

## SELF-GUIDED TOUR

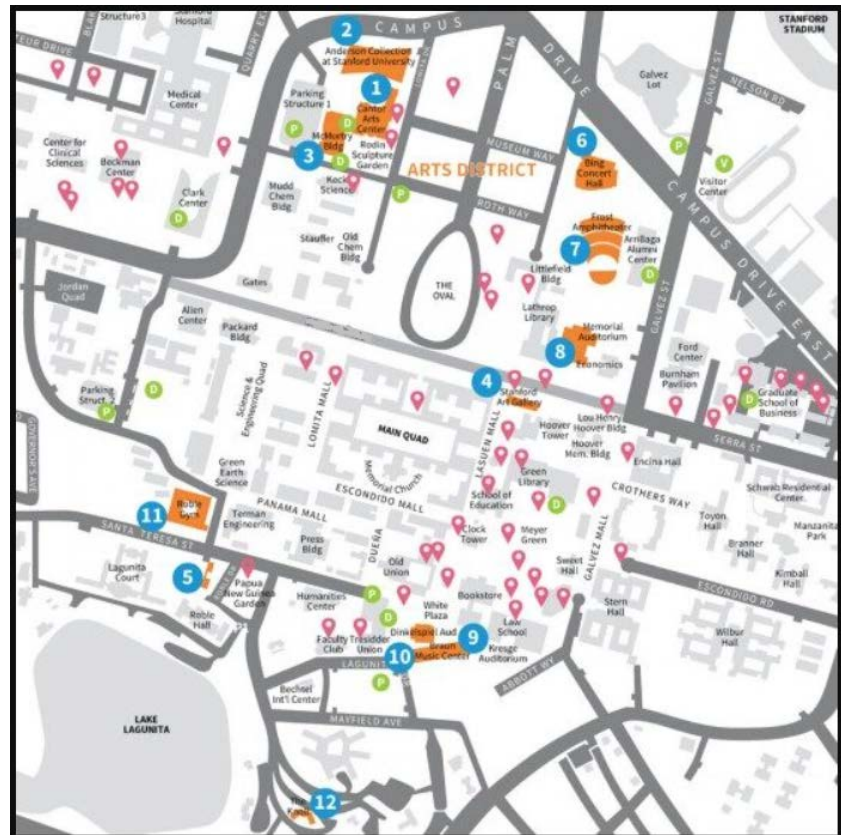
### STANFORD ARTS DISTRICT (AND OTHERS ARTS FACILITIES)

#### Introduction:

This self-guided walking tour can be conducted in an order that suits your interests best. The order of sites on the suggested route does not reflect the chronology of the numbers indicated on the reference map included below.

This route takes most people walking at a leisurely pace approximately 30 minutes to complete (but does not include time spent at any of the stops).

- 1) Cantor Center for the Visual Arts (and the Rodin Sculpture Garden)
- 2) The Anderson Collection at Stanford
- 3) McMurtry Building for Art & Art History
- 4) Stanford Art Gallery
- 5) Windhover Contemplative Center
- 6) Bing Concert Hall
- 7) Frost Amphitheater
- 8) Memorial Auditorium
- 9) Braun Music Center
- 10) Dinkelspiel Auditorium
- 11) Roble Arts Gym
- 12) CCRMA - Center for Computer Research in Music and Acoustics



*Note: This map is used here to indicate the location of the sites included in this tour, but the numbers indicated do not represent the order of visiting them. Pink dropped pins indicate the location of outdoor art installations.*

#### Suggested route to see the Arts District most efficiently:

- Walk to Palm Drive at the base of the Oval (in front of the Main Quad).
- Using Roth Way, Lomita Drive, Museum Way, and Lasuen Street, take a rectangular path to visit both sides of Stanford's Arts District. Visual arts facilities are located on the west side of Palm Drive; music and performing arts facilities are located on the east side. This guide provides turn-by-turn directions to cover the entire rectangular path around the main Arts District area.

#### Additional arts facilities:

- Information about additional arts facilities that are indicated on the map but not directly located in the Arts District are included at the end of the tour description, along with information on their location.

