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

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

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

With all best wishes,

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

―ALEXANDRA LANGE, NEW YORK TIMES
In July, following an international search, Chris Lorway officially took the reins as the new executive director of Stanford Live and Bing Concert Hall. The Canadian arts leader was the founding artistic director of Toronto’s internationally recognized Luminato Festival. He was most recently director of programming and marketing for Massey Hall and Roy Thomson Hall—home of the Toronto Symphony Orchestra and the Toronto International Film Festival.

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

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

The Anderson Collection at Stanford University is home to one of the most extraordinary collections of modern and contemporary American art housed at any university. At the heart of the collection lie foundational works of Abstract Expressionism, Bay Area Figuration, California Light and Space, and more. Throughout 2015-16 a range of programs activated the collection and its galleries. Stanford faculty members integrated the collection into their curricula, while students from multiple disciplines across the university engaged with the collection, guest performances, and programming that supported interactive learning about modern and contemporary art. In its second year, the museum presented ‘Constructive Interference: Tauba Auerbach and Mark Fox’, a contemporary exhibition featuring the work of Stanford University alumni artists. The Anderson Collection was proud to introduce the second Burt and Deedee McMurtry lecturer, artist Robert Irwin. In addition to his public lecture, Irwin joined a small group of students from the Department of Art and Art History for a closed conversation, discussing everything from color and line to the current state of the art market.
In spring 2016 the Institute for Diversity in the Arts and the Program in African and African American Studies presented “Who We Be: Art, Images, and Race in Post-Civil Rights America.” Taught by Jeff Chang and Jerome Reyes, the class featured visits by three MacArthur “Fellows,” including Rick Lowe (pictured left), the Mimi and Peter E. Haas Distinguished Visitor at the Haas Center for Public Service. An exhibition in the Cantor Arts Center accompanied the class and included works by Glenn Ligons, Lorna Simpson, Carrie Mae Weems, and others.

Institute for Diversity in the Arts
In anticipation of its move back to a renovated Bobst Gym, the Department of Theater and Performance Studies staged a “last hurrah” to its pre-entertainment days. Spatial Shift is Stanford’s oldest performing arts space: Memorial Auditorium’s main stage. Four Stanford dance faculty members created new works, illustrating how dance interacts and engages with space in different ways. Picture: Gabriel Mata.
In winter 2016, Stanford Arts hosted a discussion between Liz Sullivan, director of PACE Art + Technology, and two members of the Tokyo-based digital artist collective teamLab. This immersive and interactive installation invited attendees to explore the intersection of art and technology at PACE, Living Digital Space and Future Parks. Nearly 200 Stanford students took a field trip from campus to the exhibition.

CREATIVE WRITING

ON THE ROAD

From Walt Whitman to Jack Kerouac, and Georgia O’Keeffe to Alec Soth, many American artists have been inspired to pack up their bags and hit the open road. English 93Q students explored the art and literature of the great American road trip, and then headed down the California coast themselves. Feedback from the students ranged from “best class I’ve taken at Stanford so far” to “I feel like a completely new person” to “this class became a special place where I could practice my creative-thinking skills.”
Every fall, Chris Chafe, professor of music and director of the Center for Computer Research in Music and Acoustics (CCRMA), takes students from Music 220A out on the high seas to record sound. In October 2015, 30 students chewed a bit of ginger and headed out for the day to dangle their self-built hydrophones over the side of the boat to capture whale and marine sounds of Monterey Bay. The class is “Fundamentals of Computer-Generated Sound” but the natural sounds of the ocean provide important forays into listening and sound itself. Back on campus, students learn techniques for digital sound synthesis, analysis, effects, and reverberation. Chafe describes his rationale for the annual outing: “Composing music and studying sound digitally can be tied to more than the studio and concert hall. Students learn how they can make art with a very wide range of ingredients and use technology as an extension of their own listening world.”

