

# Stanford | ARTS

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Front cover: The McMurtry Building for the Department of Art & Art History, designed by Diller Scofidio + Renfro, opened in fall 2015.

“PEOPLE FROM OTHER DISCIPLINES MAY LITERALLY BE STOPPED IN THEIR TRACKS BY WHAT’S GOING ON IN THE TRANSPARENT GROUND-FLOOR GALLERIES AND WORKSHOPS, OR BE DRAWN INSIDE BY A GLIMPSE OF PEOPLE STUDYING IN THE TREEHOUSELIKE READING ROOM.

—ALEXANDRA LANGE, *NEW YORK TIMES*



In 2015-16, Stanford opened its third new facility for the arts: the McMurtry Building for the Department of Art and Art History. This remarkable new resource, designed by Diller Scofidio + Renfro, is a state-of-the-art platform for the study and making of art. It also represents the dynamism of the arts on campus, with a powerful architectural statement and open and inviting spaces. It is truly a transformative addition to campus, joining Bing Concert Hall (2013), the Anderson Collection at Stanford University (2014), and the Cantor Arts Center (1894; renovation 1999) in our new arts district.

This was also a year of planning: planning for the opening of the renovation of Roble Gym in fall 2016 with new and upgraded theater and dance spaces. And planning for the next phase of our efforts in the arts. Thanks to the Stanford Arts Initiative, over the past ten years we have made incredible progress. Now we are looking to jump to the next level with Arts Leap. Through Arts Leap we will pursue three strategic priorities for the next years: engaging Every Stanford Student; generating pioneering programs that are possible Only at Stanford; and Moving Stanford Forward with leading artists, creatives, and scholars.

In the pages that follow, I invite you to learn more about the creative life of campus in 2015-16, and about what’s coming up next!

With all best wishes,

A handwritten signature in black ink that reads "Matthew Tiews".

Matthew Tiews  
Associate Dean for the Advancement of the Arts

Tyler Dunston '18 and his colleagues at work in Terry Berlier's "Ecology of Materials" class in the McMurtry Building for the Department of Art & Art History.





# BOLERO SILICON VALLEY



STANFORD  
LIVE

Data crunchers, Stanford faculty and students, and area families looking for a creative way to bond figured prominently in Larry Keigwin's community dance celebration *Bolero Silicon Valley*, premiered by Stanford Live in April 2016 at Bing Concert Hall.

The KEIGWIN + COMPANY artistic director hatched the *Bolero* project as a way for people to express the essence of their communities through music, movement, and choreography. It began in 2007 when his company, joined by 46 Manhattanites, unveiled *Bolero NYC*, which the *New York Times* called "a gloriously stylized evocation of the joys of New York set to the slow crescendo of [Maurice] Ravel's score." Keigwin's idea involved Ravel's *Boléro* from the beginning; as he considered how to use it, he developed a concept that could adapt to different communities—12 and counting to date.

For *Bolero Silicon Valley*, more than 100 people answered Stanford Live's initial casting call. Among the army of "civilian" performers were a retired particle physicist, a ground-services manager, a librarian, a psychologist, a Stanford web developer, and an aerospace engineer. And what audiences saw unfold on the Bing stage—office-chair ballet, drones, selfies, a cameo by the Stanford Tree—reflected what only the quirky minds of Silicon Valley and Stanford could brainstorm.

The premiere of *Bolero Silicon Valley* was presented as part of Stanford University's 125th anniversary celebration.



Stanford Live's new Executive Director Chris Lorway.

## Stanford Live WELCOMES CHRIS LORWAY

In July, following an international search, Chris Lorway officially took the reins as the new executive director of Stanford Live and Bing Concert Hall.

The Canadian arts leader was the founding artistic director of Toronto's internationally recognized Luminato Festival. He was most recently director of programming and marketing for Massey Hall and Roy Thomson Hall—home of the Toronto Symphony Orchestra and the Toronto International Film Festival.

"I'm thrilled to join the team at Stanford Live and to have the opportunity to animate Bing Concert Hall and to work in other spaces across the Stanford campus in collaboration with the world's foremost artists," Lorway said. "Coming aboard during the summer series was an opportunity to see Bing come to life, and gave me insight into just what an extraordinary community this is."



CANTOR  
ARTS CENTER  
STANFORD UNIVERSITY



The Cantor Arts Center's recent acquisition of Edward Hopper's seminal 1913 painting *New York Corner* and 29 sketchbooks by the renowned Bay Area artist Richard Diebenkorn signals an extraordinary moment in the life of the museum. These works have become cornerstone additions to the museum's holdings in American and 20th-century art, and they help chart the course for the kind of masterworks—from all eras and geographical regions—that the museum is striving to acquire.

These significant additions to the collection also inspired the major fall 2015 exhibition *Artists at Work*. Blending the lessons of art history with the acts of art-making, *Artists at Work* considered the distinct way we come to understand the artistic condition through the works artists create. In bringing together pieces that elicited a cross-historical dialogue, the exhibition explored how looking at objects through the lens of history can also elucidate the ways artists work to push against social, political, and art historical norms.