## **Introduction**

The vibrant Arts District now marks the entrance to campus on either side of Palm Drive. World class museums, a premier concert hall, and expansive academic space dedicated to Art & Art History have joined other existing campus venues to create a thriving home for the arts at Stanford.

In 2006 Stanford launched the Stanford Arts Initiative with the goal of making the arts a fundamental part of a Stanford education and building the resources and programs required to realize that vision. Thanks to the initiative, the university added new faculty positions in arts departments and programs, new graduate fellowships for PhD and MFA students, and many new arts programs and opportunities designed to ensure that every Stanford student, no matter what their major, can have a meaningful engagement with the arts. The university also added a new general education curricular requirement in Creative Expression, ensuring that every Stanford undergraduate must take at least one creative practice class in order to graduate.

The most visible part of the Arts Initiative was the creation of an arts district at the front of Stanford's campus. As part of the Arts Initiative, a bold objective was set to create or renovate five major facilities for the arts in five years. Though a delay on the fifth project stretched the timeline out to a little over six years, the crux of the objective was realized starting with the following openings/dedications:

- Bing Concert Hall (2013)
- The Anderson Collection at Stanford University (2014)
- The McMurtry Building for the Department of Art and Art History (2015-16).
- Roble Arts Gym (2016)
- Frost Amphitheater renovation (2019)

The McMurtry Building for the Department of Art and Art History, designed by Diller Scofidio + Renfro, is a remarkable, 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 the Cantor Arts Center (1894; renovation 1999). The proximity of these arts facilities to each other allows for productive interactions, and their location at the front of campus highlights the importance the university has placed on the arts.

In winter 2017 Stanford announced the creation of a new role: VicePresident for the Arts. This position has oversight for all nondepartmental arts organizations on campus and leads strategic planning for the arts.

Now the university is looking to jump to the next level with Arts Leap. Through Arts Leap, Stanford Arts will pursue three strategic priorities for the coming years: engaging every Stanford student; generating pioneering programs that are possible only at Stanford; and moving Stanford forward with leading artists, creatives, and scholars.

## Tour Route

- **BEGIN - Walk to Palm Drive at the base of the Oval** (intersection of Palm Drive and Roth Way, in front of the Main Quad). Before you begin, be sure to snap your own photo of the iconic entrance to Stanford — the beautiful and pristine Oval leading up to the magnificent Main Quad, with the majestic rolling foothills in the background.
- **Turn to face Palm Drive and begin your walk by turning left on Roth Way and proceeding to the end of the block.** At the intersection of Roth Way and Lomita Drive, the Rodin Sculpture Garden is located on the right. Continuing past that for a moment, proceed on to the modern structure built just beyond it.



- The modern and magnificent **McMurtry Building** is home to the Department of Art & Art History. Students were welcomed into the building the first day of fall term 2015 and the building was dedicated on Oct. 6, 2015.
  - Housed within 96,000 gross square feet and under one roof are programs in art practice, design, art history, film and media studies, and documentary film and video. The building includes art studios, screening spaces, film editing rooms, exhibition space, the Experimental Media Art Lab and Sound Studio and the Art & Architecture Library, and a popular rooftop garden.
  - Diller Scofidio + Renfro, along with the executive architect, Portland, OR-based Boora Architects, designed not only a new home for the Department of Art & Art History but an interdisciplinary hub for the arts at Stanford that is fostering interaction and collaboration among students and faculty, and support the integration of the arts into university life.
- **Turn around and head back** to the corner of Roth Way and Lomita Drive.
    - Dedicated in May 1985 and re-landscaped in 1998, the meditative and inspiring Rodin sculpture garden is situated adjacent to the Cantor Arts Center. A central focus of its 20 outdoor works is the massive Gates of Hell sculpture, based upon Dante's *The Inferno* and representing Rodin's personalized vision of humanity's fate. When it is on campus, The

Thinker — perhaps his most recognized and revered work — is on display in the south rotunda of the Cantor, along with many more of the french master’s works. The Garden is open year-round, 24 hours a day.



