

Stanford | ARTS

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BING CONCERT HALL'S
GUNN ATRIUM



“Arts Explosion Rocks Stanford.”

That was the headline of a May 2014 article in the San Francisco Chronicle – and it’s a great description of the experience of the arts at Stanford in 2013-14.

*It was a year of firsts: the first full season in Bing Concert Hall, the first year of two innovative curricular programs – *ITALIC* and Honors in the Arts – and the first year of the new “Creative Expression” breadth requirement (see p. 4).*

It was also – perhaps most prominently – a year of planning and breathless anticipation of the opening of the Anderson Collection at Stanford University, which took place to great fanfare in September 2014.

In the midst of it all there were exciting multidisciplinary exhibitions at the Cantor Arts Center, amazing student projects and performances throughout campus, and a host of visits by artists including Carrie Mae Weems, Tony Kushner, and Annie Leibovitz.

Up next, we look forward to the opening of the McMurtry Building for the Department of Art & Art History in fall 2015, which will round out the arts district at the front of campus. And 2016 will see the re-opening of a renovated Roble Gym, which will house dance studios, a studio theater, and the “Arts Gym,” a drop-in creative space for all Stanford students.

As another headline – in The Economist in January 2014 – put it, Stanford is starting to feel like “A Florence for the 21st Century”!

Matthew Tiews
Executive Director of Arts Programs



ANDERSON
COLLECTION
AT STANFORD
UNIVERSITY



STUDENTS PERFORM *SCENE IN ACTION* BY
ALETA HAYES AT THE ANDERSON COLLECTION AT
STANFORD UNIVERSITY IN OCTOBER 2014.

A Private Art Collection Becomes a Stanford Collection

The Anderson Collection at Stanford University – adjacent to the Cantor Arts Center and the planned McMurtry Building for the Department of Art & Art History (opening in 2015), and across Palm Drive from Bing Concert Hall – welcomed visitors in September 2014.

After months of construction and a summer spent on installation, Stanford is officially the home to the core of the Anderson Collection, one of the world's most outstanding private assemblies of post-World War II American art. The collection is a gift from Harry W. "Hunk" and Mary Margaret "Moo" Anderson and their daughter, Mary Patricia "Putter" Anderson Pence, the Bay Area family who collected the art for nearly 50 years.

The Anderson Collection at Stanford University contains 121 works by 86 artists ranging from Willem de Kooning to Joan Mitchell, Jackson Pollock to Wayne Thiebaud. The collection is anchored in the work of the New York School and incorporates key modern and contemporary artists, collected in depth and across media. Major movements represented include Abstract Expressionism, Color Field Painting, Post-Minimalism, California Funk Art, Bay Area Figurative Art, Light and Space, and contemporary painting and sculpture.

"Overnight, the Anderson Collection catapults Stanford into the top tier of American university museum art collections." ~ Christopher Knight | *Los Angeles Times*

Curricular Innovation

Arts Intensive, a September Studies Program | ongoing

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

Arts Immersion | ongoing

Arts Immersion gives Stanford students an insider's view into cultural capitals. Students travel with Stanford Arts Institute staff for a week-long engagement with the arts, meeting institutional leaders, policymakers, and arts practitioners. They visit museums, galleries, concert halls; they see dance rehearsals, opera, and string quartets, and have a chance to meet with alumni in the arts. In an accompanying class, students study the history of the arts in the particular city and hone their critical skills for an end-of-course symposium presentation.

Creative Expression | new

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 will take at least two units in a Creative Expression course, choosing from hundreds of possible classes.

CS + X | new

In a new experiment aimed at integrating the humanities and computer science while providing students with unique educational experiences, Stanford is offering undergraduates the opportunity to pursue "joint majors" in computer science and music, and computer science and English, with more "CS + X" majors to be announced. Rather than completing all of the requirements for two separate majors, students who choose the joint major will pursue a curriculum integrating coursework from both disciplines.

