellams, who emigrated from Nigeria to London as a teenager, the work captures the way community and culture come to life in everyday gathering spaces. Photos, clockwise from top left: Harrison Truong, Harrison Truong, Michael Anthony Spencer, and Sandra Feder.





SUPPORTING THE ARTS

WITH THE GENEROSITY OF OUR ALUMNI AND FRIENDS, Stanford is experiencing a renaissance in the arts that is transforming the landscape of the university. Our students enrich their Stanford experiences by participating in arts internships locally and overseas, as well as through immersion trips to Los Angeles and New York City. Our visiting artist program encourages collaboration with faculty across campus. And Frost Amphitheater has opened its doors once again, welcoming the entire community to enjoy the magic of its storied history.

We are especially grateful for the arts advocates who helped secure support for the four-year pilot of the Meyer Green sculpture project, our new rotating series of temporary commissions. Located in a highly visible site at the center of campus, the sculptures will be a visible reminder of Stanford's commitment to the arts, and the donors who supported this vision.

In the coming year, we will celebrate two major anniversaries: the Anderson Collection at Stanford University's fifth and Cantor Arts Center's one hundred twenty-fifth. We look forward to recognizing the museums as places for creative engagement, community programming, and active learning. To learn more about the Anderson Collection, Cantor, public art, or any of our art programs at Stanford, please visit ARTS.STANFORD.EDU/ARTSLEAP.

Above, proposal by the Shanghai-based artist XU ZHEN®, titled *Eternity-Greek Column*, for the Meyer Green sculpture project. Rendering courtesy of the artist and James Cohan Gallery, New York.

2018-19 STANFORD ARTS ADVISORY COUNCIL

Cynthia Lewis Beck, '77, JD '80	Maryellie Johnson, '74, MBA '76
Diana Bowes, '82	Ronald Johnson, '80
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STANFORD UNIVERSITY FACULTY AND STAFF

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Peggy Phelan Ann O'Day Maples Professor in the Arts, Professor of Theater and Performance Studies, The Denning Family Chair and Director of the Stanford Arts Institute, and Professor of English
Matthew Tiewis Associate Vice President for the Arts



LOOKING TOWARD The Future

THE OFFICE OF THE VICE PRESIDENT FOR THE ARTS helps students explore potential career paths by bringing artists and arts professionals to campus to talk about their work, and taking students into the world to experience it firsthand. This year, MFA students got to sit down with contemporary artist Dana Schutz to discuss the future of the arts and how to navigate the professional art world (pictured above). Immediately following their intimate discussion, Schutz participated in a conversation with LAXART Director Hamza Walker as part of the public program Artists on the Future: the Gaurav Garg and Komal Shah Conversation Series. The second installment in that series featured conceptual photographer Lorna Simpson (pictured at right) in conversation with Darren Walker, president of the Ford Foundation, on the subjects of diversity and representation. As part of the Art Is My Occupation program, undergraduate students regardless of their major were invited to: a behind-the-scenes gallery tour with French photographer and street artist JR; a discussion about creating artworks on blockchain with artists Eve Sussman and Simon Lee, and Andrey Alekhin, the cofounder of Snark.art; a talk with the interdisciplinary art collective teamLab; a roundtable lunch with television producer, screenwriter, and showrunner Carlton Cuse, whose credits include *Lost*, *Bates Motel*, and *Tom Clancy's Jack Ryan*; and an art practice workshop with visual artist Kevin B. Chen and performer, choreographer, and director Erika Chong Shuch. Photos by Harrison Truong.





ARTS AT a Glance

ACADEMIC Arts Departments & Programs

Architecture Design Program, Creative Writing Program, Dance Program Minor, Department of Art & Art History, Department of Music, Department of Theater & Performance Studies

[ARTS.STANFORD.EDU/FOR-STUDENTS/ACADEMICS](https://arts.stanford.edu/for-students/academics)

ART CENTERS, Institutes, & Resources

Anderson Collection at Stanford University, Arts Program at Stanford Hospital, Cantor Arts Center, Center for Computer Research in Music & Acoustics, Coulter Art Gallery, Hasso Plattner Institute of Design, Herbert Hoover Memorial Exhibit Pavilion, Institute for Diversity in the Arts + Committee on Black Performing Arts, Medicine & the Muse, Product Realization Lab, Roble Arts Gym, Stanford Art Gallery, Stanford Arts Institute, Stanford Humanities Center, Stanford Libraries, Stanford Storytelling Project

[ARTS.STANFORD.EDU/FOR-STUDENTS/ACADEMICS](https://arts.stanford.edu/for-students/academics)

Above, the student-led Ram's Head Theatrical Society brought *The Addams Family* to Memorial Auditorium in its perennial spring musical. More than 80 cast and crew members worked on the two-act production, accompanied by a 15-member orchestra. Photo by L.A. Cicero.

CURRICULAR Innovation

Arts Immersion, Arts Intensive, Creative Expression Requirement, Honors in the Arts, ITALIC, Stanford in New York, Stanford in Washington

[ARTS.STANFORD.EDU/FOR-STUDENTS/ACADEMICS](https://arts.stanford.edu/for-students/academics)

STUDENT Groups

There are more than 100 student-led arts groups for art and art history, creative writing, dance, design, digital media, film and television, music, and theater and performance.

[ARTS.STANFORD.EDU/FOR-STUDENTS/STUDENT-GROUPS](https://arts.stanford.edu/for-students/student-groups)

Right, students in Stanford Mariachi in a pop-up performance on campus. Photo by Arpi Ryan Park.

Back cover: Chocolate Heads Movement Band, a genre-defying student performing arts group, put on an unconventional performance in the rotunda of Green Library's Bing Wing for the opening reception of the exhibition *Leonardo's Library: The World of a Renaissance Reader*. Photo by L.A. Cicero.



