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DEAR FRIENDS OF STANFORD ARTS,

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

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

The VPA visiting artists programs also have been an important part of the efforts to expand arts exposure and education. Thanks to generous donations, the programs have brought more artistic talent and increased arts focus to the campus and have complemented our other offerings. This year, the successful Mohr Visiting Artist program, supported by Nancy and Larry Mohr, brought famed saxophonist Joshua Redman to teach a jazz improvisation class. We are thrilled that he will be teaching regularly in the Department of Music going forward.

The VPA also launched the application process for the Stanford Visiting Artist Fund in Honor of Roberta Bowman Denning that is sponsored by Steve Denning. Through this program, specifically designed to attract interest from non-arts departments, university departments and programs apply to host an artist of their choosing for a quarter. Additionally, the VPA initiated the Presidential Residencies on the Future of the Arts program with four visiting artists: playwright Inua Ellams, filmmaker Khalil Joseph, musician Nilin Sawhney, and filmmaker Kerry Tribe. Program collaborators for the inaugural year were the Anderson Collection, the Cantor, IDA, and Stanford Live. Joseph’s project BLKNWS, which was incubated at Stanford and then presented at this year’s Venice Biennale, proved that the Presidential Residencies are not only opportunities for artists to engage with the intellectual life and community at Stanford, but also support work that will be seen by a global audience.

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

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

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

With appreciation,

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

ANDERSON COLLECTION AT STANFORD UNIVERSITY

Elizabeth Murray’s combination of traditional painting with this kind of deconstruction, exposure, and exposé of the object, I don’t think there is much like it, and I think that historically it is something that hasn’t been done before by women. She really took on art history, and she really took on her contemporaries. And in her own way, and it is very competitive out there, she won.” —Roberta Smith, co-chief art critic of the New York Times

Exhibitions and programs at the Anderson Collection at Stanford University take their inspiration from the Anderson family’s “head and hands” approach to collecting: value ingenuity as well as masterful craftsmanship. In 2018–19, these guidelines led to special exhibitions such as Salon Style I & II: Collected Marks on Paper, which featured unique works demonstrating the rich and diverse methods of artists including Mark Rothko, Helen Frankenthaler, and Richard Diebenkorn represented in the museum’s permanent collection, and Spotlight on Elizabeth Murray, which showed three large-scale, multipart canvases from the permanent collection alongside paintings and works on paper. In conjunction with Spotlight on Elizabeth Murray, Roberta Smith, co-chief art critic at the New York Times, and Jason Andrew, manager and curator of the Estate of Elizabeth Murray, delivered the fifth annual Burt and Deedee McMurtry Lecture, where they discussed Murray’s life, work, and legacy.

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

Cantor Arts Center at Stanford University

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

The exhibition featured works from the collection of 3,600 contact sheets and corresponding negatives acquired by the Cantor from the Andy Warhol Foundation for the Visual Arts. More than 130,000 exposures were digitized and made accessible to scholars and Warhol fans through Stanford Libraries. Read about video artist Kahlil Joseph’s Presidential Residency on the Future of the Arts hosted by the Cantor in collaboration with the Institute for Diversity in the Arts (IDA) on page 37. Photo by Michael Anthony Spencer.

Innovation is in Stanford’s DNA, and it energizes the Cantor’s thinking about what a 21st-century university art museum can do—like presenting exhibitions in a way that invites viewers to consider issues relevant to their lives. Contact Warhol offered an unparalleled opportunity to examine the artist’s photography in our own historic moment of obsessive self-documentation. We record the mundane and the ordinary, in many ways like how Warhol used his camera to produce a visual diary of the last decade of his life.” —Susan Dackerman, John and Jill Freidenrich Director of the Cantor Arts Center

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

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


― Jason Marsden, Executive Director of the Matthew Shepard Foundation
The Institute for Diversity in the Arts (IDA) trains and supports undergraduates in arts leadership by stewarding the power of the arts toward social justice. IDA collaborates with student and professional artists to develop courses and public programming that empower difference, dismantle oppression, and build more sustainable futures. During the spring quarter, muralist Jess X. Snow was in residence with IDA to facilitate the co-creation of a public mural on the north-facing exterior of the Harmony House, IDA’s office location, that honors intergenerational healing, survivors of sexual assault, and Black and Indigenous communities on campus. Done in partnership with Stanford’s Office of Sexual Assault & Relationship Abuse Education & Response (SARA), the mural titled Are You Sure Sweetheart, That You Want To Be Well? is a physical body of work dedicated to Stanford’s diverse communities.

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

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

—Jess X. Snow, muralist
2018–19 was a rich year for the Stanford Arts Institute (SAI). In addition to hosting the Presidential Residency artist Kerry Tribe (see page 17) and offering deep support for Contact/Worhol at the Cantor Arts Center (see page 3), SAI welcomed a vibrant cohort in the Honors in the Arts program, led by Rebecca Ormiston, program manager.

Notable honors capstone projects included Deedee Anderson and Siena Jeakle’s Indigo Overthrow // Women in Comedy Festival, where their sketch comedy YouTube channel and campus festival inspired women on campus to pursue their passions in comedy; Jack Seibert’s This is exactly how it’s supposed to be, a series of videogames with no objectives that examined the fine line between games and art; and Ailyn Rivera and Danielle Stagger’s Colored In, a podcast exploring the potential gains to popular films had their lead roles been cast with people of color.