Honors in the Arts | new

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

ITALIC | new

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.

Washington Arts Track | new

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

STUDENTS EXPLORE THE
GAGOSIAN GALLERY DURING
ARTS IMMERSION NYC
IN MARCH 2014.



Interdisciplinary Dexterity

While training in plastic and reconstructive surgery at the Stanford University School of Medicine, Dr. James Chang often stopped by the Cantor Arts Center to study the work of Auguste Rodin (France, 1840–1917). Chang saw signs in the artist's sculptures of the medical conditions he was learning to identify. In a seminar he currently teaches, "Surgical Anatomy of the Hand: From Rodin to Reconstruction," Chang has undergraduates study the hands created by Rodin along with "augmented reality" images that reveal the pathologies beneath the bronze – and then he lets students perform virtual surgery.

Chang's seminar inspired an exhibition at the Cantor that allowed museum visitors to experience Rodin's hands in much the same manner that his students did. *Inside Rodin's Hands: Art, Technology, and Surgery*, that opened in April 2014, involved an unprecedented collaboration among four diverse Stanford groups: the Cantor, Chang and his students, the Division of Clinical Anatomy, and the Lane Medical Library. The anatomy department at the School of Medicine contributed unique, cutting-edge technology that is changing how surgery is taught throughout the world. The Cantor offered curatorial expertise, the renowned Rodin collection, and its commitment to interdisciplinary approaches to the arts. And the medical school's Lane Library lent important historical materials.

JAMES CHANG, MD, PROFESSOR AND CHIEF OF THE
DIVISION OF PLASTIC AND RECONSTRUCTIVE SURGERY,
OBSERVES WORKS BY RODIN AT THE CANTOR ARTS CENTER.



Anatomy of an Exhibition



CANTOR
ARTS CENTER
STANFORD UNIVERSITY

Flesh and Metal: Body and Machine in Early 20th-Century Art, that opened in November 2014, featured 74 diverse works from the collection of the San Francisco Museum of Modern Art (SFMOMA) by major European and American artists including Margaret Bourke-White, Constantin Brancusi, Salvador Dalí, Marcel Duchamp, Fernand Léger, Piet Mondrian, Alexander Rodchenko, and Charles Sheeler. The stunning exhibition was organized by the Cantor and

SFMOMA as part of the collaborative museum shows and off-site programming presented by SFMOMA while its building was temporarily closed for expansion construction.

Stanford undergraduate and graduate students enrolled in the spring 2013 seminar “Anatomy of an Exhibition” helped to create the show. Students researched objects within the context of 20th-century

cultural, political, and societal developments, determined an overall statement of purpose, and created four major thematic sections within the exhibition. They also grappled with installation, planning for sequence, groupings, juxtapositions, traffic flow, gallery signage, and design factors. Finally, they drafted label texts that provided information about the art works and encouraged visitors to look more closely at them.

Visual Thinkers

The Stanford Graphic Novel Project (SGNP) began in 2008, and has since produced five full-length nonfiction graphic novels. These collaborative projects are student-conceived, written, drawn, and published.

Students read six graphic titles plus a book on craft in the fall and two more graphic titles in the winter. “We focus on innovative graphic texts and graphic nonfiction,” said Scott Hutchins, SGNP instructor. “The fact that we publish our project adds high-wire excitement and importance to our discussions and decisions. Graphic novels and comics are an increasingly interesting and capacious literary form that we are excited to read, discuss, and produce in this intense, pioneering course. There’s not, to our knowledge, anything quite like the SGNP at any other university.”

Artist, writers, designers, and all-around team players are the best candidates for this intense and rewarding application-only class with a heavy workload. The ability to think visually is a must.

Shimon Tanaka, another course instructor, weighs in on the SGNP students: “We are excited to help shepherd these projects into the world, but we are mostly in awe of the talented, hardworking students who come up with the ideas, write and draw the pages, and tell us stories that change us.”