Enrique Garduno Cortes '18, Sam "EL-T" Thomas '17, and Brian Contreras '20, view Edward Hopper's *New York Corner*.



An inquisitive student contemplates *Michelin X* (1965-66) by Peter Voulkos during the Morelab workshop at the Anderson Collection, where Morelab's *Groove Grove* was installed in fall 2015.

The Anderson Collection at Stanford University is home to one of the most extraordinary collections of modern and contemporary American art housed at any university. At the heart of the collection lie foundational works of Abstract Expressionism, Bay Area Figuration, California Light and Space, and more. Throughout 2015-16 a range of programs activated the collection and its galleries. Stanford faculty members integrated the collection into their curricula, while students from multiple disciplines across the university engaged with the collection, guest performances, and programming that sup-

ported interactive learning about modern and contemporary art. In its second year, the museum presented *Constructive Interference: Tauba Auerbach and Mark Fox*, a contemporary exhibition featuring the work of Stanford University alumni artists. The Anderson Collection was proud to introduce the second Burt and Deedee McMurtry lecturer, artist Robert Irwin. In addition to his public lecture, Irwin joined a small group of students from the Department of Art and Art History for a closed conversation, discussing everything from color and line to the current state of the art market.





In spring 2016 the Institute for Diversity in the Arts and the Program in African and African American Studies presented "Who We Be: Art, Images, and Race in Post-Civil Rights America." Taught by Jeff Chang and Jerome Reyes, the class featured visits by three MacArthur "geniuses," including Rick Lowe (pictured left), the Mimi and Peter E. Haas Distinguished Visitor at the Haas Center for Public Service. An exhibition in the Cantor Arts Center accompanied the class and included works by Glenn Ligon, Lorna Simpson, Carrie Mae Weems, and others.



# WHO WE BE

Institute for Diversity in the Arts





# SPATIAL SHIFT

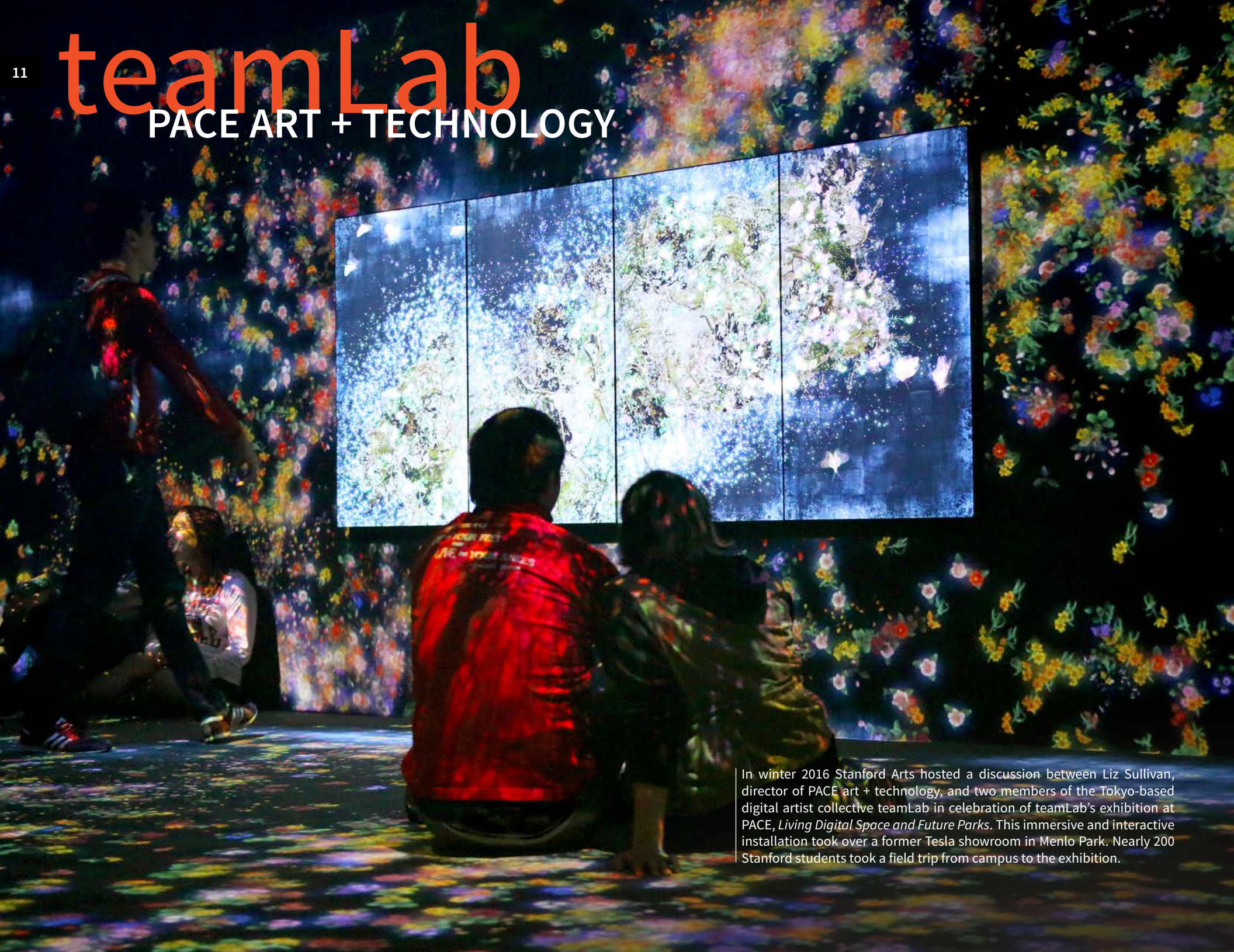
In anticipation of its move back to a renovated Roble Gym, the Department of Theater and Performance Studies staged a “last hurrah” dance production titled *Spatial Shift* in Stanford’s oldest performing arts space: Memorial Auditorium’s main stage. Four Stanford dance faculty members created new works, illustrating how dance interacts and engages with space in different ways. Pictured: Gabriel Mata





