THE TEAM

H. Samy Alim
Faculty Director H. Samy Alim is an Associate Professor of Education and (by courtesy) Anthropology and Linguistics. Alim received his B.A. from the University of Pennsylvania, and his M.A. and Ph.D. from Stanford University. Alim has lectured on Global Hip-Hop Cultures from the American University in Cairo to Berlin’s Haus der Kulturen der Welt to the American University in Beirut to East Palo Alto’s Mural Music and Arts Project. His most recent book, Articulate While Black: Barack Obama, Language, and Race in the U.S. (Oxford University Press), with Geneva Smitherman, has received widespread acclaim.

Jeff Chang
Executive Director Jeff Chang was named by The Utne Reader as “One of the 50 Visionaries Who Are Changing Your World.” He has been a USA Ford Fellow in Literature, a founding editor of ColorLines, and a co-founder of CultureStrikke. His first book, Can’t Stop Won’t Stop: A History of the Hip-Hop Generation, won the American Book Award and has been translated in 6 languages. His forthcoming books include Who We Be: The Colorization of America (St. Martin’s Press, Fall 2014), Youth (Picador, 2015), and a biography of Bruce Lee (Little, Brown).

Ellen Oh
Program Administrator Ellen Oh was formerly Executive Director of Kearny Street Workshop, the nation’s oldest Asian American multidisciplinary arts organization. She holds an M.A. in Arts Administration from Columbia University and has spent fifteen years working in the field. Her past experience includes marketing, fundraising and volunteer management at organizations such as Sundance Institute, the Asian Art Museum of SF and the Smithsonian.
These were the hallmarks of IDA’s 2012-13 year.

In another year of rapid growth and change, we explored new modes of thinking and learning about the arts and identity, engaged with some of the nation’s most cutting-edge artists and thinkers, trained artists and arts leaders for leadership, and continued to expand our community of students, teachers, and artists committed to advancing modes of expression and changing the world.

At IDA, these initiatives emerge from our core values:

- We value and practice **creativity**.
- We nurture **diversity** of cultures, identities, and forms of art.
- We strive to achieve **excellence** in all of our work.
- We believe in the power of art to **transform**.
- Join us as we recount some of the highlights of another exciting year at IDA!
Rubén Martínez
Writer/Performer  Fall 2012

In his second year as an IDA Visiting Artist, the award-winning journalist, author and performer Rubén Martínez taught a fall workshop called, “Art in Our Time: Ethics and Aesthetics of Crisis.” The class explored the difficult questions artists engage when facing social crises such as war or political instability arising from disasters man-made and natural—such as the drug war in Mexico, the earthquakes in Haiti and Japan, and the Great Recession. Students put together a final exhibition, exploring—through dance, performance poetry, visual art installations, and graphic novels—the long-term impacts of African American slavery, domestic violence and sexual abuse, the Vietnam War, and the Japanese earthquake. Rubén also presented his acclaimed Desert America: Boom and Bust in the New Old West (Metropolitan Books) at the Stanford Humanities Center, in a powerful reading combining his brilliant storytelling with original music.

Taking a class with Rubén was a very rare and special opportunity. So often in my coursework, I find myself critiquing and critiquing everything to shreds. However, because Rubén wanted us to not only be analytical consumers of art, but also cognizant creators, I learned to uncover power and beauty in artistic renditions of crisis and catastrophe. Knowing from the beginning that I would have to choose my own moment of crisis to artistically render made me move away from my very academic thinking and into more redemptive readings of cultural productions. I felt that this move actually liberated me as an artist.
—Thanh Nguyen, student

Ala Ebtekar
Visual Artist  Spring 2013

Internationally renowned artist Ala Ebtekar—whose work spans drawing, painting, sculpture, photography, fashion, and installation—taught a seminar called Art in the Streets: Identity in Murals, Site-specific Works, and Interventions in Public Spaces. The class introduced students to historical and contemporary public art practices and the expression of race and identity through murals, graffiti, site-specific works and performative interventions in public spaces.

The course included lectures, presentations by renowned street artists such as Ray Patlan and SPIE, field trips, and hands-on art practice. Students created a Street Art Shop on wheels, modifying and beautifying a delivery truck, and taking it to different campus events to invite other students to take part in their mobile experiential installation. The class was so popular and successful that IDA will be offering it again in the winter 2014.

Ala is incredible! I learned more in this class than in any of my other art classes. He gave us the ability to really get creative and challenge ourselves with our designs. This was by far my favorite art class I have taken at Stanford (and ever!)
—student

IDA’s innovative, rigorous scholarship offers Stanford students the best in arts theory and practice, while sparking global discussions around the arts and identity.