A PAGE
FROM
A PLACE
AMONG
THE
STARS,
2014



A TYPICAL DAY FOR NICK HOVERSTEN, '15, INVOLVES PAINTING, SCULPTING, WOOD-WORKING, PHOTOGRAPHY, SURFING, AND PRACTICE AND COMPETITION FOR STANFORD MEN'S WATER POLO.



Renaissance Man

It started unexpectedly with Josephine Taylor's "Drawing 1" class. That's what put Nick Hoversten on his double major path, adding art practice to history. "My experience in art at Stanford has definitely crossed over into my other coursework," he said. "As a history major, my understanding of societies and their cultural and historical narratives has significantly impacted my art and how I view art. Similarly, my experience with art has significantly influenced my perceptions in other classes."

Hoversten is constantly in the water – surfing at Gray Whale Cove near Half Moon Bay or diving into Avery

Aquatic Center pool with his water polo teammates. After graduation he plans to work on an Alaskan fishing boat before he enters the world of professional water polo in Europe.

"Although my time on the fishing boat will not consist of much free time, I certainly plan on bringing a camera with me and attempting to capture the essence of my experience there. Once I'm in Europe I will have a little more freedom to pursue more than one medium and I will certainly be sculpting and painting and drawing while continuing work in photography."

Nick Hoversten, '15

Double major: Art Practice (focus in sculpture), History (focus in Eastern European and Russian history)

Festival Jérôme Bel



FACULTY, STAFF, AND STUDENTS
PERFORM ALONGSIDE
PROFESSIONAL DANCERS IN
NOVEMBER 2013.

The internationally acclaimed French choreographer and conceptual artist Jérôme Bel enjoys a reputation as one of the coolest conceptual dance makers working today. In 2013 Stanford Dance and Stanford Live joined forces to present *Festival Jérôme Bel* at Bing Concert Hall and Memorial Auditorium.

Bel's visit was also connected to the new immersion program, ITALIC (Immersion in the Arts: Living in Culture). It included discussions – such as a free lunchtime conversation with Bel – and related events specifically for Stanford students. In class, they heard lectures about Bel by ITALIC faculty and staff and even had dance instruction by Bel company members.

The Show Must Go On featured a mix of professional dancers with untrained “civilians.” Comprising the amateurs were members of the Stanford faculty, staff and student body, including a particle physicist, a varsity volleyball player, and a greenskeeper, who all rehearsed for weeks with Bel's assistants. Another performance, *Cédric Andrieux*, was an intimate solo looking inside a dancer's life. Finally, Bel and classical Thai dance master Pichet Klunchun collaborated on a film about ideas and movement that screened at Bing Concert Hall, followed by a Q&A with Bel.



ADITYA SRIVATSAN, '16, AND
NAREN RAMASWAMY, '15, TAKE CENTER
STAGE IN *THE NEXT BING THING* AT
BING CONCERT HALL IN MAY 2014.



The Next Bing Thing

The 2013-14 academic year marked Stanford Live's first full season at Bing Concert Hall with an eclectic mix of world music, jazz, dance, and events for students. Last May, for example, Stanford Live hosted *The Next Bing Thing* as a variety-style showcase for the wealth of Stanford talent. A multitude of student ensembles and solo artists auditioned for eleven coveted spots on the Bing main stage. In addition to the dance group Kaorihiva, the evening included musical performances from Alexandria Arrieta, Matt Billman, Kristin Chesnutt & Emily Grundman, Maya Delaney, Alberto Espino, Matt Herrero, Nate Nunez, Nathaniel Okun, and Naren Ramaswamy & Aditya Srivatsan.

Sound Pioneer

John Granzow is a PhD candidate in computer-based music theory and acoustics at Stanford. An instrument designer and music researcher with an MS in psychoacoustics, Granzow constructed his first instrument, a flamenco guitar, with luthier George Rizsany in Nova Scotia, Canada.