# teamLab

PACE ART + TECHNOLOGY



In winter 2016 Stanford Arts hosted a discussion between Liz Sullivan, director of PACE art + technology, and two members of the Tokyo-based digital artist collective teamLab in celebration of teamLab's exhibition at PACE, *Living Digital Space and Future Parks*. This immersive and interactive installation took over a former Tesla showroom in Menlo Park. Nearly 200 Stanford students took a field trip from campus to the exhibition.

From Walt Whitman to Jack Kerouac, Alec Soth to Georgia O'Keeffe, many American artists have been inspired to pack up their bags and hit the open road. English 93Q students explored the art and literature of the great American road trip and then headed down the California coast themselves. Feedback from the students ranged from "best class I've taken at Stanford so far" to "I feel like a completely new person" to "this class became a special place where I could practice my creative-thinking skills."

## CREATIVE WRITING



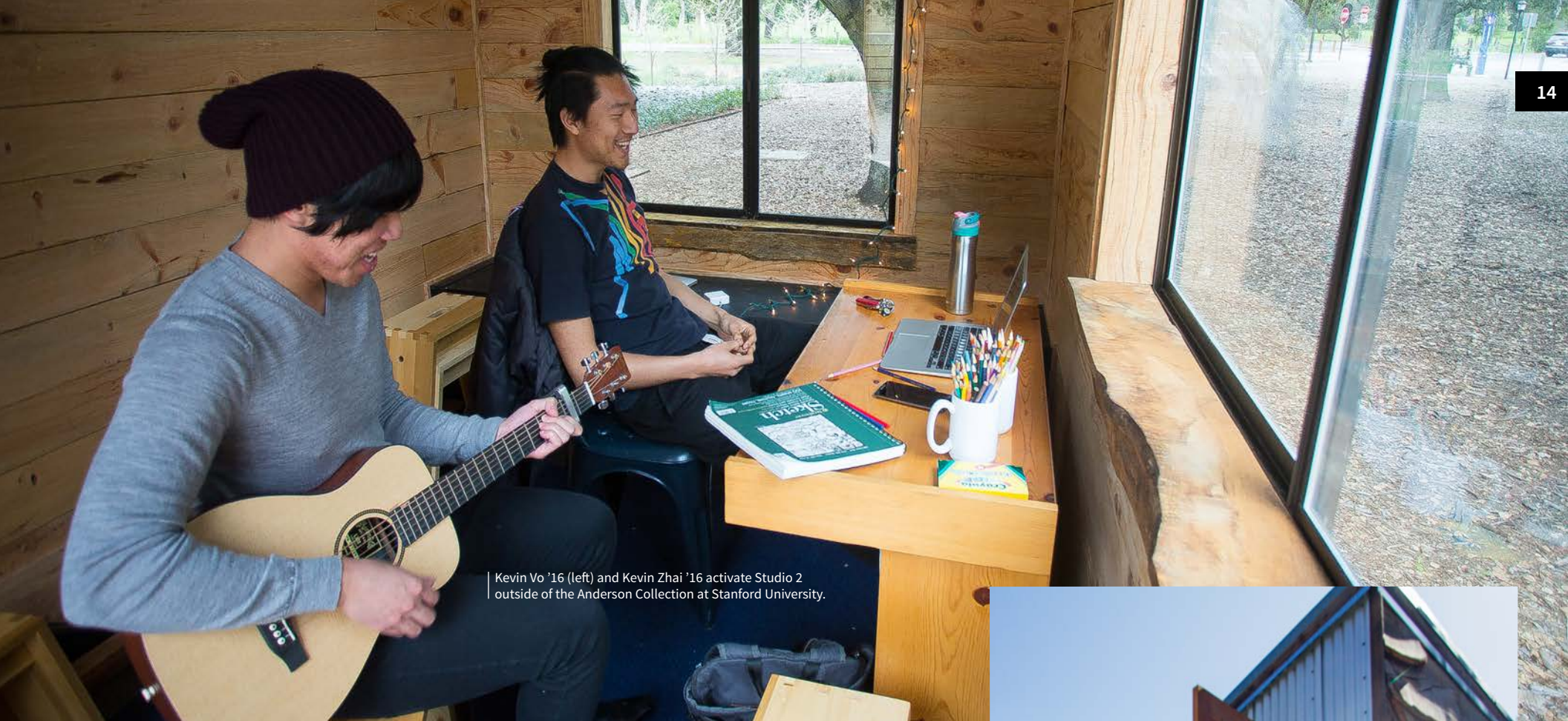
## ON THE ROAD



Every fall Chris Chafe, professor of music and director of the Center for Computer Research in Music and Acoustics (CCRMA), takes students from Music 220A out on the high seas to record sound. In October 2015, 30 students chewed a bit of ginger and headed out for the day to dangle their self-built hydrophones over the side of the boat to capture whale and marine sounds of Monterey Bay. The class is "Fundamentals of Computer-Generated Sound" but the natural sounds of the ocean

provide important forays into listening and sound itself. Back on campus, students learn techniques for digital sound synthesis, analysis, effects, and reverberation. Chafe describes his rationale for the annual outing: "Composing music and studying sound digitally can be tied to more than the studio and concert hall. Students learn how they can make art with a very wide range of ingredients and use technology as an extension of their own listening world."

# SOUNDS OF THE SEA



Kevin Vo '16 (left) and Kevin Zhai '16 activate Studio 2 outside of the Anderson Collection at Stanford University.

## Studio 2 ARTS INTENSIVE

In September 2015 students enrolled in the Arts Intensive class "Tiny Eco Houses for Artists: Social Practice, Design/Build" built a mobile arts studio from salvaged scrap material available at the Jasper Ridge Biological Preserve. Studio 2, as it was called, took up temporary residency in front of the Anderson Collection, where the Arts Intensive students returned for "micro-residencies," or short-term usage, in the maker space.







# architectural DESIGN

Moom Janyaprasert '18 and Alejandro Poler '19 contemplate the finished *Cocoon* on the Anderson Collection at Stanford University's front yard.

