

Over 100 Public Artworks on the grounds of Stanford

How has Stanford come to place all of this amazing, world-class art in the beautiful landscape of Stanford's campuses? Most of the works are directly connected to the Cantor Art Center, and the more recent projects align with the Public Art Committee and the Vice President for the Arts vision. A small grouping of works have their own story and were commissioned by various schools and leadership over the years. It all could not be possible without the incredible talent and collaboration of our LBRE partners in grounds, project management and landscape architecture.

My name is Mark Shunney and I've moved from a bargaining unit position as the exhibition designer and museum preparator at the Anderson Collection at Stanford for six years, and into the newly formed public art program and role in managing all the permanent and temporary public art at Stanford University. As an artist and sculptor I have been advocating for the collection of public art on campus and the need for its care and repair. I've had amazing experiences working with LBRE and meeting the team members that allow this campus to operate with such care. The Lost Birds project was one recent experience; those have flown away and the sculptures are now on view in Washington State.

What is the connection between the Plinth Project at Stanford and the Green Library? As some of you surely remember, the plinth was originally the entry steps to the Green Library, and when the university deconstructed that architecture they left the platform and steps in place for future use including public art, hence the Plinth Project. The newest addition to the Plinth Project that will be on display for three years at its Meyer Green location is *Amulets*, an artwork by Alia Farid (b.1985) who lives and works in Kuwait and Puerto Rico. This is Farid's first public art commission in North America and our second project on the plinth. Farid's art practice explores the relationship between industrial practices and hand-made objects as a method of critical inquiry into the experience of being and belonging amid global precarity. I encourage you to stop by to experience the artwork! A few pictures are below.

Author: Mark Shunney, M.F.A. (he/him)
Public Art Program
Office of the Vice President for the Arts



Alia Farid

Amulets, 2024

Fiberglass-reinforced polyester resin, steel 22.4' x 17' x 15.3' Photo credit: Andrew Brodhead



Mark Shunney working on ***Lady Columbia*** by Wendy Red Star at the Anderson Collection

Photo credit: Aimee Shapiro