Scholars
Joan Morgan
Feminist Critic Winter 2013


Best known for her work in the field of “hip-hop feminism,” a term Joan coined in her 1999 book, When Chickenheads Come Home to Roost, she used this class to develop innovative ideas from a Black feminist perspective that immediately set scholars and students at Stanford and around the world buzzing. Many called her insistence on moving beyond the narrow racial politics of respectability toward a politics and aesthetics that takes Black women’s agency and pleasure seriously liberating and transformative.

Her class peaked with a public event that she curated, including black feminist superstar scholars Treva Lindsey, Kaila Story, Brittney Cooper and Esther Armah on a panel discussion on Pleasure Politics. At the end of the year, Joan was recognized with the St. Clair Drake Award for Outstanding Teaching, the first time in history that a non-Stanford professor has been given this award.

During her residency at Stanford, Joan Morgan brought her robust and extensive experiences as a writer and critic, her passion and rigor as an intellectual, and most importantly, her spirit and generosity as a person, a human, invested in sharing and cultivating a radical praxis of liberation. She challenged us to cultivate a writing practice founded in self-determination; to honor our own complicated life histories as people who sit at the nexus of various forms of marginalization; and to (re)write our own stories as an act of healing.

—Kiyana Williams, student

IDA’s Hip-Hop Studies Program

Led by Jeff Chang and H. Samy Alim, who both have made pivotal contributions to the field, IDA has offered students a chance to study the history, aesthetics, linguistics, and cultural politics of one of the most important global arts movements of our time.

IDA students learned directly from leading artists and thinkers such as Joan Morgan, Brother Ali, Adam Mansbach, Invincible, Climbing Poetree, B+, Omar Offendum, Sohail Daulatzai, Denae Hannah, and Chinaka Hodge. They also explored how educators use hip-hop pedagogies to critically engage urban secondary education and after-school classrooms. And outside the classroom, they created a vital performing and recording scene on The Farm, hosting shows, record release parties, and freestyle jams.

Jeff Chang’s History of the Hip-Hop Arts class has impacted me in more ways than I can articulate. As with many of the IDA classes I’ve taken the course explored issues far beyond the realm of art, challenging and expanding my perspectives on history, race, gender and oppression.

—Jake Winkelmann
FREE YOUR MIND!
ID21 StratLab

In the spring, IDA partnered with Theatre and Performance Studies to present a groundbreaking class called “Free Your Mind! Improvising identities in the 21st Century.” The class explored the notion of improvisation as both a social act and process, cutting-edge practice and everyday practice, a metaphor for expressing identity and a mode through which identity is performed.

We presented a series of presentations, performances, and lectures by world-class artists and thinkers such as Vijay Iyer, Daniel Jomama Jones, Michelle Krusiec, Lynn Chen, Sheetal Sheth, Elisabeth Sussman, Daniel Joseph Martinez, Kori Newkirk, Paul Berliner, and Elisabeth Sussman. Students were also able to explore improvisation as an artistic practice in the context of “post-identity” debates in experimental “Improv Strategies Labs” led by TAPS professors Jennifer Brody and Aleta Hayes.

The class reached hundreds each week not only in physical attendance, but through simultaneous webcast and social media. Free Your Mind’s signature events are available, along with all of our most compelling programs, on IDA’s iTunes U site.

Free Your Mind has been an expansive and rejuvenating experience in renegotiating our ever-changing identities amidst a world continually in flux. FYM engaged us in improvisation through jazz, post-multicultural art, voguing, food, Muslim hip-hop, and more. Immersing ourselves in conversation and creation with our remarkable guests resulted in deeper connections to our own histories of healing—specifically, how the ways in which we create, survive, and thrive affect ourselves and our communities on both individual and structural levels.

—Sarah Gepigon
The Identity, Diversity, and Aesthetics Concentration in Comparative Studies in Race & Ethnicity (CCSRE) and American Studies promotes an interdisciplinary approach to exploring the intersections of culture, identity, and social transformation. This program is designed to explore the arts and social change in the 21st century, where we all improvise identities through which we create ourselves. Throughout this 10-week ID21 STRATLAB: Interdisciplinary Approaches course, we will explore how artists improvise identity through jazz music, modern dance, drag performance, contemporary art, race comedy, food, hip-hop theory, and freestyle. The course is facilitated by Michelle Krusiec and Lynn Chen.

**Instructors:**

Michelle Krusiec
Lynn Chen

**Speakers:**

Sohaill Daulatzai
Sohail Daulatzai is a Syrian-American Hip-Hop artist born in Saudi Arabia, raised in Washington DC and living in Los Angeles. He is both a favorite in the independent film world and a powerful advocate for community outreach causes. Daulatzai and Offendum will discuss hip-hop improvisation in the Muslim diaspora, and global Black radical imagination in word and rhyme.

Omar Offendum
Omar Offendum is an American film and stage actor of Filipino and Saudi Arabian descent. He is an Associate Professor of both Film and Media Studies and African American Studies at the University of California, Irvine. Offendum and Daulatzai will discuss hip-hop improvisation.