SOUNDS OF THE SEA

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

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Student 2 ARTS INTENSIVE

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

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

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

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

ARTS IMMERSION NEW YORK CITY

I am delighted to say that 2015-2016, my first year as Director of the Stanford Arts Institute, was remarkable. We began to seek collaborations and conversations with new partners and shored up the programs put in place by Stephen Hinton and his team in earlier years. We organized the seventh annual New York Arts Immersion trip, highlighted by seeing Lin-Manuel Miranda’s Hamilton, the Broadway musical that may be even better than the hype. Sixteen undergraduates spent a week with me and Sarah Curran, the associate director of SAI, in Manhattan, where we met daily for seminars at the new Stanford in New York facility and spent afternoons and evenings engaged in a wide-range of cultural activities – from seeing the Warhol exhibition at the Morgan Library to a performance at LaMaMa experimental theater.

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

With generous seed funding from outgoing President John Hennessey and Dean of the School of Humanities and Sciences Richard Saller, SAI conducted an international search for two fellows to come for the academic year to join the Stanford community, participate in the Working Group, and each teach a seminar connecting arts and urban studies. We were delighted to find Andrew Herscher and Johanna Taylor, who will be joining us for academic year 2016-17. Herscher is an associate professor at the University of Michigan and has published two books on art and urbanism: The Unreal Estate Guide to Detroit (2012) and Violence Taking Place: The Architecture of the Kosovar Conflict (2010). Taylor received her PhD in Public and Urban Policy at the New School in New York in 2015, where her research focused on the role of art in urban transformation in Corona, Queens. At Stanford, she plans to extend her analysis to consider art, community engagement, and social justice in the Upper Ninth Ward district of New Orleans.

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

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

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

Onwards,

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

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ITALIC TAKES OVER CANTOR

In the spring of 2016, ITALIC, an immersive residential arts program for first-year students, presented a student-curated series of installations and events at the Cantor Arts Center. The events challenged conventions of collecting and display, often with the aim of defamiliarizing standard museum practice in order to question assumptions about institutional authority. Meghan Wilson’s project *Interrupt the Silence* examined the value of reverent quiet in the galleries through a participatory performance piece that asked visitors to wear bells as they proceeded through the Cantor’s hushed galleries of European art. In *East Asian Female, 18*, Grace Hong performed the voice of the silent objects in the Cantor’s *Arts of Asia* exhibition. Seated under a spotlight, Hong allowed audience members to read a short wall text, which described a young woman in the detached and objective language of the institution. In her performance of a complementary monologue, Hong gave powerful emotional weight to the impersonal statements of the wall text, addressing her identity as a Korean American woman and the assumptions that people make about her.

Students, faculty, and staff of ITALIC 2015−16 on the front steps of the Cantor Arts Center.

Through a seemingly unrelated collection of songs, scenes, and monologues, *The Theory of Relativity*—a musical presented by Ram’s Head Theatrical Society—introduced characters experiencing the joys and heartbreaks, liaisons and losses, inevitability and wonder of human connection. The questions posed in this production were not confined to the walls, the stories of old against the backdrop of the Cantor Art Center.
ARTISTS OF STANFORD
By Lauren Dyer ’16

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

Left to right, top to bottom:
Neal Ulrich ’16, Mysa Anderson ’17, Riley Chang ’17, Bianca Draud ’17, Adi Chang ’18, Chrs Sackes ’18, Eula Haro ’18, Janie Haywood ’16, Jack DeLeon ’17, Maya Pangivist ’16, Sydney Reznik ’17, Taylor Lifchik ’16, Alex Marozi ’16, Eric Hertz ’16, Gribelna SomaRankhar ’16, Julia Stern ’16, Anika Ghodsi ’16, Leoa Weight ’16, Mark Flores ’16, Elliot Farb ’16.

Lauren Dyer ’16
Creative Careers

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

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

Stanford Arts’ Summer Internship Program in Arts Administration provides invaluable experience to Stanford students interested in pursuing careers as arts professionals in various aspects of administration, production, and management. Twenty students are placed in full-time positions for nine weeks in organizations including the Public Theater in New York; Washington Performing Arts in Washington, DC; the Sundance Institute in Los Angeles; the San Francisco Museum of Modern Art; and other renowned organizations across the country.