“In recent research I investigate applications of computer-aided design and digital fabrication for experimental instruments,” Granzow explains. “Rapid prototyping techniques are used to produce performance-specific

musical instruments. Outcomes from this research have been presented at concerts and sound installations in Canada, France, and the United States.”

Granzow’s instruments include a long-wire installation for Pauline Oliveros’ *Tower Ring*; sonified easels for a large-scale show at La Condition Des Soies in Lyon, France; and a hybrid gramophone for Stanford composer Jaroslaw Kapuscinski’s *Pointing Twice* commissioned by Steve Schick and the San Francisco Contemporary Music Players.



JOHN GRANZOW EXPERIMENTS IN THE LISTENING ROOM AT CCRMA.

Politicians, Producers & Directors



JHANVI SHRIRAM, MICHAEL TUBBS, KEVIN GORDON AND KETAKI SHRIRAM ATTEND THE *TRUE SON* PREMIERE - 2014 TRIBECA FILM FESTIVAL AT CHELSEA BOW TIE CINEMAS ON APRIL 20, 2014 IN NEW YORK CITY.

Michael Tubbs, '12, and MA '12, ran for public office while completing his bachelor's degree in comparative studies in race and ethnicity and a master's in education. He won a seat on the Stockton, Calif., City Council in 2012, becoming the youngest person, at age 22, to gain a seat on that troubled city's council.

The documentary *True Son* follows Tubbs' campaign, which took place during a year of record homicides and impending bankruptcy in Stockton. The film premiered at

the 2014 Tribeca Film Festival and won Best Documentary at the United Nations Association Film Festival.

The film's producers, Jhanvi Shriram, '10, and Ketaki Shriram, '13, MA '13 and PhD candidate, director Kevin Gordon, '11, editors Laura Green, MFA '12, and Emile Bokaer, MFA '10, and Tubbs himself were joined by Stanford President John Hennessy for a panel discussion following a campus screening for *True Son*.



Theater Innovators

Reimagining Eliza Doolittle and Henry Higgins as part of the British Asian immigrant community in early 20th-century London was the first of several challenges for Ken Savage, '14, and Asia Chiao, '15, two students who don't take no for an answer.

It was fall 2012 when they agreed to join forces and stage *My Fair Lady*, but the kernel of the idea occurred a few months earlier when Savage, then a summer intern at Arena Stage in Washington, D.C., found himself arguing with a director about her controversial casting of an Asian Eliza with a white Henry. The debate swirled around British imperialism, race and, ultimately, about how Asians are represented on stage.

Savage didn't win the argument in D.C., but he told himself that someday he would direct a production of *My Fair Lady* that featured Asians in both the lead roles to address issues of race, language and social class in the musical.

Returning to class in the fall, he shared his intern experience and his idea for an Asian production with Chiao, who quickly offered to be his production partner and costume designer. As luck would have it, Chiao's favorite musical is *My Fair Lady*, so the production is a dream project for them both.

Over a year later, 20 actors, 25 production team members and a 15-person student orchestra twice presented *My Fair Lady* in lovely Bing Concert Hall to sold-out audiences.

Lead actress Saya Jenks, '16, playing Eliza Doolittle, said that carrying out the director's vision allowed her to rediscover her own Asian identity, similarly to the way Eliza does in the production. "Instead of shoving the fact that I am half Japanese under the rug in order to get a role, my ethnic background has added depth instead of confusion to this show. Putting our cast's ethnicities in the foreground has forced me to consider how my ideas of what it means to be Asian have been shaped by the musicals I grew up with. I have also had to come face-to-face with the racism against Asians in the musical theater community that I wanted to believe didn't exist."

SAYA JENKS, '16, PLAYS ELIZA DOOLITTLE IN *MY FAIR LADY* IN BING CONCERT HALL IN JANUARY 2014.