- At the time of his death, Auguste Rodin (France, 1840-1917) was counted among the most renowned artists in the world. A century later, after numerous reassessments by generations of art historians, Rodin continues to be recognized for making figurative sculpture modern by redefining the expressive capacity of the human form. This installation spans three galleries and features nearly 100 Rodin sculptures essential to telling his story and representing his groundbreaking engagement with the body. Drawn from the extensive holdings of the Cantor Arts Center, the largest collection of sculptures by Rodin in an American museum, it also presents comparative works by his rivals, mentors, admirers, and imitators.

➤ **Continue (north) on Lomita Mall** to the front of the grand and historic building next door.

Built originally as the Leland Stanford Jr. Museum, this expansive world-class museum re-opened in 1999 as the **Cantor Center for the Visual Arts**. In addition to historical exhibits in the Stanford Family Gallery, the Center holds numerous important artistic works from around the world.



- *History – The Leland Stanford, Jr. Museum:*

Prior to his premature death in 1884 at the age of 15, Leland Stanford, Jr. was an avid and prolific collector of antiquities. In parallel to the Stanfords' eventual efforts to construct a university in their son's name, Jane Stanford began planning for a museum in his honor in order to fulfill his precocious dream of endowing his own museum. The 20,000 sq ft Leland Stanford, Jr. Museum opened in 1894. Over the next decade, it expanded to over 300,000 sq ft, making it the largest privately owned museum building in the world. In 1906, the catastrophic San Francisco earthquake devastated the museum. After the quake, the museum's budget was sharply curtailed and the remains of the building fell into disrepair. Over the years, the art collection was decimated as works were lost or sold, and the museum was closed from 1945-1954

A revival took place starting in 1963. During the next 25 years, with the assistance of faculty, staff, and the Committee for Art at Stanford University, the galleries were refurbished, the collections strengthened, and a robust program of exhibitions, educational services, and publications put in place. The re-opening of the museum was part of the university's revitalization of the humanities under Stanford Dean Robert R. Sears.

In 1989, the Loma Prieta earthquake brought another wave of severe damage to the museum, and once again it was closed to the public. Even with the campus-wide devastation caused by the quake, the university made a commitment to restore and expand the museum, which was an important teaching resource. In 1991, the university hired Thomas K. Seligman to direct the rebuilding of the museum and its redefinition as a center for visual arts dedicated to educating and serving a diverse audience of students, faculty, regional school children, families, and the broader public.

With the completion of a new 42,000 sq ft wing and a refurbishing of the old building that had begun four years earlier, the historic museum reopened in 1999 as the Iris & B. Gerald Cantor Center for Visual Arts .

- *Today — The Iris & B. Gerald Cantor Center for Visual Arts*

Today, in addition to the historical exhibits located in the central Stanford Family Gallery, the Cantor Center for the Arts contains important works by European and American artists of the 18th-21st centuries, including a collection of sculpture by Auguste Rodin. The Cantor's Rodin collection is one of the largest in the world. It also has collections of Native American, African, and Asian art; one of California's largest collections of prints and photographs; and objects from Oceania and the Ancient Mediterranean, some of which date back as far as 4000 years.

The Cantor has acquired most of its current collections over the past two decades. The Cantor's print collection has increased ten-fold to over 5000 pieces, including works by Picasso, Derain, Durer, Modigliani, and Klimt. Significant works by Warhol, Diebenkorn and Jacob Lawrence were given to the Cantor in 2014, and Edward Hopper's seminal painting "New York Corner" was acquired in 2015. The Cantor recently made two major acquisitions of Early 20th Century sculpture in honor of the 50th anniversary of the Cantor's membership organization. One is a bronze bas relief by Jacques Lipchitz; the other is a work by Theodore Roszak.

Today, the Cantor offers rotating installations from its permanent collections, special exhibitions, family-friendly activities and a variety of educational programs including films, symposia, and lectures. A popular café, as well as a state-of-the-art lecture facility, are housed in the new wing. The Cantor also hosts classes there and works integrally with undergraduate classes and the Medical Humanities program in the Med. School, as well as with the Department of Art and Art History.

