

STANFORD ARTS

2012-2013



2012-2013 was

an INCREDIBLE YEAR for the arts at Stanford!

The focus for the year was the opening of Bing Concert Hall in January 2013. Excitement built with preview events in the fall as construction was nearing completion. The grand opening the weekend of January 11 featured campus performers and the San Francisco Symphony on Friday night, followed by multiple events for different audiences throughout the weekend – welcoming a total of 5,000 people to the hall over three days! This was followed by a marvelous inaugural season (see pg. 5).



Bing Concert Hall is an amazing new resource. It's a place for Stanford students, faculty, staff and community to come together to experience performances in an incredible acoustic and aesthetic environment. It's a place for Stanford student performers to rehearse and perform to a new level of professionalism. And it's a place for the university to welcome artists of the highest caliber in a facility that befits their stature. In the few months it has been open it has transformed the performing arts on campus, and we look forward to experiencing its impact in the many years to come.

To celebrate the opening of Bing Concert Hall, arts organizations across the university created programs inspired by the new facility. Cantor Arts Center hosted its first exhibition of video work: Christian Marclay's *Video Quartet*. The Architectural Design Program coordinated a series of programs around the history of Stanford architecture – including a student-designed app. The Department of Music and the Stanford Arts Institute organized a campus-wide project on Beethoven that featured performances in Bing Concert Hall, classes, and scholarly conferences and exhibitions. And the Department of Theater and Performance Studies hosted the world's foremost gathering of performance artists and scholars: Performance Studies International (PSi). In the midst of it all, Creative Writing faculty member Adam Johnson won the Pulitzer Prize for fiction for his novel *The Orphan Master's Son*.



Rendering of the McMurry Building for the Department of Art and Art History next to Cantor Arts Center courtesy of Diller Scofidio + Renfro

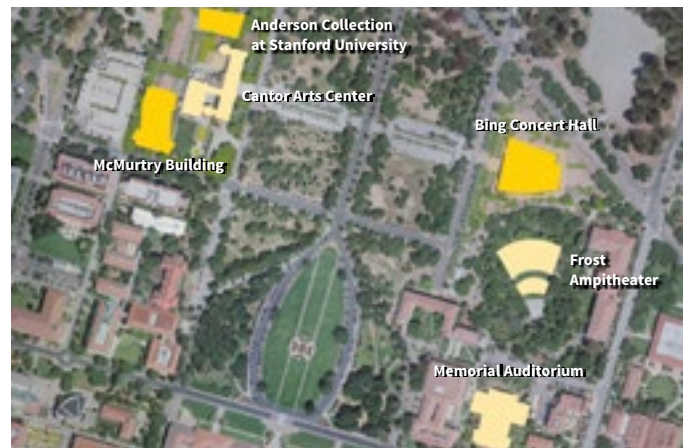
Throughout the year, planning was also underway for the future. In October 2012, ground was broken for the Anderson Collection at Stanford University, which is scheduled to open in fall 2014. And in May 2013, ground was again broken, this time for the McMurry Building for the Department of Art and Art History, which is scheduled to open in fall 2015. These new facilities will be accompanied by new curricular programs: a freshman residential arts program, ITALIC; an honors program in the arts, open to students from any major; and a new breadth requirement for all Stanford students in “creative expression,” all of which launched in the fall of 2013.

Perhaps the spirit of the arts at Stanford was best captured by *The Symphonic Body: Stanford*, a performance choreographed by visiting artist Ann Carlson that took place May 29 and June 26 in Bing Concert Hall (see pg. 15). The piece represented something uniquely Stanford – innovative and unusual; playful and significant; forward-looking and welcoming. This is what we are aspiring to in the arts at Stanford.

I invite you to experience some of that spirit in the pages to follow, and to visit arts.stanford.edu for more stories about the creative vitality permeating the university.