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

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

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

“A RAISIN in the Sun

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

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

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

THE INTEREST IN JAZZ MUSIC AT STANFORD

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

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

The Stein Visiting Writer class, 2018–19.

When the inaugural cohort of Knight-Hennessy Scholars arrived on campus in the fall of 2018, they were greeted by a new sculpture in front of Denning House, their program’s new home. The 17-foot bronze sculpture, MOCNA, by Ursula von Rydingsvard, was commissioned as one of the first pieces in the collection of Denning House, which plans to acquire one piece every year from emerging and established artists poised to make a lasting impact in the arts. Denning House also acquired two works by the artist Trevor Paglen: Matterhorn (How to See Like a Machine) Brute Force Descriptor Matcher; Scale Invariant Feature Transform (2016) and Lake Tenaya Maximally Stable Extremal (2016). These dye sublimation prints consider the ways that machines understand images, and the gap between recognition and understanding. Photo by L.A. Cicero.

The Denning House Collection is meant to incorporate contemporary art into the daily experience of the scholars, contributing to their formation as thoughtful and humanistic leaders.”

—Robert Bowman Denning, ’75, MBA ’78, Denning House Art Committee Member
Stanford seniors Michelle Chang and Netta Wang launched the art project called incarceratedly Yours in 2017. As part of the project, students and incarcerated artists create artworks together that are then featured in an annual zine—a small, noncommercial magazine. They published their second issue in May 2019.

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

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

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

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

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

Polymath Ge Wang, associate professor of music and, by courtesy, of computer science, blazes a new trail with his design manifesto Artful Design: Technology in Search of the Sublime (Stanford University Press, 2018). Written as a photo comic book, Wang’s publication charts new ethical and aesthetic territory by addressing how engineering, art, the humanities, and social sciences matter, and matter fundamentally, to one another. Artful Design won the Independent Publisher Book Award silver medal in the general graphic novel / drawn book category.
broadcasts, and video on duel monitors. While BLKNWS was on view, roundtable discussions with the artist, faculty, students, and experts across disciplines examined issues related to the definition of art, news, and business in a digital era that is disrupting traditional media platforms. These discussions helped the artist refine the work for its international debut at the 2019 Venice Biennale at the end of the academic year.

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

Inua Ellams is an internationally touring poet, playwright, and performer who has written for the Royal Shakespeare Company, the Royal National Theatre, and the BBC, and is a Fellow of the Royal Society of Literature. During his residency, hosted by Stanford Live, his sold-out production Barber Shop Chronicles was presented in the Roble Studio Theater. Ellams’s play traverses African barbershops in Johannesburg, Harare, Kampala, Lagos, Accra, and London, where, in addition to haircuts, customers and barbers take in and share confessions, advice, and stories. Told by Ellams, who emigrated from Nigeria to London as a teenager, the work captures the way community and culture come to life in everyday gathering spaces.
WITH THE GENEROSITY OF OUR ALUMNI AND FRIENDS, Stanford is experiencing a renaissance in the arts that is transforming the landscape of the university. Our students enrich their Stanford experiences by participating in arts internships locally and overseas, as well as through immersion trips to Los Angeles and New York City. Our visiting artist program encourages collaboration with faculty across campus. And Frost Amphitheater has opened its doors once again, welcoming the entire community to enjoy the magic of its storied history.

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

In the coming year, we will celebrate two major anniversaries: the Anderson Collection at Stanford University’s 75th and Cantor Arts Center’s 125th. We look forward to recognizing them as places for creative engagement, community programming, and active learning. To learn more about the Anderson Collection, Cantor, public art, or any of our art programs at Stanford, please visit ARTS.STANFORD.EDU/ARTSLEAP.

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

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

ACADEMIC
Arts Departments & Programs
Architecture Design Program, Creative Writing Program, Dance Program Minor, Department of Art & Art History, Department of Music, Department of Theater & Performance Studies
ARTS.STANFORD.EDU/FOR-STUDENTS/ACADEMICS

ART CENTERS, Institutes, & Resources
Anderson Collection at Stanford University, Arts Program at Stanford Hospital, Center for Computer Research in Music & Acoustics, Coulter Art Gallery, Hasso Plattner Institute of Design, Herbert Hoover Memorial Exhibit Pavilion, Institute for Diversity in the Arts + Committee on Black Performing Arts, Medicine & the Muse, Product Realization Lab, Robbie Arts Gym, Stanford Art Gallery, Stanford Arts Institute, Stanford Humanities Center, Stanford Libraries, Stanford Storytelling Project
ARTS.STANFORD.EDU/FOR-STUDENTS/ACADEMICS

CURRICULAR Innovation
Arts Immersion, Arts Intensive, Creative Expression Requirement, Honors in the Arts, ITALIC, Stanford in New York, Stanford in Washington
ARTS.STANFORD.EDU/FOR-STUDENTS/ACADEMICS

STUDENT Groups
There are more than 180 student-led arts groups for art and art history, creative writing, dance, design, digital media, film and television, music, and theater and performance.
ARTS.STANFORD.EDU/FOR-STUDENTS/STUDENT-GROUPS

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

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