Museums & Performance Organizations

Anderson Collection at Stanford University

The Anderson Collection at Stanford University, which opened September 2014, is an outstanding collection of 20th-century American art presented in a new 33,000-square-foot facility. The collection is anchored in the work of the New York School and key modern and contemporary artists collected in depth, across media. Major movements represented include Abstract Expressionism, Color Field Painting, Post-Minimalism, California Funk Art, Bay Area Figurative Art, Light and Space, and contemporary painting and sculpture.

Cantor Arts Center

The Cantor Arts Center is Stanford's comprehensive art museum, serving the university and the broader public community. The Cantor displays collections – spanning 5,000 years of art history from ancient China to the 21st century – and changing exhibitions, issues scholarly and accessible publications, and offers a range of programs and activities to enhance learning about, with and through the visual arts.

Stanford Live & Bing Concert Hall

Stanford Live is committed to sharing, celebrating, and advancing the art of live music, dance, theater, and opera. It unites celebrated and emerging artists with the Stanford campus and greater Bay Area communities in a broad range of experiences to engage the senses and emotions, stimulate minds, and enrich lives.

Stanford Live's home is Bing Concert Hall, which opened in January 2013, and is transforming the practice, study, and experience of the performing arts on the Stanford campus. Bing Concert Hall is an 842-seat hall designed by Ennead Architects with acoustics by Nagata Acoustics, providing an intimate experience of musical performance. In addition to Bing Concert Hall, Stanford Live presents performances all over campus, including at Memorial Auditorium, Memorial Church, and Frost Amphitheater.

Looking Ahead

McMurtry Building

Opening in 2015, the McMurtry Building, the new home of the Department of Art & Art History, will provide unified facilities for art history, art practice and film programs. New resources include flex spaces for students, state-of-the-art studios, gallery and exhibition spaces, all in a beautiful environment designed by the architectural team at Diller Scofidio + Renfro/Boora Architects.

Roble Gym

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

Stanford in New York City (SiNYC)

Beginning in 2015, 20 Stanford undergraduates will live and study in New York City for autumn quarter and spend four days a week working in internships related to their interests. They will use the city as their laboratory – taking courses; working in internships in the arts, design, architecture and urban studies; going on field trips and attending cultural events. The program, which is aimed at juniors, will later add finance and media to its list of disciplines. In its three-year pilot phase, Stanford in New York City will be offered autumn and winter quarters in the 2016-17 academic year, and all three quarters during the 2017-18 academic year.

Academic Arts Departments & Programs

Architectural Design Program

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

Creative Writing Program

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

Dance Division

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

Department of Art & Art History

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

Department of Music

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

Design Program within the Mechanical Engineering Design Group

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

KATHARINE HAWTHORNE, '10,
PERFORMS DURING
CONSTRUCTION SITE,
A PERFORMANCE HELD IN
MULTIPLE LOCATIONS
ACROSS CAMPUS IN MAY 2014.



STUDENTS DESIGN AND CONSTRUCT THEIR OWN CHAIRS IN "ART STUDIO 262: THE CHAIR," TAUGHT BY JOHN EDMARK.



Arts Centers, Institutes & Resources

Center for Computer Research in Music and Acoustics (CCRMA)

The Center for Computer Research in Music and Acoustics 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 (d.school)

The 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 is thinkers, learners, doers and teachers defining a new kind of organization at the university. They are 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.

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.

Institute for Diversity in the Arts (IDA) + Committee on Black Performing Arts (CBPA)

The Institute for Diversity in the Arts + Committee on Black Performing Arts is an interdisciplinary program in the humanities that involves students in the study of culture, identity and diversity through artistic expression. Their 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.