The Stanford Architectural Design Program is host to a variety of collaborative and experiential studios. Students involved in "Responsive Structures," a design-build seminar, investigated the use of steel mesh as a structural, spatial, and experiential medium. Examining the physical and visual properties of engineered steel mesh, students developed structural systems and spatial configurations that expanded an understanding of what the material can do. The seminar, taught by Beverly Choe and Jun Sato culminated in a full-scale interactive installation of the developed design on campus, titled *Cocoon*.



The 2015-16 academic year saw the ramp-up to the opening of the Roble Arts Gym (fall 2016), a multipurpose, one-of-a-kind, drop-in art-making studio and rehearsal space for students working on independent projects. By swiping their ID cards to gain access, students are able to use the gym to create work assigned in Creative Expression courses, rehearse with their extracurricular arts group, or make creative projects with no course affiliation.

# ROBLE ARTS GYM





## Stanford Arts Institute LETTER FROM THE DIRECTOR

I am delighted to say that 2015-2016, my first year as Director of the Stanford Arts Institute, was remarkable. We began to seek collaborations and conversations with new partners and shored up the programs put in place by Stephen Hinton and his team in earlier years.

We organized the seventh annual New York Arts Immersion trip, highlighted by seeing Lin-Manuel Miranda's *Hamilton*, the Broadway musical that may be even better than the hype. Sixteen undergraduates spent a week with me and Sarah Curran, the associate director of SAI, in Manhattan, where we met daily for seminars at the new Stanford in New York facility and spent afternoons and evenings engaged in a wide-range of cultural activities – from seeing the Warhol exhibition at the Morgan Library to a performance at LaMaMa experimental theater.

Additionally, we had a successful launch of our new Creative Cities Program. Using the city as the stage for inquiry, the project pursues questions and research about the role of art in reimagining urban sphere, creative economies, the built environment, and more. The program features two main components – a fellowship program and the Creative Cities working group.

With generous seed funding from outgoing President John Hennessey and Dean of the School of Humanities and Sciences Richard Saller, SAI conducted an international search for two fellows to come for the academic year to join the Stanford community, participate in the Working

Group, and each teach a seminar connecting arts and urban studies. We were delighted to find Andrew Herscher and Johanna Taylor, who will be joining us for academic year 2016-17. Herscher is an associate professor at the University of Michigan and has published two books on art and urbanism: *The Unreal Estate Guide to Detroit* (2012) and *Violence Taking Place: The Architecture of the Kosovo Conflict* (2010). Taylor received her PhD in Public and Urban Policy at The New School in New York in 2016, where her research focused on the role of art in urban transformation in Corona, Queens. At Stanford, she plans to extend her analysis to consider art, community engagement, and social justice in the Upper Ninth Ward district of New Orleans.