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

Natalie Price ’16 (left) and Cleo Chung ’17 (right) both completed the Film Development Internship at OddLot Entertainment in summer 2016.
STUDENT ARTS GROUPS

VISUAL ARTS
Cardineedle and Hook Ceramics Club
MINT Magazine
Stanford Design Initiative
Stanford Fine Arts (Movie Club) & Film
Stanford Photography Club
Stanford Clayboard Club
Student Organizing Committee for the Arts

CREATIVE WRITING
Stanford Anthology for Youth
Stanford Arts Review
Stanford Creative Writing Society
Stanford Daily
Stanford Poetry Society
Student Organizing Committee for the Arts
Stanford Student Project
Stanford Spoken Word Collective
Miklagard Stanford

THEATER
Asian American Theater Project
At the Fountain Theatricals Backstage
Down With Gravity
LITLab: lighting, innovation, and technology
Ram’s Head Theatrical Society
Robber Baron Sketch Comedy
Stand Up! Comedy Club
Stanford Classics in Theater
Stanford Improv
Stanford OYard
Stanford Shakespeare Company
Stanford Spoken Word Collective
Stanford Theater Laboratory
Student Organizing Committee for the Arts

DANCE
Alma Noitals
Akuna Bellydance
Alliance Streetdance
Baler Eskabala de Stanford
Baranac Now
Best Spanish Latinx Company
Carradillo Ballet Company
Cats & Dogs
Century Stingers
Dancecore
Don
HD Crew
Hindi Film Dance Team
Jive Flyer
Kaaressa
Kratomagg
Los Salsaos de Stanford
Mia La Mejor
Noopur
SKYDancers Breakdance Crew
Stanford African Ballet Team
Stanford Bhango Team
Stanford Capers
Stanford Cell Dance
Stanford Chinese Dance
Stanford Ice Dance
Stanford Tango
Stanford Winds
Student Organizing Committee for the Arts
Swingtime
tapTH@T
Urban Styles
Wienie Ball
XTRM

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

MUSIC
Cardinal Calypso
Counterpoint a cappella
Everyday People
K990 Stanford № 3
Kiriaki Cardinal de Stanford
Side by Side
Spinacry
Stanford Chamber Chorale
Stanford Chamber Music Club
Stanford Chinese Music Ensemble
Stanford Chinese Sing
Stanford Collaborative Orchestra
Stanford Concert Network
Stanford Doo
Stanford Fleet Street Singers
Stanford Gospel Choir
Stanford Harmony
Stanford Harmonics
Stanford Jazz Orchestra
Stanford Jazz Ensemble
Stanford Klezmer Band
Stanford Laptop Orchestra (SLOrk)
Stanford Light Opera Company
Stanford Mendicants
Stanford Middle East Ensemble
Stanford Mixed Company
Stanford Raagapella
Stanford RiffRaffs
Stanford Symphony Orchestra
Stanford Taiko
Stanford Wind Ensemble
Student Organizing Committee
Talisman
Testimony a cappella
The Leland Stanford Junior University Marching Band
Volta

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PROGRAMS

ACADEMIC ARTS DEPARTMENTS

ARCHITECTURAL DESIGN PROGRAM

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

CREATIVE WRITING PROGRAM

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

DANCE DIVISION

The Dance Division, part of the Department of Theater and Performance Studies, offers a range of classes that explore dance as a performing art, cultural practice, political act, or embodiment of ideology and belief. All of the divisions through which one can come to experience dance—choreography, choreography and performance, and critically and historically minded dance—are represented in the course offerings.

DEPARTMENT OF ART & ART HISTORY

The Department of Art and Art History is an inter disciplinary 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, role in society, and relationships to other artistic disciplines.

DEPARTMENT OF MUSIC

The Department of Music has been a pillar of the Stanford community since its founding and formalization as a department in 1947. It promotes the practice, understanding, and enjoyment of music in the university, offering a broad array of educational opportunities with specialization in composition, performance, musicology, ethnomusicology, and music technology.