- *Honoring a Legacy — The Stanford Family Gallery*

Located in the heart of the Center, the Stanford Family Gallery contains over 700 items from the Stanford Family Collections and pays respect to the origins of the building, the broader university, and its founders Leland and Jane Stanford and their son Leland, Jr. Artist Mark Dion's work explores how Leland Stanford Jr.'s death at age 15 led to the creation of a museum, university, and — by extension — the entire Silicon Valley. The exhibition explores young Leland's collection — he already was an avid and curious collector at the time of his death — as well as important narratives related to the Stanford family. These include the history of the railroads and the laborers who worked to create it, and the two earthquakes that caused major damage to the museum.

The result of Dion's efforts are two rooms filled with beautiful, startling, and quirky objects that are grouped together to highlight the Stanford family's story and to invite visitors to reflect and make their own connections.

- **Continue (north) on Lomita Mall** to the facility to the left of the Cantor Arts Center.
  - The **Anderson Collection at Stanford** represents one of the world's most outstanding private assemblies of modern and contemporary American art. The collection is a gift from Harry W. and Mary Margaret Anderson and Mary Patricia Anderson Pence, the Bay Area family who built the collection over the last 50 years. It contains over 120 works by post-World War II artists such as Pollock, Diebenkorn, and Rothko displayed in a modern, two-story architectural gem.



Each work is exemplary of its movement, which include Bay Area Abstraction, Bay Area Figuration, California Light & Space, Color Field Painting, Contemporary Painting, Funk, Hard-Edge Painting, New York School, and Post-Minimalism. At the Anderson Collection at Stanford University, visitors can explore the breadth of post-war American art and experience the distinctive art collecting vision of the Anderson family.

The design for the Anderson Collection locates exhibition spaces on the second floor below an undulating ceiling. The gentle slope of the ceiling and the continuous translucent clerestory at the perimeter of the building bring diffused natural light into the galleries from above. A grand central staircase extends the gallery walls, allowing visitors to view art as they gradually ascend from the lobby to the main galleries above. Openings between the gallery walls provide views into the double height stair hall, which serves as a point of orientation for visitors circulating throughout the building. A primary goal of the design has been to translate and interpret the unique accessibility to the art as it has been exhibited throughout the Anderson's home and offices and foster a similar powerfully direct and intimate experience. The gallery layout is conceived as one open room, freeing visitors from a prescribed sequence and promoting the exploration of individual interests.

➤ **Return to the front of the Cantor Center and walk down Museum Way**, walking on the left (north) side of the street.

★ **Hidden bonus!** Before you've completely passed the parking lots on your left, walk out to the dirt area beyond the rows of cars.



In August 2001, British artist Andy Goldsworthy completed the 320-foot-long *Stone River* on the Stanford campus. Constructed of sandstone from university buildings destroyed in the 1906 and 1989 earthquakes, *Stone River* is the largest work of outdoor art at Stanford. It is made of more than 6,500 stones, including about 700 triangular coping stones weighing between 20 and 50 pounds each that top the sculpture. Each coping stone was individually shaped at a different angle to fit the wall precisely. The total weight of the piece is about 128 tons.

It was Goldsworthy's vision to employ stone that had a relationship to the university. Set in a trough in the earth, the sculpture gives the appearance of an archaeological excavation. Over time, the land around the work will return to its natural state and animals will settle into the site. The stone has traveled full circle: quarried initially for Stanford University buildings, it now returns to the earth in another form. Goldsworthy, nothing is certain but change, "My sculpture can last for days or a few seconds – what is important to me is the experience of making.

For more than two decades, Goldsworthy has created works of art from natural materials such as leaves, grass, branches, snow, ice and stone. The works made from these natural materials interact in different ways with the environments from which they were made. The artist was particularly pleased with *Stone River* and the changing appearance of the work as the sun shifts overhead during the course of the day.