In addition to the fellowship, we have developed the Creative Cities Working Group, which is hosted by SAI and moderated by Michael Kahan, the acting director of Urban Studies. The working group will bring together artists, curators, and scholars from across the Bay Area who are working to advance creative cities. This interdisciplinary group will meet regularly to discuss works in progress and think through some of the thorniest problems in contemporary life in the Bay Area and beyond. To take just a few examples: how can (or should) art alleviate homelessness? Do artistic economies resolve or heighten economic justice? How about university arts programs?

Finally, the Honors in the Arts program conferred honors upon nine graduates. Notable projects include: Alexander Muscat's *Tous Dans La Même Direction*, a stunning sound recording that fused French and Arabic language and music; Muscat's thesis, liner notes, website, and recording received the Robert M. Golden Medal for Excellence in the Humanities and Creative Arts; Brittany Newell's first novel, *Oola*, which is being published by Henry Holt and Co. in April 2017; and Neil Ulrich's *Designer Drag*, which was featured on an NBC spot sponsored by Mercedes Benz, his new employer.

We remain committed to helping Stanford recognize and embrace the centrality of art, and thinking about art, as often and as deeply as possible.

Onwards,

*Peggy Phelan*

Peggy Phelan

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



## ARTS IMMERSION NEW YORK CITY

Noah Toyonaga '17 looks at street art in Bushwick during the spring 2016 New York Arts Immersion trip. As part of the weeklong excursion, artist and Stanford alumnus Henry Chalfant took students on a walking tour of the burgeoning Brooklyn street art scene.





# ITALIC TAKES OVER CANTOR

In the spring of 2016, ITALIC, an immersive residential arts program for first-year students, presented a student-curated series of installations and events at the Cantor Arts Center. The events challenged conventions of collecting and display, often with the aim of defamiliarizing standard museum practice in order to question assumptions about institutional authority. Meghan Wilson's project *Interrupt the Silence* examined the value of reverent quiet in the galleries through a participatory performance piece that asked visitors to wear bells as they proceeded through the Cantor's

hushed galleries of European art. In *East Asian Female, 18*, Grace Hong performed the voice of the silent objects in the Cantor's *Arts of Asia* exhibition. Seated under a spotlight, Hong allowed audience members to read a short wall text, which described a young woman in the detached and objective language of the institution. In her performance of a complementary monologue, Hong gave powerful emotional weight to the impersonal statements of the wall text, addressing her identity as a Korean American woman and the assumptions that people make about her.

# THEORY OF RELATIVITY



Through a seemingly unrelated collection of songs, scenes, and monologues, *The Theory of Relativity*—a musical presented by Ram's Head Theatrical Society—introduced characters experiencing the joys and heartbreaks, liaisons and losses, inevitability and wonder of human connection. Pictured: (center) Cayla Pettinato '16 and (left to right) Justine De Silva '16, Samantha Williams '17, and Tess McCarthy '16.



# ARTISTS OF STANFORD

By Lauren Dyer '16



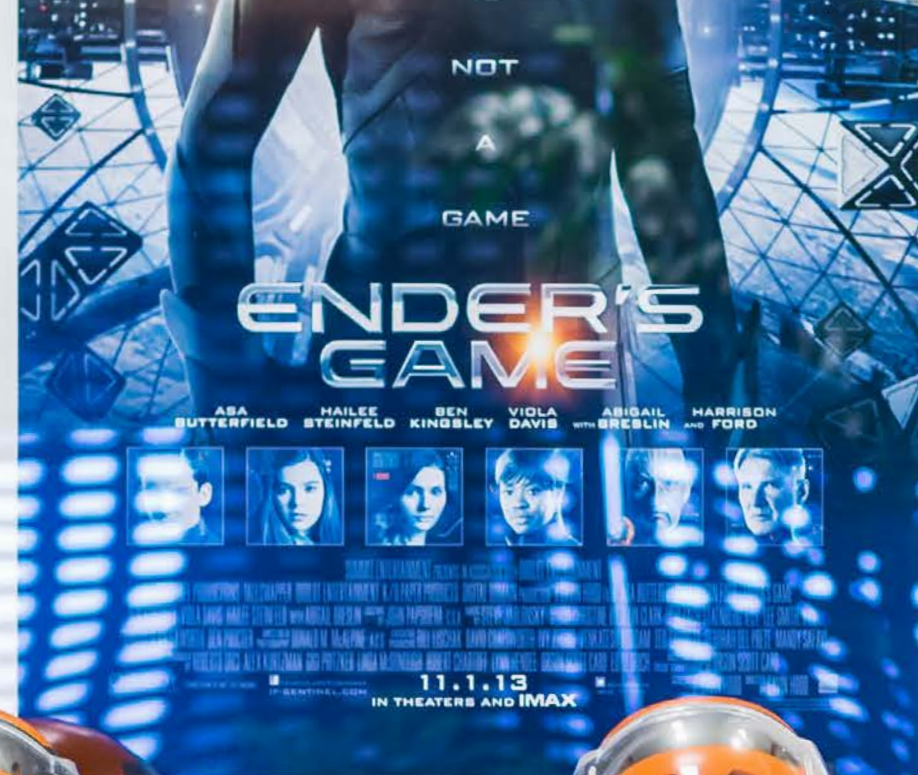
Lauren Dyer '16

*Artists of Stanford* was a personal project conceived to shed light on the prevalence of art and artists on campus for those outside the Stanford community and sequestered inside of the university's tech bubbles. I wanted to learn more about how students interacted with the arts on campus and how they might frame these experiences. I asked each student a series of questions and then photographed them. We published their images and stories on Stanford Arts's Facebook page. By interviewing students, I learned that many of my peers don't even realize the extent to which the arts on campus permeate their daily activities.