DEPARTMENT OF THEATER & PERFORMANCE STUDIES (TAPS)

Theater and Performance Studies (TAPS) offers a diverse and flexible curriculum through which students can explore performance studies in a wide range of contexts and stages, from the international and well-established to the cutting edge, expanding the boundaries of performance. In concert with its academic mission, the department produces numerous events each year, which are available to the public.

DESIGN PROGRAM WITHIN THE MECHANICAL ENGINEERING DESIGN GROUP

The Design Program (formerly the Product Design Program) concerns itself with conceiving and designing products for the benefit of society. This process requires resolution of constraints arising from technical, aesthetic, human, and business interests. The Design Program emphasizes an interdisciplinary approach to design that integrates technology, and design methodology with consideration for human values and the needs of society.
Don Giovanni was a radical reimagining of Mozart’s 18th-century opera. Staged around the Stanford Mausoleum and presented as a perambulatory performance, it goaded costumed audience members into trailing the murderous Don Giovanni and his victims in the campus arboretum.
ARTS IMMERSION
Arts immersion trips give Stanford students an insider’s view into cultural capitals. Students travel with Stanford Arts Institute faculty and staff for a weeklong engagement with the arts, meeting institutional leaders, policymakers, and arts practitioners.
To date, the Stanford Arts Institute has organized visits to New York City, Los Angeles, and Chicago. In 2016–17 it will launch a trip to Detroit. In the spring quarter class, “Art in the Metropolis,” students revisit their immersion experiences by reading critical literature and participating in rigorous discussion.

CREATIVE EXPRESSION
Thinking creatively, giving expressive shape to ideas, and communicating those ideas imaginatively are not only indispensable to all artistic endeavors but they will enhance traditional academic pursuits, stimulate effective problem-solving, and foster originality in new areas. Beginning with the class of 2017, all Stanford students must take at least two units in Creative Expression, choosing from hundreds of possible classes.

CS + X
In a new experiment aimed at integrating the humanities and computer science while providing students with unique educational experiences, Stanford offers undergraduates the opportunity to pursue joint majors in computer science and music, computer science and English, and computer science and art practice, among other fields. Students who choose the joint major pursue a curriculum integrating coursework from both disciplines.

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

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

STANFORD IN NEW YORK
Twenty undergraduates were chosen in the spring to spend fall quarter of the 2015–16 academic year living, working, and studying in New York City. They took a full load of required and elective courses, worked four days a week in internships related to their academic and career interests, went on field trips, and attended cultural events. Under the program, the students develop adaptive learning skills—some of the key aims of a Stanford undergraduate education—by applying lessons learned in the classroom to real-world situations.

STANFORD IN WASHINGTON ARTS TRACK
The Stanford in Washington Arts Track focuses on visual art, arts administration, performance, and theater in a dual professional and academic setting. The program offers the best of both worlds—an immersive professional experience interning at one of Washington, 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.

Innovation
In a new experiment aimed at integrating the humanities and computer science while providing students with unique educational experiences, Stanford offers undergraduates the opportunity to pursue joint majors in computer science and music, computer science and English, and computer science and art practice, among other fields. Students who choose the joint major pursue a curriculum integrating coursework from both disciplines.
Thanks to the generosity of alumni, parents, and friends, we have been able to transform the arts at Stanford. This past year marked a milestone with the completion of the third new building for the arts district and the Board of Trustees’ concept approval for a renovation of Frost Amphitheater. Roble Arts Gym had its grand opening in Fall 2016 and, thanks to generous donors, is stocked with ample arts supplies for student creative activities. The McMurtry Building for the Department of Art and Art History has enlivened the visual arts neighborhood within the arts district, becoming a magnet for students, faculty, and community members, who enjoy spending time in its exciting spaces, viewing students working in its galleries, and learning from renowned faculty and artists.

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

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

SUPPORT FOR THE ARTS

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ARTS DISTRICT & BEYOND

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

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