- **Continue east on Museum Way**, and carefully cross Palm drive using the crosswalk on the right side of the street. As you cross Palm Drive, you transition to the music and performance side of the Arts District. Like the opposite ends of many famous malls, the district is anchored by two fabulous structures — the Cantor Center behind you and the incredible performance facility you are approaching at the end of the block.
- The **Bing Concert Hall** provides the community with an exceptional resource for live performance and creative exploration. The 2,375-square-foot studio facilitates the practice and study of the performing arts, and serves as an essential rehearsal, training and performance



venue for students and other campus partners — including the Stanford Symphony and Philharmonia Orchestra — in addition to presentations by visiting artists as part of *Stanford Live*, which presents a wide range of performances from around the world.

Bing opened to great fanfare with performances including the San Francisco Symphony Orchestra under the baton of Michael Tilson Thomas with special guest mezzo-soprano Frederica von Stade. The opening night kicked off a weekend-long celebration of seven concerts in three days involving over 700 performers. Upon its debut, the *New York Times* proclaimed Bing to be the top acoustic performance facility in the nation.



Bing Concert Hall was created with the total audience experience at the forefront. Its 842 seats are arranged in a “vineyard” format, with seating sections ringing the stage and beginning on the same level as the performance platform. Bing has welcomed such artists as Yo-Yo Ma, Kristin Chenoweth, Anna Deavere Smith, and Emmylou Harris, among many others.

- **Turning right, walk up Lasuen Street** to the wooded area to the left of the Bing Concert Hall.
  - Frost Amphitheater is a beautiful outdoor event space that holds up to 8000 people. It was originally completed in 1937 and was designed to create the pleasant and naturalistic feel of a forested area. The bowl-shaped amphitheater has terraced lawn seating and the perimeter is lined with a variety of trees and has a 50-foot rise from its lowest point to the top of its rim that is 30 feet above ground level.



Following a significant restoration and modernization as part of the Stanford Arts Initiative, Frost reopened in 2019 boasting a beautiful, state-of-the-art stage and equipment, improved accessibility, and modern amenities for both audiences and performers.



When Frost wasn't hosting the university's commencement ceremonies from 1937 to 1983, it was hosting the music of the day: Arthur Fiedler, the San Francisco Symphony, Duke Ellington, Ella Fitzgerald, Louis Armstrong, Jefferson Airplane, Tower of Power, Miles Davis, Joan Baez and the Grateful Dead. More recently, Frost acts have included Lionel Richie, Willie Nelson, Bob Dylan, Mos Def, Kendrick Lamar, Modest Mouse and MGMT.

➤ **Turn right onto Roth Way** to return to your original starting point, **or continue straight on Lasuen Street** through the archway of the Littlefield Center until you reach Jane Stanford Way. Turn left on Jane Stanford Way, and walk down a short wooded block until you reach the circular area containing Tanner Fountain. On your right will be the iconic Hoover Tower, and on your left will be your next destination, the historic home of Stanford's indoor theater performances.

- **Memorial Auditorium** (usually referred to just as “Mem Aud”), is the largest indoor performance space at Stanford (1705 seats) and part of the larger Memorial Hall facility, which also includes Prosser Theater (192 seats) and the intimate Prosser Studio (seating 30 to 55). KZSU, Stanford's radio station broadcasting across the Bay Area on 90.1 FM, is located in the basement level.



Mem Aud is primarily used to present TAPS's largest musicals and dance shows, including the traditional Big Game “Gaieties” production each year. In addition to the main large proscenium stage and auditorium, Memorial Hall houses the TAPS department's costume shop, scene shops, and light lab, as well as faculty offices, production staff offices, and other classrooms.

Mem Aud also hosts University special events, including New Student Orientation, presidential addresses and roundtables, and a wide range of guest speakers. Past notable speakers and addresses have included Martin Luther King, Jr.'s “The Other America” speech in 1967, Soviet President Mikhail Gorbachev, the Dalai Lama, and Barack Obama.

Memorial Hall was dedicated in 1937 in memory of students and faculty who died in World War I. Since that time, the names of those who have died in subsequent wars have been added to the chiseled list in the main lobby.

➤ **Conclusion** of tour route; see **Additional Locations** ahead.