Product Realization Lab

The Product Realization Lab is a multi-site 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

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

Stanford Art Gallery

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

Stanford Arts Institute

The Stanford Arts Institute creates programs that deepen student engagement with the arts. September 2013 marked the expansion of the Arts Immersion program to Chicago, where students spent two intensive weeks meeting architects and urban creatives, while designing a proposal for a new skyscraper. Back in the Bay Area, the Redesigning Theater project used design thinking to test ideas about theater in a nighttime performance on Alcatraz. Style came into focus in the new Fashion at Stanford series, featuring public conversations with fashion notables including fashion critic Cathy Horyn, photographer Annie Leibovitz, and industry executives Ron Johnson and Antoine Arnault. Three artists were invited to participate in the new Research Residencies, which offered the use of university resources to develop a new project. Playwright Aaron Landsman tapped urban studies and environmental design for his project Open City. Author Paulina Borsook looked to the medical school, TAPS, and the Department of French and Italian as she developed a new installation about traumatic brain injury. Sculptor Alyson Shotz began a series of visits investigating glacial physics. Academic arts opportunities expanded for students with the new Honors in the Arts program, and the development of the Creative Expression requirement. The Arts Administration program continues to grow, offering 15 funded summer internships learning the ropes of arts management in organizations across the country including the Museum of Modern Art, Brooklyn Academy of Music, McSweeney's and San Francisco Opera.

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. Their 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.

Student Arts Groups

DANCE

- Akasma Bellydance
- Alliance Streetdance
- Ballet Folklorico de Stanford
- Basmati Raas
- Bent Spoon Dance Company
- Cardinal Ballet Company
- Catch a Fyah
- COLLO
- Common Origins
- Dancebreak
- Dv8
- Hindi Film Dance Team
- Jam Pac'd
- Kaorihiva
- Kayumanggi
- Los Salseros de Stanford
- Mau Lac Hong
- Noopur
- Shifterz Breakdance Crew
- Stanford Ballroom Dance Team
- Stanford Bhangra Team
- Stanford Ceili Dance
- Stanford Chinese Dance
- Stanford Gloving
- Stanford Tango
- Stanford University Alliance for Service in the Arts (SASTA)
- Stanford University Alliance for Service in the Arts (SASTA)
- Student Organizing Committee for the Arts
- Swingtime
- Urban Styles
- Viennese Ball

FILM

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

CREATIVE WRITING

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

STUDENTS PERFORM IN *HIGHER GROUND*, A GOSPEL MUSICAL WRITTEN BY JESSICA ANDERSON, '14.



THEATER

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

- COLLO
- Cardineedle and Hook
- Ceramics Club
- Stanford Design Initiative
- Stanford Storyboard Club
- Stanford University Alliance for Service in the Arts (SASTA)
- Student Organizing Committee for the Arts

VISUAL ARTS

MUSIC

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

PASCAL DANGIN AND ANNIE LEIBOVITZ
SHARE A LAUGH DURING A SERIES OF
CONVERSATIONS WITH FASHION
INDUSTRY LEADERS PRESENTED BY
STANFORD ARTS INSTITUTE.

Fashion at Stanford

The creation of the Fashion at Stanford series is a direct result of students' interest and excitement about the fashion industry. Complementing academic coursework, Fashion at Stanford offered an opportunity for students to hear from and meet with icons from the field.

New York Times fashion critic Cathy Horyn led a series of discussions with leaders representing all aspects of the industry. Ron Johnson, former CEO of JCPenney and a senior vice president of retail at Apple, shared insights about brand integrity and the future of retail. Photographer Annie Leibovitz and Pascal Dangin, the founder and CEO of Box Studios, discussed image-making and branding. Berluti CEO and LVMH board member Antoine Arnault discussed the luxury goods market.

As a part of the series, Horyn agreed to critique student design work; Johnson and Arnault engaged in dynamic small student group conversation; and coveted seats were reserved for students at the Leibovitz and Dangin event.

Fashion at Stanford increased interest and participation from a growing number of fashion and lifestyle student publications on campus. This successful series will continue in 2014-15 with talks by *Vogue Italia* editor Franca Sozzani and Harold Koda, the curator of the Costume Institute at the Metropolitan Museum of Art. #fashionatstanford



STEPHEN HINTON, THE AVALON
FOUNDATION PROFESSOR IN THE
HUMANITIES AT STANFORD UNIVERSITY
AND DENNING FAMILY DIRECTOR OF THE
STANFORD ARTS INSTITUTE, AT HIS HOME
ON THE STANFORD CAMPUS.