Best,

Matthew Tiews
Executive Director of Arts Programs



Stanford's developing arts district



HAPPENING AT STANFORD

**BING CONCERT HALL OPENED TO RAVE
REVIEWS IN JANUARY 2013. MORE THAN
700 STUDENT, FACULTY, COMMUNITY AND
PROFESSIONAL PERFORMERS PARTICIPATED
IN OPENING WEEKEND AND 5000 PATRONS
ENJOYED THE NEW HALL.**

Seven concerts in three days, most with multiple performers, made for a very busy hall on opening weekend. Echoing remarks made by master of ceremonies Anna Deavere Smith at the opening night celebration, Wiley Hausam, Executive Director of Stanford Live and Bing Concert Hall, said, “We are now launched into the world and the truly exciting experience of discovering how the performances in the hall change us and our relationship to each other begins.”



*Chair of the Department of Music
Stephen Sano described the weekend's
opening events as the beginning of a
truly transformative time for music
performance at Stanford. "From the
time our large ensembles moved into
the Bing in early November and started
rehearsing, it has been clear that the hall
is an incredible game changer for us," he
said. "In the brief time since then, the
amount of musical growth experienced
by our students has confirmed what we
hoped we could achieve in the space –
their musical acuity has already grown
by leaps and bounds."*


STANFORD ARTS
EMBODY THE PURSUIT
OF EXCELLENCE —
CROSSING TRADITIONAL
BOUNDARIES AND ASKING
NEW QUESTIONS.

Artist Terry Berlier, an associate professor of art and art history, brings her environmental concern into the gallery.

The collaborative and interactive nature of her work is germane to her artistic purpose: “I consider site and audience while producing sculptures that often incorporate sound, kinetics, installation or video.”

Following a 2012 artist residency at Recology, the San Francisco solid waste and recycling facility, Berlier marked 2013 with a solo exhibition at the Thomas Welton Stanford Art Gallery titled *Sounding Board*, and her work was featured in an exhibition at the San Francisco International Airport Museum.





HAPPENING AT STANFORD

STANFORD LIVE PRESENTED AN INAUGURAL SEASON OF CLASSICAL, CONTEMPORARY, JAZZ AND WORLD MUSIC, DEMONSTRATING THE DIVERSE RANGE OF PERFORMANCE AND EDUCATION THAT ARE POSSIBLE IN THE STATE-OF-THE-ART BING CONCERT HALL.

Building upon a legacy of more than four decades of artistic presentation, Stanford Live is committed to sharing, celebrating, and advancing the art of live music, dance, theater, and opera. Stanford Live 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.

Performances in the inaugural season highlighted Stanford's distinguished resident ensemble, the St. Lawrence String Quartet, along with internationally renowned soloists. New works were commissioned especially for Bing Concert Hall, including a work for chamber orchestra and choir by faculty composer Jonathan Berger and conducted by Stephen Sano on Bing opening night (pictured), two chamber operas, a landmark collaboration between the Kronos Quartet and Laurie Anderson, and a 14-performance Beethoven Project, featuring the Stanford Symphony Orchestra and Stanford Philharmonia Orchestra.

STANFORD FOSTERS CROSS-DISCIPLINARY COLLABORATION TO CREATE SYNERGIES AMONG RESEARCH, TEACHING AND PERFORMANCE.

The Chocolate Heads movement band is an example of the best of interdisciplinary collaboration. It is composed of student dancers, musicians, and visual and spoken-word artists, under the direction of Dance Division instructor and choreographer Aleta Hayes. In 2012-13, the band collaborated with jazz great William Parker, held a workshop with neuroscientists, staged an underground performance at Cantor Arts Center, dazzled an audience at Bing Concert Hall, partnered with the a cappella group Talisman on an original composition, and finished the year with a performance at San Francisco's Yerba Buena Center for the Arts.

All this while pursuing studies in medicine, architecture, engineering and fiction writing, to name just a few of their fields.






The Chocolate Heads performed for a capacity crowd at Cantor Arts Center and the audience joined the troupe in the lobby for the grand finale.