## **Additional Locations:**

- Additional arts facilities that are indicated on the map but not directly located in the Arts District Include:
  - the Thomas Welton Stanford Art Gallery (to the left of the Main Quad)
  - the Braun Music Center (Department of Music, adjacent to White Plaza)
  - Dinkelspiel Auditorium (adjacent to Braun Music Center)
  - the Roble Arts Gym (on Santa Teresa Street)
  - Windhover Contemplative Center (on Santa Teresa Street)
  - CCRMA (Center for Computer Research in Music and Acoustics, located at “The Knoll” behind Florence Moore Hall)
  
- Additional arts facilities not numbered on the map include
  - the Nitery Theater (in Old Union, White Plaza)
  - the Papua New Guinea Sculpture Garden (corner of Lomita Drive and Santa Teresa Street)
  - Harmony House (Institute for Diversity in the Arts [IDA] and the Committee on Black Performing Arts [CBPA], located on Lomita Drive across from the Papua New Guinea Sculpture Garden)

- The **Thomas Welton Stanford Art Gallery** (separate from the campus' main art museum and located immediately to the left of the Main Quad on Jane Stanford Way) is a 1,900-square-foot exhibition space administered and curated by the Department of Art & Art History that functions as a dynamic teaching and learning resource for faculty, students and guest artists. In addition to the department's MFA shows, high-quality exhibitions are sponsored by the department and are presented to engage the university and wider community in stimulating dialogue facilitated by historical and contemporary visual language and culture. Admission is free and open to all.



Constructed in 1917 and named for the younger brother of Leland Stanford, the gallery was originally built as the first structure to anchor an originally planned library quadrangle just east of the University's center. It remains in its original location, adjacent to the campus' newer Arts District.

➤ **Braun Music Center & Dinkelspiel Auditorium**

The Braun Music Center is the main academic building for the Department of Music, and is located near White Plaza, across from the Stanford Post Office.

Braun was specially designed with both acoustics and soundproofing in mind — it is a building within a building. The Music Library, in addition to printed matter, contains

the amazing Archive of Recorded Sound, a collection of more than 150,000 records and CDs of classical and popular music, literature, drama, interviews, public addresses and radio broadcasts from the late nineteenth century to the present.

Located on the first floor of Braun is Campbell Recital Hall, which seats 215 and is a popular spot for small ensemble and student recital performances. The adjacent Dinkelspiel Auditorium, a large 710-seat performance and lecture hall, was built earlier in 1957, but serves the Department of Music and the rest of the University for large performances, lectures, symposia, and rehearsals.



➤ **Topic: Roble Arts Gym**

The Roble Arts Gym is a drop-in creative space for art-making open to all Stanford students. Students have access to spaces for informal performance and rehearsal, project materials and storage for artworks, and a community of art-makers. The "messy arts" space is particularly popular!

The Roble Arts Gym was originally built in 1931 as the women's gymnasium. The renovation of the old Roble gymnasium was completed in 2016 and created new theatrical performance spaces and updated several dance studios, rehearsal spaces, and classrooms. Roble houses the Harry J. Elam, Jr. Theater, a large black box theater; the Roble Dance Studio, a beautiful dance performance space in keeping with its original Spanish architecture; several acting, dance, and music rehearsal spaces; a VR room; and the main departmental office for Theater & Performance Studies (TAPS).



➤ **Topic: Windhover Contemplative Center**

Opened in 2014, Windhover is a spiritual refuge on the Stanford University campus meant to both inspire and promote personal renewal. Named for the series of paintings by Nathan Oliveira that grace its walls, Windhover provides an environment for quiet reflection throughout the day for Stanford students, faculty, and staff.



***Note:** While the Windhover Contemplative Center is open only to Stanford University cardholders (students, faculty, staff, and alumni/authorized guests with access cards), the exterior and many outdoor features described here are still visible without entry to the facility itself. The outdoor labyrinth is publicly accessible. The Center is generally open from 7:00 am - 7:00 pm daily. A valid Stanford ID card is required for each individual to enter the building; guests, unfortunately, are not allowed. Stanford alumni can obtain a building access card from the Frances C. Arrillaga Alumni Center (located at 326 Galvez Street) front desk during business hours.*

➤ **CCRMA (Center for Computer Research in Music and Acoustics)**

CCRMA is located at “The Knoll” behind Florence Moore Hall. The Knoll was originally built to be the residence of Stanford President Ray Lyman Wilbur. Architect Louis Christian Mullgardt envisioned a monumental three-story, Spanish Gothic fortress, with wings extending at obtuse angles, embracing the knoll. In 1946, the building became home to the Music Department and in



1986, the Center for Computer Research in Music and Acoustics (CCRMA) took over residence in this unique building, moving from the former Stanford Artificial Intelligence Laboratory.