Honors in the Arts: The Inaugural Year

Since it was launched last year with the support of a four-year grant from the Mellon Foundation, Honors in the Arts has quickly established itself as one of the Arts Institute's flagship programs. In terms of the Institute's mission and goals, the new program manages to check several boxes at once. It gives students the opportunity to engage in the arts, irrespective of their major; it facilitates collaboration among a wide variety of disciplines; it promotes creativity and innovation across conventional boundaries; and it contributes to the recent reforms of undergraduate education by making the arts an integral part of the curriculum. What have we learned from the inaugural year? One lesson is that scholarship can transform art. Take, for example, the work of Maia Kazin, an anthropology major with a minor in theater and performance studies. Maia's capstone project perfectly illustrates the symbiotic relationship between scholarship and art. After an Overseas Studies quarter in South Africa, where she conducted fieldwork and recorded interviews with local inhabitants about township administration on the impoverished outskirts of Cape Town, Maia decided to present her findings in the form of a play, rather than writing them up in the manner of a conventional thesis. The result was a gripping piece of theater whose originality would have been unthinkable without academic training in anthropology. Having studied the concept of "situated knowledge" in her major, Maia then incorporated it into her practice as a playwright and theater director. We also learned that many of the students found being in the program life-changing in a deeply personal way. Some even saw their capstone projects less as a conclusion to their Stanford years than as a gateway to the future – a future in the arts.

STEPHEN W. HINTON
Denning Family Director of the Stanford Arts Institute

Support for Stanford Arts



THE MCMURTRY BUILDING FOR THE
DEPARTMENT OF ART & ART HISTORY
DESIGNED BY DILLER SCOFIDIO +
RENFRO WILL BE COMPLETED IN 2015.

With two of three new arts buildings already completed, and the arts district on track for completion by 2016, we are grateful to all those who have stepped forward to make that possible. We owe a debt of gratitude to the Arts Advisory Council, who have provided leadership support and guidance, and actively engage others to knit this community closer together. This year marked the third year of Bing Memberships for Stanford Live, as well as a successful inaugural campaign for the new Cantor Arts Center – Anderson Collection at Stanford University joint museum membership – both reflections of the burgeoning arts opportunities on campus for

students and the broader public. In addition to these generous annual membership donors, we are grateful to those who have contributed programming support within the Stanford Arts Institute and building support, making sure that our faculty and students have the finest resources to create, perform, teach and learn. So many friends, alumni, faculty, staff, students, and members of the Stanford community have come together to help the arts grow and thrive on our campus. We welcome others to join this enthusiastic group of supporters, and look forward to continuing this extraordinary journey.

“The [Stanford] facilities being created at this moment are about to foster the best and brightest minds on the planet in the fields of medicine, science, and the arts.” — Stefanie Lingle Beasley, *Gentry* magazine