THE STANFORD ARTS INSTITUTE SUPPORTS INNOVATION, CAMPUS ENGAGEMENT AND INTERDISCIPLINARY COLLABORATION.

The Stanford Arts Institute fosters a creative community, bringing world-renowned artists to campus for research, performance and student engagement. It ignites creative thinking and learning through an interdisciplinary honors program, offers grants to facilitate bringing artists into the classroom and creates new curricular programs. The Arts Institute promotes professional experiences in the arts through internships, a student curatorial program, career panels and Arts Immersion trips to cultural centers.



When he was in first grade, Daniel Wong was obsessed with cephalopods, a class of marine animals that includes squid and octopuses. Wong '13, who majored in studio art and minored in biology, received a Spark! grant from the Stanford Arts Institute for Cephalo-Pod. The project consisted of a series of four sets of hand-painted shoes paired with traditional flat canvas paintings. "I don't think I've ever done a project that was this much of an exposition of my own inner psychological goings-on," said Wong.

CANTOR ARTS CENTER PLAYS A KEY LEADERSHIP ROLE IN THE ARTS ON CAMPUS AND THE GREATER COMMUNITY OF SCHOLARS AND PATRONS.

Cantor Arts Center engages students through a variety of academic, social, and creative activities, including class visits, student-only evenings and free studio classes. Students also work in many museum departments such as curatorial, education, registration and publicity.

Cantor presented 26 exhibitions and attendance topped 180,000 visitors this year, while the docent corps provided tours for more than 22,500 individuals ranging in age from K-12 students to adults.



BING CONCERT HALL BY THE NUMBERS

170 student rehearsals in 2012-2013, 118 performances, 5000 opening weekend visitors, 842 seats, 75-foot maximum distance from seat to conductor, 3190 square foot stage, 6 moving platforms, 10 acoustic sails, 5.5 acres of land, 1022.3 tons of steel, 3100 pieces of stone in lobby floor, 32 restroom stall occupancy lights, 1064 square feet of movable glass doors, 67 new trees, 4550 new shrubs, 1,085 construction workers, 80 design professionals, 4000 Stanford staff hours logged during construction.

A 3-MINUTE SOUNDSCAPE FANFARE
HERALDED THE OPENING OF BING
CONCERT HALL AT 8PM ON 1/11/13.





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.

CENTER FOR COMPUTER RESEARCH IN MUSIC AND ACOUSTICS (CCRMA)

The Stanford 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.

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

Stanford Dance is a division of the Department of Theater and Performance Studies (TAPS). Dance Division offers a range of broadly diverse approaches to dance as a performing art, cultural practice, political act and embodiment of ideology and beliefs.

DEPARTMENT OF ART AND ART HISTORY

The Department of Art & Art History, comprised of 22 core faculty as well as numerous adjunct faculty and post-doctoral fellows, is an interdisciplinary department offering

undergraduate and graduate degrees in art history, art practice, film studies, documentary filmmaking and design. The department's courses offer myriad opportunities to engage with the visual arts, and to explore their historical development, their role in society and their relationship to other artistic disciplines.

DEPARTMENT OF MUSIC

A pillar of the Stanford community since the university's founding and its formalization as a department in 1947, the Department of Music offers a broad variety of musical experiences to all members of the Stanford community with its 18 faculty members, 72 lecturers and consulting professors, and large and small ensembles. The department welcomes approximately 1,000 students every quarter for academic or performance opportunities and presents over 150 concerts each year.

INSTITUTE FOR DIVERSITY IN THE ARTS (IDA)

This interdisciplinary program in the humanities 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.

2012-13



(left) Jesse Rodin, assistant professor of music, and students rehearse for a performance of Renaissance choral music in Memorial Church. (center) Asian American Theater Project performs *Death of a Salesman*. (right) Stephen Hinton, music professor and faculty director of the Stanford Arts Institute, surrounded by Arts Immersion students in New York.

Mary Margaret "Moo" Anderson, Provost John Etchemendy, Harry "Hunk" Anderson and Mary Patricia "Putter" Anderson Pence break ground on the Anderson Collection at Stanford University.