A major renovation of the Knoll began in the summer of 2004, and was completed in August of 2005. The renovated Knoll provides state-of-the-art sound studios, a dedicated performance space, and “open-plan” work areas. The new building permits full-spherical loudspeaker arrangements in the new “Listening Room,” thus enabling new research in synthetic acoustical space. A 100-seat performance hall is located in one wing of the uppermost story to provide a venue specifically intended for contemporary music performance projects. The University regained a significant landmark with improved public access. A new demo museum lobby incorporated at the entrance provides exhibits pertaining to the history of music technology. Concerts in the renovated Knoll, its historical architectural qualities, and the side-by-side interplay of art and technology are an exciting mix for the future.

➤ **The Nitery**

Nitery Theater is located in the Old Union complex in White Plaza. An intimate black box theater, the Nitery is 1820 square feet with a maximum seating capacity that ranges from 71 to 83. Theatrical lighting, projection, and sound systems are all available in the Nitery. Additionally, a 273 square-foot dressing room with a restroom and 112 square-foot backstage area accompany the space. This space is managed by TAPS and the Experimental Nitery Studio Board.



➤ **Papua New Guinea Sculpture Garden**

Nestled in an oak grove this garden was inspired by a multiculturalism movement in the early 1990s. Stanford student Jim Mason initiated this project by arguing that the physical environment at Stanford should reflect the expanded global canon now being taught, rather than just the Western Civilization canon that had been the focus for decades.



Planning started in 1994 and the garden was opened in 1996. Mason collaborated with 10 artists from Papua New Guinea and landscape architects Kora Korawali and Wallace Ruff to recreate an environment that reflected this academic expansion. Nestled among the trees, the sculptures and garden hold a unique Stanford history.

Mason had the sculptors work within the oak grove in which the sculptures would be placed. This setting of the carvers and the progression of the sculptures in a public location was a part of Mason's efforts to focus on interpersonal understanding. The University implemented programming for the garden to engage the Stanford community including tours, stories, musical performances and weekly lectures. Two translators facilitated exchange between the carvers and visitors. Some thought this venture would be exploitative, but Mason notes that instead, the project built interpersonal relationships and drew a huge interest from community members, with about 3,000 attending the opening day ceremonies.

The design process shows intentionality and attention to detail — concrete expressions that visually challenge the constraining narratives of art/artifact, authenticity/inauthenticity, and primitivism that are often forced onto non-western artists. The Rodin sculptures on campus, specifically “The Thinker” and “The Gates of Hell”, are reinterpreted in the Papua New Guinea Sculpture Garden.

The space for the sculptures takes the shape of a diagonal path through a groundcover of wood chips that weaves from a sunnier, open space to a more forested bridge at the back. This path represents the Sepik River, the main waterway in the region where the carvers live. The open space mimics the ceremonial grounds where these animalistic sculptures would be located, but these sculptures are decorative and not ceremonial (and would not be located outside, in public, if they were of this ceremonial status).

During the project, Mason's pet cat died. Traditionally, honored community member's skulls are buried under ceremonial sculptures to ritualize them. The sculptors made an American adaptation to this ritualization, burying Mason's cat's skull under the center pole of the garden, where it remains today.

➤ **Harmony House  
(Institute for Diversity in the Arts)**

The Institute for Diversity in the Arts (IDA) + Committee on Black Performing Arts (CBPA) is a program in the arts that involves students and communities in the study of culture, identity, and diversity in and through artistic expression. Our mission is to create, support, and advance powerful, collaborative, and transformative arts practice and arts leadership in service of equity and justice.