2013-14 Arts Advisory Council

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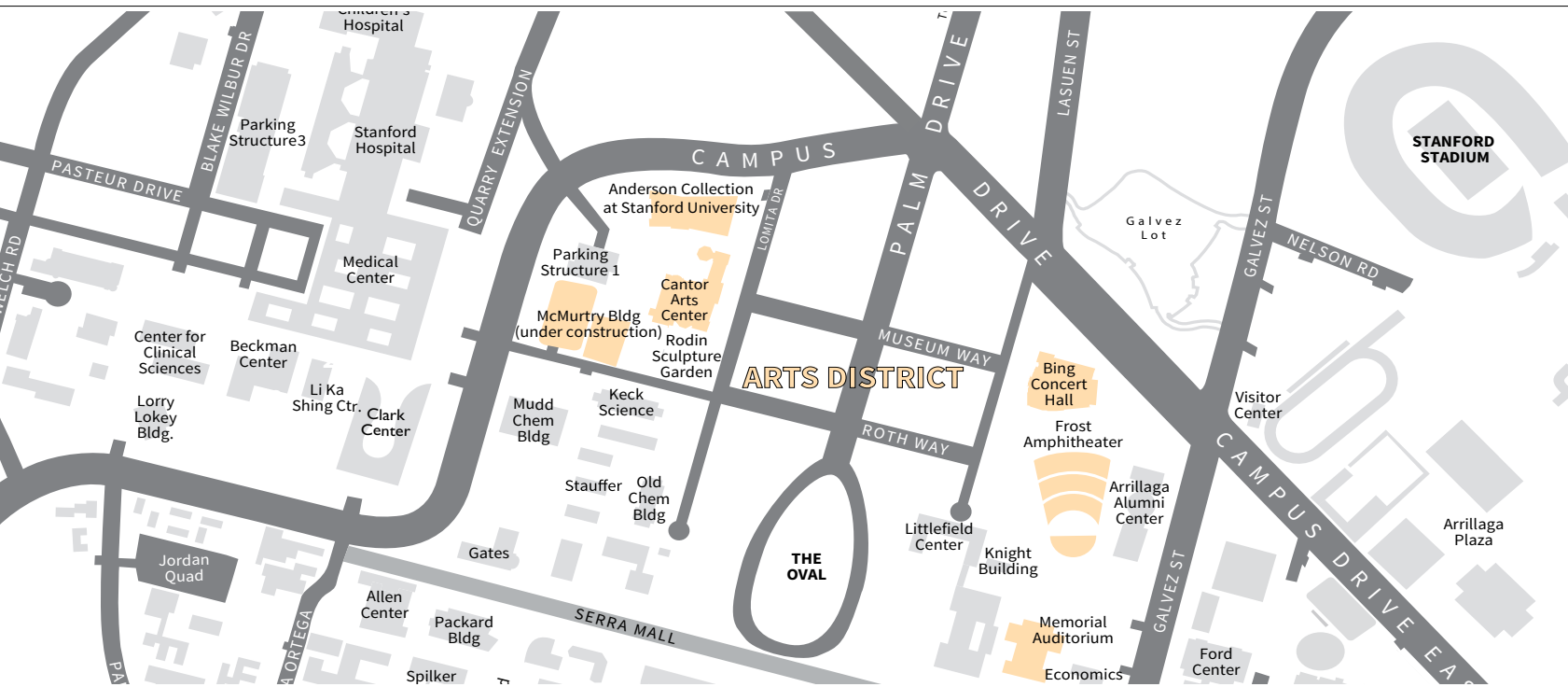


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Front Cover: Elena Zhukova - from "Out of Sequence," a site-specific dance performed in Richard Serra's *Sequence* at the Cantor Arts Center. Choreography: Diane Frank - Dancers: Andrew Beckman, Katharine Hawthorne, Jackson Jirard • Inside Cover: Jeff Goldberg • Pg. 1: Linda Cicero • Pg. 2: Jae-Young Son • Pg. 5: Wyatt Horan • Pgs. 6-7: Stills from Mark Hanlon's video • Pg. 8: Courtesy of the Cantor Arts Center • Pgs. 10-11: Stills from Aaron Kehoe's video • Pgs. 12-13: Joel Simon • Pg. 14: Stills from Aaron Kehoe's video • Pg. 15: Cindy Ord for Getty Images • Pg. 16: Linda Cicero • Pg. 18: Elena Zhukova • Pg. 19: Jonathan Edleman • Pgs. 20-21: Linda Cicero • Pgs. 22-23: Tamer Shabani • Pg. 24: Yuto Watanabe • Pg. 25: Linda Cicero • Pg. 26: Lauren Dyer • Inside Back Cover: Yuto Watanabe



STUDENTS PREPARE FOR THE 102ND GAIETIES PRODUCTION, GAIETIESBERG: A CAMPUS DIVIDED, NOVEMBER 2013.



A painting by Maia Paroginog, '16.