MECHANICAL ENGINEERING DESIGN GROUP

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.

HASSO PLATTNER INSTITUTE OF DESIGN (D.SCHOOL)

The d.school is thinkers, learners, doers and teachers defining a new kind of organization at Stanford. They are research faculty who love implementation, practitioners who love to study new ideas, experts who take classes from their students, and staff members who mentor senior faculty.

THE DEPARTMENT OF THEATER AND PERFORMANCE STUDIES (TAPS)

Theater and Performance Studies (TAPS) 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. The department fosters student engagement with performance in multiple modes. Students acquire analytic skills through research-based scholarship.



SEPTEMBER 2012

September Studies Arts Intensive takes place on campus. Green Library presents an exhibition of Western European medieval manuscripts and fragments titled *Scripting the Sacred*. CCRMA's *Transitions* concerts under the stars.

OCTOBER 2012

Anderson Collection at Stanford University groundbreaking ceremony (pictured above). "Another Look" book club focusing on the best short masterpieces that you've never read launches with Tobias Wolff discussing William Maxwell's *So Long, See You Tomorrow*.

NOVEMBER 2012

International mural artist Juana Alicia attends the inauguration ceremony for her latest mural at the Chicano/Latino student center El Centro. US Poet Laureate Natasha Trethewey is on campus to guest lecture and read her work.

DECEMBER 2012

Chocolate Heads movement band works with jazz luminary William Parker exploring improvisation and optimization. Photographer and aeronautics graduate student Ved Chirayath shoots NASA Ames Director Dr. Simon P. Worden as a space Viking as part of an ongoing project *Physics in Vogue*.

Campus Arts Organizations

ANDERSON COLLECTION AT STANFORD UNIVERSITY

The Anderson Collection at Stanford University (opening fall 2014) is an outstanding collection of 20th-century American art presented in a new 33,000 square-foot facility. The group is anchored in the work of the New York School and key modern and contemporary artists collected in depth. 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.

ARTS INTENSIVE, A SEPTEMBER STUDIES PROGRAM

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

IRIS & B. GERALD CANTOR CENTER FOR VISUAL ARTS

Cantor Arts Center's diverse collections span continents, cultures and 5,000 years of art history and include one of the largest presentations of Rodin bronzes outside Paris. The Cantor offers a wide range of special exhibitions, docent tours, lectures, gallery talks, symposia and special events.

HUMANITIES CENTER

The Humanities Center is an interdisciplinary research institute at Stanford dedicated to advancing knowledge about culture, philosophy, history and the arts.

PRODUCT REALIZATION LAB

The Product Realization Lab provides the expertise, tools and mentoring to provide more than 1,000 students each year with the skills to create tangible examples of their creative potential.

RESIDENTIAL ARTS PROGRAMS

The new ResArts program in Residential Education aims to bring arts to the students and students to the arts. It works to enhance and build places for students to create their own art, as well.

STANFORD ARTS INSTITUTE

Drawing on Stanford's strengths in interdisciplinary collaboration and innovation, the Stanford Arts Institute aims to integrate the values and skills found in the arts throughout a Stanford University education.

STANFORD LIVE

Stanford Live supports multi-disciplinary performing arts on the Stanford campus. The organization 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.

STANFORD STORYTELLING PROJECT

This new arts program at Stanford explores the power of stories told through sound. The project sponsors courses, workshops, live events, grants, a radio program and a new quarterly journal, *Epiphony*.

JANUARY 2013

Bing Concert Hall opening. President Obama nominates Professor Ramón Saldivar and Bruce R. Sievers to the National Endowment for the Humanities advisory board.

FEBRUARY 2013

Cantor Arts Center launches Family Sundays with tours and art projects. CCRMA and the Department of Art and Art History collaborate on *Icons of Sound*, recreating the aesthetics and acoustics of Hagia Sophia in Bing Concert Hall.