**About the Course:**

The identity and race. In this so-called "post-identity" era, improvisation is a metaphor for both how we construct ourselves and the mode through which we create ourselves. Throughout this 10-week ID21 STRATLAB: Interdisciplinary Approaches course, we will explore how artists improvise identity through jazz music, modern dance, drag performance, contemporary art, race comedy, food, hip-hop theory, and freestyle.

**Dates:**

May 13, 4:15–5:45 PM

**Location:**

Annenberg Auditorium

**Co-Sponsored By:**

AfriCAn & AfriCAn AmeriCAn StudieS, AmeriCAn StudieS, Anthropology, ASiAn AmeriCAn Student A

**For more information, visit:**

DIVerSITYArTS.STAnfOrd.edu
LEADERSHIP

IDA’s unique student programs produce young leaders eager to apply their art, skills, and knowledge to envision and make their world.

IDA’s Fellow and Intern program—Stanford’s popular, premier undergraduate program devoted to creating diverse, social-justice minded leaders in the arts and arts administration—experienced its second year of high demand and rapid expansion. Fellows and interns conceptualized and implemented much of IDA’s programming, and continued to play a central role in Stanford’s student arts community. COLLO, an organization initiated by IDA students, brought students together—sometimes with experienced off-campus artists—in regular genre-spanning, themed jam sessions. Anna Gabriella Casalme, Natasha Mmonatau and Kiyan Williams took IDA leadership into the larger world. As Community Arts Fellows, Anna worked with Burn Advocates Network in NYC to create a summer arts program for 50 child burn survivors; Natasha produced three hip-hop events for the Art of Soul in Botswana, an organization dedicated to creating a creative space for youth to discuss the realities of day-to-day life in Botswana; and Kiyan worked at Rashaad Newsome Studio, exploring ways in which art institutions can support the art and activism of marginalized communities like the House/Ballroom Scene.

IDA students also achieved a number of special honors. Jordan Gray’s thesis on Whiteness and Hip-Hop Pedagogies was selected as the Outstanding Honor’s Thesis in Comparative Studies on Race and Ethnicity. Ryan Edwards received the Arts Award for his dedication to the arts and freely sharing his talent to enhance the Black Community. Most prominently, returning IDA Fellow Jessica Anderson was one of the national winners of the highly prestigious Truman Scholar fellowship.

IDA is the single most relevant and dynamic program/community/art space to the hundreds of students that engage through it. Thanks to IDA’s phenomenal mentorship, scholarships, and programming, I’ve had life changing experiences through a sustained relationship to indigenous contemporary dance. In addition to developing my dance praxis, I’ve learned so much about arts and business administration, cultural studies, and environmental politics.

—Javier Stell-Fresquez
Growth of Student Staff Numbers

assistants
- Tyler Davis
- Mia Diawara
- Atheel Elmalik
- Kai Kight
- Hana Kajimura
- Pearle Lun
- Thanh Nguyen
- Robert Poole
- Javier Stell-Fresquez
- Lily Steyer
- Jake Winkelmann

volunteers

interns

fellows
- Kyle Abraham
- Kareem Alston
- Jessica Anderson
- Tyler Brooks
- Shana’e Davis
- Ryan Edwards
- Camille Estime
- Sarah Gepigon
- Cody Laux
- Kalyen McCall
- Elizabeth Quinlan*
- Kevin Roberts
- Olivia Smarr*
- Stephanie Webb
- Vanessa Zamy

*Student Fellow Co-Chairs
Through our programs and events, IDA has stirred rich and inclusive conversations on identity and change, and highlighted what it means to push the bounds of creativity.

This year, IDA staff and students organized more than 40 public events, which included artist talks, hands-on workshops, panel discussions, jam sessions and performances, and involved more than 53 prominent guest artists and scholars. Highlights this year included our Winter Wednesdays artist talk series, for which we brought in writer Adam Mansbach, journalist Latoya Peterson, audio engineer Edward J. Nixon and jazz musician/composer William Parker, among others, to have casual conversations with our students about their passions, paths and projects. Our Art is

My Occupation series was another big hit this year, drawing more than 200 students of all backgrounds to three events focusing on career development in the arts. Through our wide variety of programming, we were able to reach an in-person audience of over 2000, and an online audience of 662 (through live-streaming and iTunes U podcasts).
IDA Artists-In-Residence

IDA Artist-in-Residence, Theater and Performance Studies Department lecturer and founding director of Robert Moses Kin Dance Company, Robert Moses brought to campus NEVABAWARLDAPECE, a major collaborative project exploring critical moments of change in America’s liberation movements, insurrections, and revolts featuring Obie and BESSIE award-winning writer and performer Carl Hancock Rux; Afro-Celtic, Folk-Funk, Hip-Appalachian vocalist Laura Love; MacArthur Fellow, blues musician, and composer Corey Harris; and former Meredith Monk lighting designer, Stanford faculty member, and visual designer Elaine Buckholz. The group of artists did a panel discussion and jam session with IDA students.

