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
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 assemblages 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
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, 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 English, 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 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 houses 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.
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 its renowned Rodin collection, and its commitment to interdisciplinary approaches to the arts. And the medical school’s Lane Library lent important historical materials.

Interdisciplinary Dexterity
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.”

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, Constantino Brancusi, El Lissitzky, Hal Talliker, Fernand Leger, 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.
It started unexpectedly with Josephine Taylor’s “Drawing” 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, 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)
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 groundskeeper, 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.

The Next Bing Thing

In 2013-14 academic year marked Stanford Live’s first full season at Bing Concert Hall with its eclectic mix of world music, jazz, dance, and events for students. Last May, for example, Stanford Live invited The Next Bing Thing as a variety-style showcase for the wealth of talent at Stanford. 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 winning group of The Next Bing Thing. The evening included Aditya Srivatsan & Naren Ramaswamy, Alexandria Arrieta, Matt Billman, Kristin Chesnutt & Emily Grundman, Maya Delaney, Alberto Espino, Matt Herrero, Nathaniel Okun, Naren Ramaswamy and Aditya Srivatsan.
John Granzow is a PhD candidate in computer-based music theory and acoustics at Stanford. He is 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, he investigates applications of computer-aided design and digital fabrication for experimental instruments. “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 Piece, sonified easels for a large-scale show at La Condition Des Soies in Lyon, France, and a hybrid gramophone for Stanford composer Jaroslaw Kasprowski’s Pointing Twice commissioned by Steve Schick and the San Francisco Contemporary Music Players.

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.
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 10,000-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-International 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.

Looking Ahead

Stanford Live & Bing Concert Hall

Stanford Live is committed to celebrating, collaborating, 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 the Bing Concert Hall, which opened in January 2016, and is transforming the practice, study, and experience of the performing arts on the Stanford campus. Bing Concert Hall is an LEED-certified hall designed by Ennead Architects with acoustics by Nagata Acoustics, providing an intense experience of musical performance. In addition to Bing Concert Hall, Stanford Live presents performances in all campus venues, including at Memorial Auditorium, Memorial Church, and Frost Amphitheater.
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 belief. All of the dimensions through which dance 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)
The department produces numerous events through its creative program. Workshops and artistic productions include canonical plays, commissioned dance works, experimental projects, and projects by visiting artists.
20 21

The Center for Computer Research in Music and Acoustics (CCRMA) is a multidisciplinary facility affiliated with the Department of Electrical Engineering and Computer Science. Students and faculty members who mentor senior faculty.

The d.school is thinkers, learners, doers and teachers defining a new kind of organization at the university. They are research faculty who love to design and create objects of lasting value. The d.school is a home for Stanford students from arts, business, engineering and deep synergies with the Design 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.

The Product Realization Lab is a multi-site teaching and research institute dedicated to advancing knowledge about culture, creativity, society and the arts. The center’s logo, research workshops and public events strengthen the intellectual and creative life of the university, foster interdisciplinary collaboration and teaching, and enrich the understanding of human achievement.

The Stanford Humanities Center is a multi-disciplinary research institute dedicated to advancing knowledge about culture, philosophy, history and the arts. The center’s logo, research workshops and public events strengthen the intellectual and creative life of the university, foster interdisciplinary collaboration and teaching, and enrich the understanding of human achievement.

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 to Radikals, and empower students to create and perform their own stories. The project sponsors courses, workshops, live events, and grants.

The San Francisco Bay Area is a rich cultural region that has been influenced by diverse artists and communities. The region includes the City of San Francisco, which is home to some of the most creative and innovative minds in the world. The city is home to a thriving arts community that includes a wide range of arts organizations, including museums, galleries, theaters, and music venues. The city is also home to many of the top arts schools and universities, including the University of California, Berkeley, the San Francisco State University, and the San Francisco Art Institute. These institutions provide a wealth of resources for students and artists alike.

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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
- Hindi Film Dance Team
- Jum Poci’
- Kashfina
- Kayamanga
- Los Salseros de Stanford
- Mau Jai Hong
- Noopur
- Shiftree Breakdance Crew
- Stanford Ballroom Dance Team
- Stanford Bhangra Team
- Stanford Cell-Dance
- Stanford Chinese Dance
- Stanford Glowing
- Stanford Sangeet
- Stanford University Alliance for Service in the Arts (SASTA)
- Stanford University Alliance for Service in the Arts (SASTA)
- Student Organizing Committee for the Arts (SOCA)
- Viennese Ball

FILM
- Sunday Flicks
- Stanford Silicon Project

CREATIVE WRITING
- 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)

VISUAL ARTS
- COLLO
- Ceramica 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 (SOCA)

THEATER
- Asian American Theater Project
- At the Fountain Theatricals
- COLLO
- COLLO A cappella
- Everyday People
- LITES - Lighting, Innovation, and Technology
- Ram’s Head Theatricals
- 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 (SOCA)

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 Harmonia
- Stanford Hip Hop Society
- Stanford Jazz Ensemble
- 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
- Stanford Wind Ensemble
- Testimony a cappella
- The Leland Stanford Junior University Marching Band
- Volta

STUDENTS PERFORM IN "HIGHER GROUND," A GOSPEL MUSICAL WRITTEN BY JESSICA ANDERSON, '14.
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 conversations; 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
Support for Stanford Arts

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.

Faculty and Staff

MAUDE BREZINSKI, Director of Development, Arts Programs

STEPHEN M. HINTON, Evening Family Director of the Stanford Arts Institute, Ansel Foundation Professor in the Humanities and Professor of Music

MATTHEW TIERNAN, Executive Director of Arts Programs

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“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

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