MARCH 2013

Adam Johnson wins the Pulitzer Prize for fiction for *The Orphan Master's Son*. Cantor Arts Center partners with Google Art Project and makes more than 100 artwork images available for in-depth research and examination.

APRIL 2013

McMurtry Building for the Department of Art and Art History groundbreaking ceremony. Digital musician and Mohr Visiting Artist Robert Henke begins his Stanford residency and teaches "Sound, Structure, and Machines" at CCRMA.

HAPPENING AT STANFORD

EXPERIENCING THE ARTISTRY EMBEDDED IN THE EVERYDAY.



MAY 2013

Ann Carlson has been animating the Stanford campus for several years as a visiting artist in dance and performance with the Department of Theater and Performance Studies. Carlson's work mines the ephemeral and the commonplace and creates extraordinary results.

Her 2013 project, titled *The Symphonic Body: Stanford*, was a movement-based orchestral work performed in silence at Bing Concert Hall.

The performance event was made entirely from gestures. The 70 participants were Stanford faculty, staff and students – including the entire men's volleyball team. Instead of playing instruments, they performed gestural portraits – a series of individual dances custom-made for each person and choreographed from their everyday movements.

Commissioned by the Stanford Arts Institute and performed at the end of the academic year, it was the capstone to a remarkable season at Bing Concert Hall.

Support for Stanford Arts

A transformation in the arts at Stanford is well under way. Through the generosity of many alumni, parents and friends, the new arts district is poised for completion by 2016.

Stanford donors have made key commitments to lay the foundation for new buildings, as well as curricular and programmatic offerings, to support integration of the arts into each student's life. With the Cantor Arts Center as an anchor for the arts district, ground broken on the McMurtry Building, the Anderson Collection at Stanford University set

to open in fall 2014, and a second season of remarkable performances at Bing Concert Hall, the revitalization of the arts on campus is palpable.

With a new breadth requirement for all students in creative expression beginning in the 2013-14 academic year and a new interdisciplinary honors program in the arts, campus leaders are stepping up and supplementing the curriculum with new ways to maximize usage of existing facilities close to student residences. For example, the Roble Gym and Elliot Program Center are undergoing renovations to ensure they are well-equipped for collaboration, practice, and performance.

It is thrilling to watch the presence of heightened creativity grow on campus each day. As Stanford enters the next phase of its commitment to the arts, additional support will solidify the university as a premier place to study, create and experience creativity across disciplines.



Rendering of Anderson Collection at Stanford University courtesy of Ennead Architects

PRIORITIES INCLUDE:

- » Building support for the Anderson Collection at Stanford University and the McMurtry Building
- » Endowed and expendable support for the Stanford Arts Institute, Bing Concert Hall and Cantor Arts Center
- » Endowed support for scholars, including fellowships, professorships, curatorships and directorships
- » Gifts of art for the Cantor Arts Center

2012-2013 ARTS ADVISORY COUNCIL

ROBERTA BOWMAN DENNING, CHAIR

DIANE CHRISTENSEN	BURT MCMURTRY
HARRY ELAM	DEEDEE MCMURTRY
MELISSA FETTER	BILL MEEHAN
DORIS FISHER	NANCY MOHR
NANCY FORSTER	MARGRIT MONDAVI
ANDREA HENNESSY	WENDY MUNGER
LESLIE HUME	DAILEY PATTEE
MARY ITTELSON	KIRK RADKE
RON JOHNSON	VICKI SANT
ROBERTA KATZ	JOY SIMMONS

STAFF

STEPHEN HINTON
DENNING FAMILY DIRECTOR OF THE STANFORD ARTS INSTITUTE; AVALON FOUNDATION PROFESSOR IN THE HUMANITIES AND PROFESSOR OF MUSIC