(Left to right, top to bottom) Neal Ulrich '16, Mysia Anderson '17, Adi Chang '18, Bianca Draud '17, Bojan Srbinovski '16, Chris Sackes '16, Gabe Haro '18, Janei Maynard '16, Josh De Leon '17, Maia Paroginog '16, Sydney Maples '17, Taylor Litchfield '16, Alex Muscat '16, Eric Hertz '16, Greeshma Somashekar '16, Julia Starr '16, Justine DeSilva '16, Lena Wright '16, Mark Flores '16, Will Funk '16.







## Creative Careers

From lunchtime Q&As with professional artists to a yearlong exploration of the music industry through the Stanford/Warner Music Group Leadership Initiative, Stanford is building a wide variety of professional development opportunities for students who want to explore careers in the arts.

Art is My Occupation (AiMO) is an interdepartmental professional development program organized by a campus-wide consortium. Highlights from 2015–16 programming included a talk on crowd-funding by Kickstarter founder Yancey Strickler, a Q&A with Brooklyn Museum Director Anne Pasternak, a "Financial Planning for Artists" workshop, and a field trip to Yerba Buena Center for the Arts.

Stanford Arts' Summer Internship Program in Arts Administration provides invaluable experience to Stanford students interested in pursuing careers as arts professionals in various aspects of administration, pro-

duction, and management. Twenty students are placed in full-time positions for nine weeks in organizations including the Public Theater in New York; Washington Performing Arts in Washington, DC; the Sundance Institute in Los Angeles; the San Francisco Museum of Modern Art; and other renowned organizations across the country.

The Stanford/Warner Music Group Leadership Initiative identifies and develops a new generation for leadership roles in the evolving music business. Each year a select group of Stanford students learn directly from industry leaders through the combination of coursework and hands-on summer placement with WMG. Their experience culminates in the development of an entrepreneurial capstone project that addresses an opportunity for industry innovation.





## VISUAL ARTS

Cardineedle and Hook Ceramics Club  
 MINT Magazine  
 Stanford Design Initiative  
 Stanford Newtype (Anime Club) & Film  
 Stanford Photography Club  
 Stanford Storyboard Club  
 Student Organizing Committee for the Arts

## CREATIVE WRITING

Stanford Anthology for Youth  
 Stanford Arts Review  
 Stanford Creative Writing Society  
 Stanford Daily  
 Stanford Poetry Society  
 Student Organizing Committee for the Arts  
 Stanford Sitcom Project  
 Stanford Spoken Word Collective  
 WikiStage Stanford

## THEATER

Asian American Theater Project  
 At the Fountain Theatricals Backstage  
 Down with Gravity  
 LITES - Lighting, Innovation, and Technology  
 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 Women\* in Theater  
 Student Organizing Committee for the Arts

Stanford Lion Dance is the university's first lion dance student group. Members teach and practice the cultural art of Asian lion dancing and were invited to be the opening performers at Stanford's annual Vietnamese Culture Night in Cubberley Auditorium.

## DANCE

Afrobeats  
 Akasma Bellydance  
 Alliance Streetdance  
 Ballet Folklorico de Stanford  
 Basmati Raas  
 Bent Spoon Dance Company  
 Cardinal Ballet Company  
 Catch a Fyah  
 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 Capoeira  
 Stanford Ceili Dance  
 Stanford Chinese Dance  
 Stanford Lion Dance  
 Stanford Tango  
 Stanford Wushu  
 Student Organizing Committee for the Arts  
 Swingtime  
 tapTH@T  
 Urban Styles  
 Viennese Ball  
 XTRM

## FILM

Cardinal Studios  
 Stanford Film Society  
 Stanford Sitcom Project  
 Stanford Storyboard Club  
 Student Organizing Committee for the Arts  
 Stanford Students in Entertainment