IDA Artist-in-Residence, Theater and Performance Studies Department lecturer and Chocolate Heads’s founder, Aleta Hayes, directed a sold-out performance of the Chocolate Heads Movement Band March 8, 2013 during the inaugural season at the Bing Concert Hall. Working with famed jazz musician and composer, William Parker, the multi-genre, collaborative, interdisciplinary student troupe broke new ground with Xocali: loud at the gads, by seamlessly weaving together culturally rich dance forms, “new” jazz influenced music and spoken word art, and exploring the theme of synesthesia.

This past March, IDA Artist-in-Residence, Theater and Performance Studies Department lecturer, poet and playwright Cherrie Moraga, directed three sold-out performances of Undacuteatro: Our Undocumented Lives at Brava Studio Theater in San Francisco and The Nitery Theater at Stanford University. The show was a Workshop Production of an evening of original performances generated by students from Cherrie Moraga’s Teatro Class, community teatristas and artists. Artwork by Favianna Rodriguez and Julio Salgado and a video work by Marco Antonio Flores were also on view.

Articulate While Black brilliantly dissects the politics of language as embedded in the politics of race... 
—Michael Eric Dyson
IDA has given me the unique experience of collaborating with other student artists who are always willing to engage in anything from a discussion on activism to a spontaneous freestyle. Nothing on campus has been better for my creativity than IDA.

—Tyler Davis, IDA student intern

The Theater and Performance Studies Department (TAPS) requires all majors and minors to take classes with IDA and relies on the program to ensure that all of the Stanford community has access to artists from a broad range of perspectives and media. The program is vital to all.

—Jennifer DeVere Brody, TAPS Department Chair and Professor

The Program in African & African American Studies (AAAS) is a proud affiliate of Institute for Diversity (IDA). There are so many natural synergies between our organizations. Whether it’s to bring an artist to campus or to share in the mentoring of our students, it has been wonderful to collaborate with IDA. We both share in our mission to develop the knowledge, skill set, and passion for learning of our students. IDA’s faculty, staff and students bring a buzz and energy to the arts on campus. AAAS looks forward to many future collaborations.

—Cheryl Bennett Brown, AAAS Associate Director

COMMUNITY

During its existence IDA has become an indispensable part of the Stanford arts community, offering a sense of home for all interested in arts and diversity.

IDA is making strides to build a broader community and make connections beyond the walls of Stanford as well.

In an effort led by IDA Faculty Director and Associate Professor of Education H. Samy Alim, IDA created stronger partnerships with the Mural Music Arts Project, a local non-profit arts/youth development organization, and the East Palo Alto Academy, a local high school. Through collaborative classes, events, research, practice, and learning, we actively investigated the ways in which the arts dynamically impacts secondary education, especially for low-income students of color.

On a national/international level, Samy made a deep impact at universities, conferences and in communities around the world as he toured with his new book, Articulate While Black: Barack Obama, Language, and Race in the U.S. He received warm welcomes and rave reviews at dozens of lectures across the U.S., Europe and Africa.
Our social media community also continues to grow...

Facebook *IDA- Harmony House*
page: 474 likes

Twitter *@IDASTanford:*
259 followers

Website *diversityarts.stanford.edu:*
8742 unique visitors from 10 different countries
visited 31,254 pages

iTunes U downloads: 562
THANK YOU TO ALL OUR PARTNERS & SUPPORTERS:

African & African American Studies, American Studies, Anthropology, Art & Art History Department, Asian American Student Association, Black Community Service Center, The Cantor Arts Center, Career Development Center, Center For African Studies, Undergraduate program in CSRE, Center for Comparative Studies in Race and Ethnicity (CCSRE), Chicana/o-Latina/o Studies, Contemporary Jewish Museum, CultureStr/ke, East Palo Alto Academy, Education, El Centro, English, Feminist Studies, School of Humanities & Sciences, Institute on the Politics of Inequality, Race and Ethnicity at Stanford (InsPIRES), Intersection for the Arts, Jewish Studies, Knight Journalism Fellowship Program, Modern Thought & Literature, Music Mural and Arts Project, Music, Office Of The Provost, Religious Studies, Residential Arts, Senior Associate Dean for the Humanities & Arts, Stanford Humanities Center, Stanford Live, Theater and Performance Studies, Vice Provost for Online Learning, Vice Provost for Student Affairs, the Vice Provost for Undergraduate Education, Yerba Buena Center for the Arts, Youth Speaks.
diversityarts.stanford.edu