MATTHEW TIEWS
EXECUTIVE DIRECTOR, ARTS PROGRAMS

MAUDE BREZINSKI
DIRECTOR OF DEVELOPMENT, ARTS PROGRAMS

Photo Credits

Front: Tracy Martin

Inside front cover: L.A. Cicero

Page 1: Diller Scofidio + Renfro

Pages 2-3: Jeff Goldberg

Page 4: L.A. Cicero

Page 5: Steve Castillo

Pages 6-7: Tamer Shabani

Page 8: Yuto Watanabe

Page 9: Harrison Truong

Page 11: Jeff Goldberg

Page 12 (clockwise): Ge Wang, Alexis Lucio, Toni Gauthier, L.A. Cicero

Page 13 (left to right): Yuto Watanabe, L.A. Cicero

Page 15: Toni Gauthier

Page 16: Ennead Architects

Back: Stanford Land, Buildings, & Real Estate webcam, Ennead Architects

Design and Editorial Team

Krystina Tran

Amy Larimer

Robin Wander

Arts Within the Liberal Arts

Last year I wrote in this space about the changing landscape of the arts at Stanford in terms of two defining features. One of those features is cross-disciplinary collaboration. The other is the trend toward greater curricular integration. The two can go hand in hand, as evidenced by a number of changes that I eagerly anticipated last year and which have now become reality.

With the Beethoven Project, last season's centerpiece of the programming for the new Bing Concert Hall, students, faculty and members of the community participated in a variety of events that included performances (orchestral and choral), classes (both undergraduate and Continuing Studies), a conference (with speakers from near and far) and two exhibitions (one physical, the other digital). As a sequel project for next year, the Stanford Arts Institute is in the process of planning a similar campus-wide amalgam of performance and scholarship with a focus on the music of Haydn under the general theme of "Patronage and Enlightenment."

The current academic session ushered in two more important developments. Beginning in September 2013, the new undergraduate breadth requirement took effect mandating that students enroll in a minimum of two course units in creative expression. Many classes formerly taken as extracurricular activities in the arts (in theater, music, studio art, creative writing and design) have now become an integral part of the undergraduate curriculum. The Breadth Governance Board, formed to oversee the implementation of this significant reform, has approved over 150 courses, among them a number of new classes that instructors have designed specifically to meet the new requirement. At the same time, many existing syllabi were refined, in some cases quite substantially, so that they align with the guidelines and realize the learning goals of the program.

The Honors in the Arts program, administered by the Stanford Arts Institute, also began in fall 2013. The 12 students who formed the inaugural cohort are meeting in workshops throughout the year to work on individual interdisciplinary honors projects conceived to combine aspects of their respective majors with one or more art forms. The enthusiasm and creativity that the honors students have brought to their capstone work, not to mention the sheer variety of the group's artistic inventiveness, have been remarkable to witness. They bode well for the future of the program.

All of these curricular activities are taking place against the backdrop of a lively national discourse about the value of the arts in higher education. Scarcely a week goes by without another op-ed piece appearing in the national press arguing for the central role that the arts and humanities have to play, while at the same time observing how increasing numbers of students are favoring STEM disciplines, such as computer science, for their majors. At Stanford, we will continue to address the challenges of delivering a broad and balanced liberal arts education for our students in spite of these national trends. (Of particular interest here is the proposal currently being discussed to develop joint degrees that bring together humanities and arts disciplines with the study of computer science.) The many arguments to be made in support of the indispensable value of the arts in the formation of the whole person have been well rehearsed. I cannot recall reading an op-ed that makes the case against their value. Imagine life without them! Life without the arts, to paraphrase a maxim of the philosopher Friedrich Nietzsche, would indeed be an error.

STEPHEN HINTON

DENNING FAMILY DIRECTOR OF THE STANFORD ARTS INSTITUTE

ANDERSON COLLECTION AT STANFORD UNIVERSITY

Opening Fall 2014



121 modern and contemporary American
paintings and sculpture | 86 Artists



*(top left) Stanford Land, Buildings, & Real Estate
webcam image taken of Anderson Collection at Stanford
University construction project on October 9, 2013*

(above) Second floor gallery plan courtesy of Ennead Architects

arts.stanford.edu