## MUSIC

Cardinal Calypso  
 Counterpoint a cappella  
 Everyday People  
 KZSU Stanford 90.1  
 Mariachi Cardenal de Stanford  
 Side by Side  
 Spicmacay  
 Stanford Chamber Chorale  
 Stanford Chamber Music Club  
 Stanford Chinese Music Ensemble  
 Stanford Chinese Sing  
 Stanford Collaborative Orchestra  
 Stanford Concert Network  
 Stanford DJs  
 Stanford Fleet Street Singers  
 Stanford Gospel Choir  
 Stanford Harmonics  
 Stanford Hwimor  
 Stanford Jazz Consortium  
 Stanford Jazz Orchestra  
 Stanford Klezmer Band  
 Stanford Laptop Orchestra (SLOrk)  
 Stanford Light Opera Company  
 Stanford Mendicants  
 Stanford Middle East Ensemble  
 Stanford Mixed Company  
 Stanford Raagapella  
 Stanford RiffRaffs  
 Stanford Symphony Orchestra  
 Stanford Taiko  
 Stanford Wind Symphony  
 Student Organizing Committee for the Arts  
 Talisman  
 Testimony a cappella  
 The Leland Stanford Junior University Marching Band  
 Volta



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

## CREATIVE WRITING PROGRAM

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

## DANCE DIVISION

The Dance Division, part of the Department of Theater and Performance Studies, offers a range of classes that approach dance as a performing art, cultural practice, political act, or embodiment of ideology and beliefs. All of the dimensions through which one comes to experience dance—from studying 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 and Art History is an interdisciplinary department offering undergraduate and graduate degrees in art history, art practice, design, documentary filmmaking, and film studies. Courses offer myriad opportunities to engage with form and meaning in the visual arts, and to explore their historical development, roles in society, and relationship to other artistic disciplines.

## DEPARTMENT OF MUSIC

The Department of Music has been a pillar of the Stanford community since its founding and formalization as a department in 1947. It promotes the practice, understanding, and enjoyment of music in 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 it fosters student engagement with performance in multiple modes, teaching analytic skills through research-based scholarship. In concert with its academic mission, the department produces numerous events through its creative program. Workshops and artistic productions include canonical plays, commissioned dance works, experimental projects, and works by visiting artists.

## DESIGN PROGRAM WITHIN THE MECHANICAL ENGINEERING DESIGN GROUP

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

Part immersive theater and part dance, *fox mirror forest* was a site-specific TAPS production inspired by Rosemary Minard's 1975 collection of stories, *Womenfolk and Fairy Tales*. The imaginative comedy performed at dusk in Frost Amphitheater considered how folk tales affect and shape our perceptions of self, illness, others, and the world.



# DON GIOVANNI

Stanford Light Opera Company's *Don Giovanni* was a radical reimagining of Mozart's 18th-century opera. Staged around the Stanford Mausoleum and presented as a perambulatory performance, it goaded costumed audience members into trailing the murderous Don Giovanni and his victims in the campus arboretum.

# ARTS CENTERS, INSTITUTES, & RESOURCES

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

## PRODUCT REALIZATION LAB

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

## 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.

## 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.

## STANFORD ART GALLERY

The Department of Art and 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. Beginning in September 2015, Peggy Phelan, Ann O'Day Maples Professor in the Arts and Professor of Theater and Performance Studies and English, took leadership of the institute 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 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, the Stanford Arts Institute has organized visits to New York City, Los Angeles, and Chicago. In 2016–17 it will launch a trip to Detroit. In the spring quarter class, "Art in the Metropolis," students revisit their immersion experiences by reading critical literature and participating in rigorous discussion.

### CREATIVE EXPRESSION

Thinking creatively, giving expressive shape to ideas, and communicating those ideas imaginatively are not only indispensable to all artistic endeavors but they 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 offers 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

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

### ITALIC

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

### STANFORD IN NEW YORK

Twenty undergraduates were chosen in the spring to spend fall quarter of the 2015–16 academic year living, working, and studying in New York City. They took a full load of required and elective courses, worked four days a week in internships related to their academic and career interests, went on field trips, and attended cultural events. Under the program, the 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 ARTS TRACK

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

Shifterz Breakdance Crew member Vincent Su '16 and MS '17 dances in the Science and Engineering Quad as part of the #FollowMeToRoble campaign to celebrate the opening of the renovated Roble Gym in fall 2016.





# SUPPORT FOR THE ARTS

Thanks to the generosity of alumni, parents, and friends, we have been able to transform the arts at Stanford. This past year marked a milestone with the completion of the third new building for the arts district and the Board of Trustees' concept approval for a renovation of Frost Amphitheater. Roble Arts Gym had its grand opening in fall 2016 and, thanks to generous donors, is stocked with ample arts supplies for student creative activities. The McMurtry Building for the Department of Art and Art History has enlivened the visual arts neighborhood within the arts district, becoming a magnet for students, faculty, and community members, who enjoy spending time in its exciting spaces, viewing students working in its galleries, and learning from renowned faculty and artists.

Memberships to Stanford Live, the Cantor Arts Center, and the Anderson Collection at Stanford University remain strong as donors are attracted to their engaging programming and exhibitions. A few highlights include this year's McMurtry Lecture featuring artist Robert Irwin, the exhibition of Richard Diebenkorn's donated sketchbooks at the Cantor Arts Center, and the wide variety of performances by both emerging artists and well-known stars at Stanford Live.

