

Institute for Diversity in the Arts

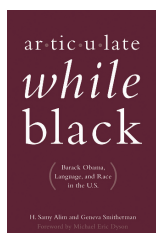
2012-'13
Annual Report



THE TEAM

H. Samy Alim

Faculty Directory 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 CultureStrike. 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.





SCHOLARSHIP. CREATIVITY. LEADERSHIP. COMMUNITY.

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 event 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

Joan Morgan's 2013 class, *The Pleasure Principle: A Post-Hip Hop Search for a Black Feminist Politics of Pleasure*, marked an important moment in IDA's history.

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.

—Kiyan 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 Winkelman



HIP

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 INSTITUTE FOR DIVERSITY IN THE ARTS AND THE DEPARTMENT OF THEATER & PERFORMANCE STUDIES PRESENT

FREE YOUR MIND

Interdisciplinary Approaches to Improvising Identities

STANFORD UNIVERSITY, SPRING 2013

IMPROVISING VISUAL FOOD & CULTURE with SITA BHAUMIK

APRIL 29, 4:15-5:45pm, Annenberg Auditorium and Streaming Online (check website for details)

IMPROVISING POST-MULTICULTURAL ART

MAY 6, 4:15-5:45 PM / ANNENBERG AUDITORIUM AND STREAMING ONLINE

FOR MORE INFORMATION VISIT DIVERSITYARTS.STANFORD.EDU

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FREE YOUR MIND

Interdisciplinary Approaches to Improvising Identities

STANFORD UNIVERSITY, SPRING 2013

IMPROVISING JAZZ + AFRICAN FREEDOM with DR. PAUL BERLINER

APRIL 15, 4:15-5:45 PM, Annenberg Auditorium

IMPROVISING DRAG & FABULOSITY with DANIEL JOMAMA JONES

APRIL 22, 4:15-5:45 PM, CEMEX AUDITORIUM & STREAMING ONLINE

IMPROVISING ASIAN AMERICAN COMEDY

MAY 20, 4:15-5:45 PM, ANNENBERG AUDITORIUM AND STREAMING ONLINE

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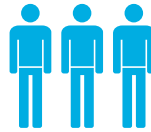
Growth in IDA Concentrations

IDA Majors

IDA Minors



2012-13



2011-12



2010-11

The *Identity, Diversity, and Aesthetics* Concentration in Comparative Studies in Race & Ethnicity and African & African American Studies is a program designed to explore the intersections of culture, race, the arts, and social transformation. In IDA courses taught by Stanford faculty and distinguished Visiting Artists, students learn how the arts, activism, and the academy interact to produce aesthetic and societal change.

2013 Graduates

Kiyan Williams (CSRE Major)

Kevin Roberts (CSRE Major)

Jordan Gray (CSRE Minor)

Javier Stell-Fresquez (CSRE Minor)



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.

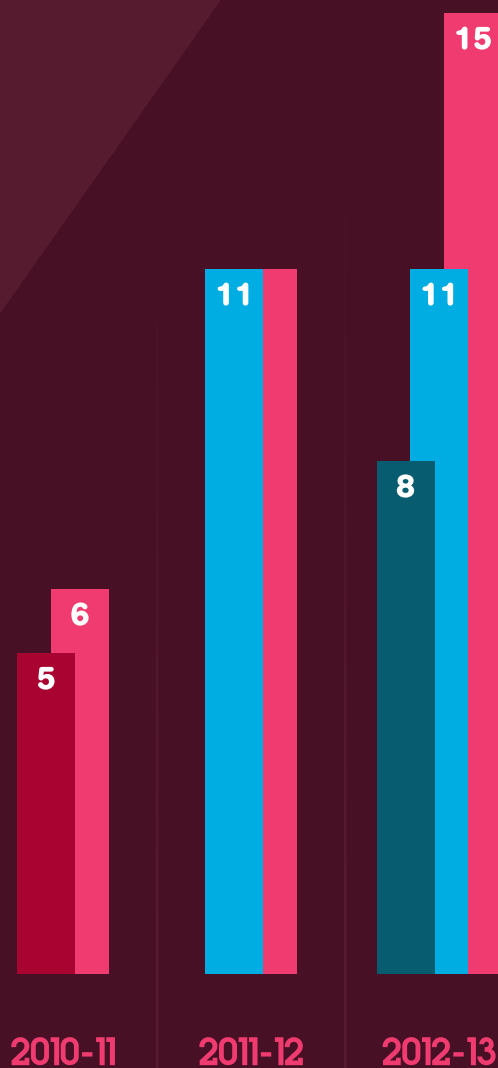
IDA students also achieved a number of special honors. **Jordan Gray's** thesis on Whiteness and Hip-Hop Pedagogies was selected as the Outstanding Honor's Thesis in Comparative Studies on Race and Ethnicity.

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



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



Kyle Abraham
Kareem Alston
Jessica Anderson
Tyler Brooks
Shana'e Davis
Ryan Edwards
Camille Estime
Sarah Gepigon
Cody Laux
Kalyn 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.