We are indebted to six members of the Arts Advisory Council who agreed to volunteer on the Arts Development Communication Task Force. The group is led by Melissa Fetter and includes Roberta Denning, Alex Fialho, Mary Ittelson, Ron Johnson, and Christy MacLear. The results of their labor to date include the development of Arts Leap, including a beautifully designed and written brochure that conveys a clear and compelling message about the need for support of the arts at Stanford. The brochure and other printed materials are complemented by a new web page: [arts.stanford.edu/artsleap](http://arts.stanford.edu/artsleap). We hope you enjoy viewing the site and that you will join us as we take a leap and move the arts on campus even further forward.

Frost Music and Arts Festival 2015.



## 2015-16 STANFORD ARTS ADVISORY COUNCIL

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**Matthew Tiews**

Associate Dean for the Advancement of the Arts



# ARTS DISTRICT & BEYOND

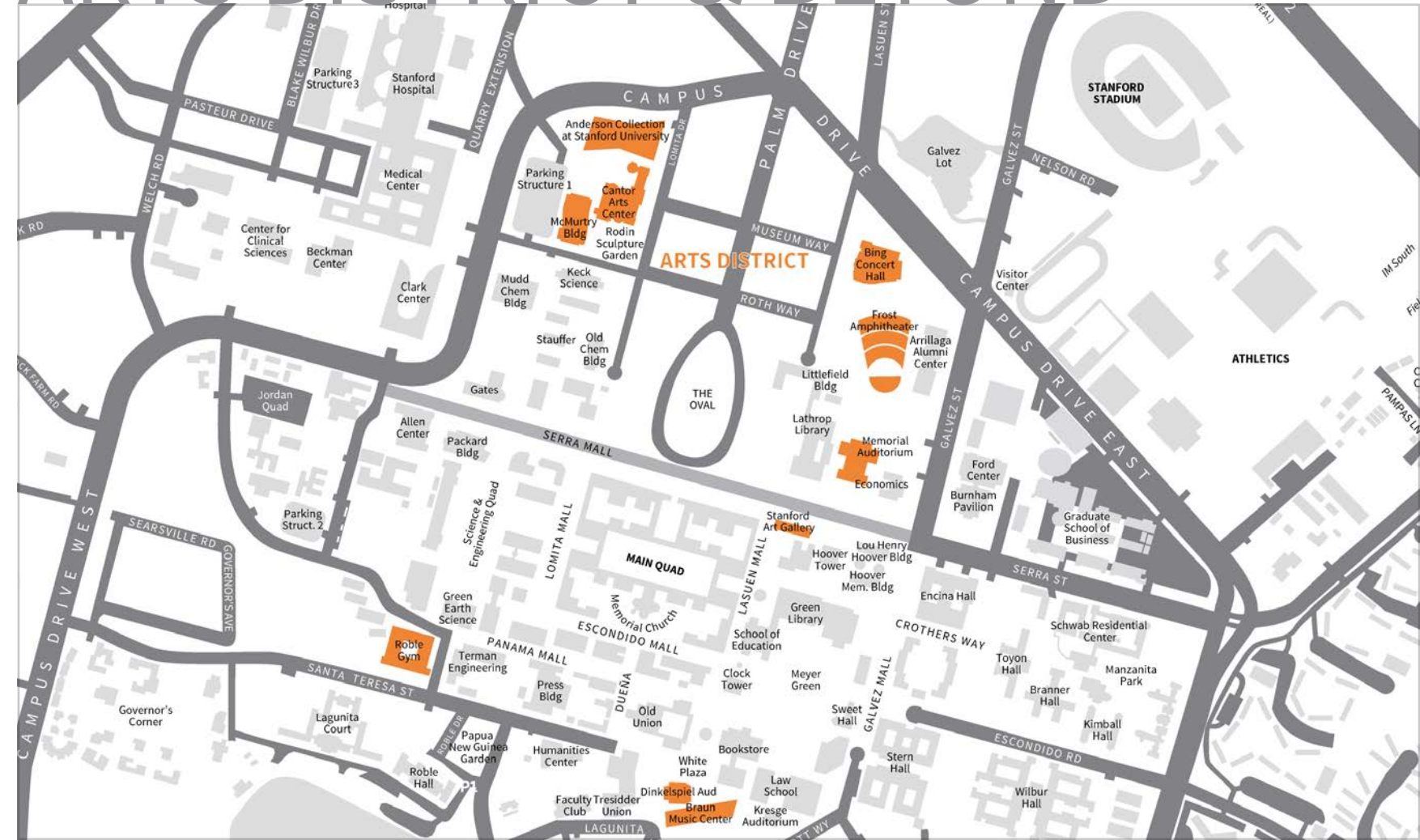


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Back cover: Stanford student group Dv8 performs during Alliance Streetdance's spring showcase Hipnotized 2016.



Professor of Biology Susan McConnell's exhibition *On the Shoulders of Giants* was on view at the Stanford Art Gallery in spring 2016. McConnell's photographs explored the natural history of elephants and the ongoing ivory crisis.





[ARTS.STANFORD.EDU](https://arts.stanford.edu)