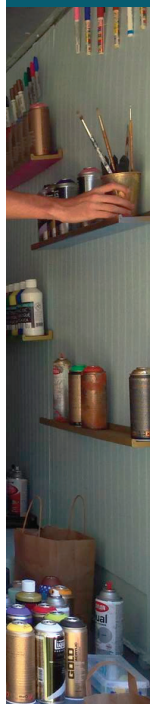
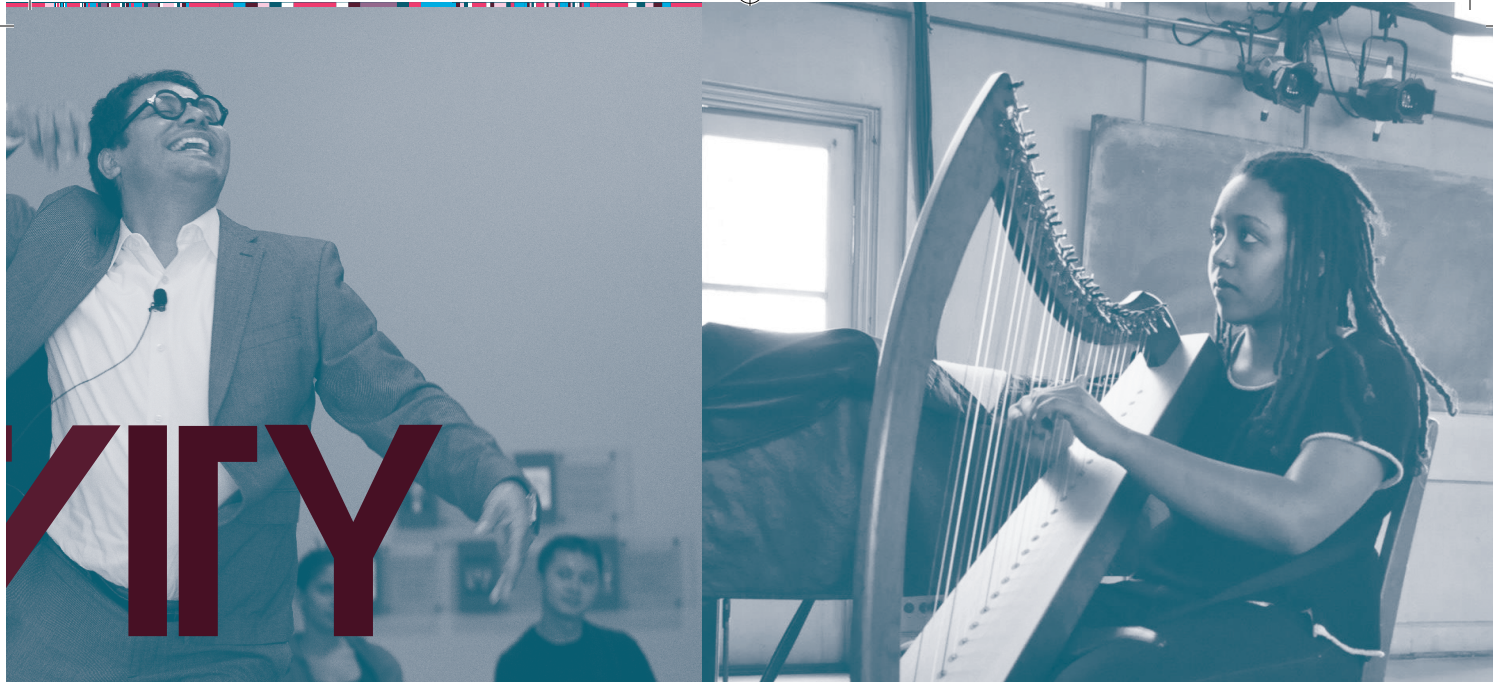
CREATIVITY

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 **on-line audience of 662** (through live-streaming and iTunes U podcasts).





Adam Mansbach

Ala Ebtekar

Ana Teresa Fernandez

Anthem Salgado

Brett Cook

Brian Cross

Brother Ali

Carl Hancock Rux

Chinaka Hodge

Climbing Poetree

Connie Wolf

Corey Harris

Dan Klein

Daniel Jomama Jones

Daniel Joseph Martinez

Davey D

Denae Hannah

Denmo Ibrahim

Edward J. Nixon

Elizabeth Burke

Elizabeth Sussman

Enrique Chagoya

Eric SPIE Norberg

Glenn Kotche

Invincible

Jeff Biggers

Joan Morgan

Joel Valentin-Martinez

Joseph Rodriguez

Kevin Powell

Kori Newkirk

Las Krudas

Latoya Peterson

Laura Love

Lynn Chen

Michelle Krusiec

Mina Morita

Omar Offendum

Paul Berliner

Pireeni Sundaralingam

Ray Patlan

Robert Moses

Ruben Martinez

Sarah Woodward

Sheetal Sheth

Sita Bhaumik

Sohail Saulatzai

Tanuj Chopra

Vijay Iyer

Vusi Mahlasela

Wiley Hausam

William Cordova

William Parker



IDA Artists-In-Residence

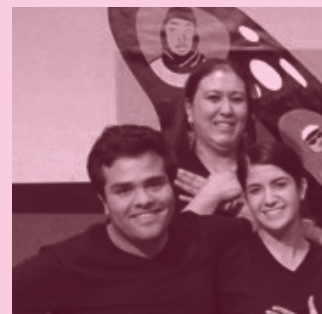
IDA Artist-in-Residence, Theater and Performance Studies Department lecturer and founding director of **Robert Moses** Kin Dance Company, Robert Moses brought to campus NEVABAWARLDAPECE, a major collaborative project exploring critical moments of change in America's liberation movements, insurrections, 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 Buckholtz. 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 *Xocatl: food of the gods*, by seamlessly weaving together culturally rich dance forms, "new" jazz influenced music and spoken word art, and exploring the theme of synesthesia.

Articulate While Black brilliantly dissects the politics of language as embedded in the politics of race...

—Michael Eric Dyson

This past March, IDA Artist-in-Residence, Theater and Performance Studies Department lecturer, poet and playwright **Cherrie Moraga**, directed three sold-out performances of *Undocut teatro: 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.





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, CultureStrike, 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.





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