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Dear Alumni and Friends of the Department,

I am delighted to be writing to you as a new member of the Department of Art & Art History, which I joined this fall as Chair. My appointment as the Victoria and Roger Sant Professor in Art comes at a moment of great achievement but also extraordinary promise for the visual arts at Stanford. Plans for the new McMurtry Building that will bring our far-flung programs together with the Art Library under one roof are proceeding apace. The process of selecting an architect for the structure, to be located adjacent to the Cantor Arts Center, began in May; an announcement is anticipated shortly—so please stay tuned for that news. Our graduate students have come together to launch a new annual publication, ALMANAC, that will explore the activities of art practice, documentary film and design students and include textual contributions by art historians, thereby uniting the diverse strands that are represented in the Department. Grad students have also launched a series of roundtable meetings at which they are discussing their work-in-progress. And Stanford grad students are also on the move. A cohort has traveled with Richard Vinograd to Shanghai and Taipei to attend major exhibitions and conferences about rarely exhibited early Chinese paintings. Another group of art history and art practice students will be attending the Annual Meeting of the College Art Association in February. Please join us at the Stanford Breakfast Reception on Thursday, February 10, 2011, 7:30-9 AM at the New York Hilton so that we can connect in person.

There have been many exciting developments for department faculty, beginning with the recent appointment of Kris Samuelson to the Edward Clark Crossett Professor of Humanistic Studies. In the spring, Bissera Pentcheva was promoted to Associate Professor of Medieval Art, and Jean Ma was reappointed as Assistant Professor of Film Studies.
Meanwhile, the Department is engaged in two searches to fill senior positions, one in Twentieth-Century American Art and the other involving interdisciplinary interests in the humanities and visual arts. At a time when many academic institutions are retrenching and arts and humanities in particular are coming under pressure, Stanford is fortunate to be building in art and art history—both architecturally and in faculty hiring—at the most ambitious level.

Among the possible directions I hope to pursue in coming months and years, Art & Art History’s engagements beyond the Stanford campus seem especially exciting. Having recently visited Stanford in Washington and seen the beautiful new gallery facility in the Sant Building, where the work of Enrique Chagoya was on exhibition, I am looking forward to developing a program that will enable artists and art historians to take advantage of the rich cultural environment of Washington, DC. Closer to home, I would like to see Stanford development partnerships and a venue in San Francisco, where our students and faculty could engage with curators, scholars and students from a wide range of area institutions.

The Department is benefiting from the extraordinary commitment of donors and friends who have supported a broad spectrum of activities including lecture series, special lectures and symposia, workshops, gallery exhibitions, and film screenings. There are many opportunities to support special pursuits such as individual or group exhibitions by our wonderful undergrads and grad students, documentary filmmaking projects, or research-related travel to archives and museums by Ph.D. students.

In closing, we remember the wonderful work and dedicated teaching of Nathan Oliveira, who passed away on November 13, 2011. Professor Oliveira joined the Stanford faculty in 1964, and retired in 1995. A memorial is scheduled for January 12, 2011 at Stanford’s Memorial Church at a time that will be posted on the Department website as soon as it has been announced.

Sincerely,

Nancy J. Troy
Victoria and Roger Sant Professor in Art and Chair
Terry Berlier, Assistant Professor

Terry Berlier was recently awarded the Recology San Francisco Artist in Residence for 2011-12 and Zellerbach Foundation Commission in Berkeley for 2010-11. In 2010, she completed her Kala Art Institute Fellowship with a fall exhibition in Berkeley and gave lectures and/or graduate critiques at the School of the Art Institute of Chicago, University of California, Davis, and California College of Arts in San Francisco. In April, her new work “41st Rudiment” in collaboration with DJ Sparr + Chris Froh premiered at Catholic University, Washington, DC. In July, she was awarded a residency at the Hungarian Multicultural Center in Budapest, Hungary. In 2011, her work will be in “Seeing Gertrude Stein” Exhibition at Contemporary Jewish Museum and traveling to the National Portrait Gallery in Washington, DC and Ferencvarosi Gallery in Budapest, Hungary, and “The American Dream” Exhibition at Woman Made Gallery in Chicago, Illinois. She received SiCa funding for her Kinetic Sculpture class in collaboration with Professor Beach from Mechanical Engineering and visiting artist Reuben Margolin. The collaborative class sculpture was installed at Jet Propulsion Laboratories, NASA in Pasadena in July 2010.

Enrique Chagoya, Professor

In September 2009, Enrique Chagoya finished a limited edition book at Shark’s Ink in Colorado. In February 2010, he organized a symposium entitled “Beyond Boundaries” on photography in Mexico, together with an exhibition of the Cantor Arts Center’s collection of photography in Mexico. He also finished a print project for the Rosenbach Library in Philadelphia for the city wide festival “Philagrapghika” with a solo exhibition of his prints at the Library. In March, he did a monotype project in Kona, Hawaii, with Shark’s Ink. In May, he participated in the Sydney International Art Biennial and visited Sydney where he delivered some lectures. In June, he had a solo show of his prints at the Sanchez Art Center in Pacifica, California, shortly followed by another solo show of prints at Galeria de la Raza in San Francisco. In August, one of his codices “The Illuminated Savage” was displayed in New York MOMA, and a month later, his series of etchings “Return to Goya”
were displayed at the New York Metropolitan Museum. In October, one of his works caught an unwanted controversy at the Loveland Museum in Colorado ending in a positive goodwill exchange with a local church, the Resurrection Fellowship, for which he will be doing a commission, free of charge, of a religious icon (due in the spring next year). He also went to George Mason University in Fairfax, Virginia, to work on a print project and give a lecture at the Art Department. On the same trip, he attended the opening of his solo exhibition of paintings and works on paper at the Bing/Stanford Gallery in Washington, DC. In December, his work will be represented at the Miami Art Fair by Lisa Sette Gallery. Starting in January 2011, he will have his work on view at a solo exhibition at Gallery Paule Anglim in San Francisco, to be followed by another solo show at the diRosa Preserve in Napa Valley.

Morten Steen Hansen, Assistant Professor
Morten Steen Hansen is still immersed in the study of Italian mannerism. His book manuscript *In Michelangelo’s Mirror: Mannerism and Imitation as Argument* is now under contract with Penn State Press. This year, he submitted two articles to scholarly journals while two others are forthcoming. In the spring, he lectured on Ariosto and painting in mid-sixteenth-century Bologna at the conference of the Renaissance Society of America, which was held in Venice, Italy. He also spoke about Michelangelo and the Medici at “The Florence of the Medici: Commerce, Power, and Art in Renaissance Italy,” a Humanities West program held at the Herbst Theater in San Francisco.

Jan Krawitz, Professor
Jan Krawitz continued work on her documentary film *Perfect Strangers* about altruistic organ donation. She was invited to show a rough cut of *Perfect Strangers* to an artists’ working group at Stanford’s Clayman Institute for Gender Research in spring. Krawitz was asked to serve on the U.S. INPUT (International Public Television) Advisory Committee and support from the Ruth Levison Halperin Fund enabled her to attend their annual conference in Budapest in May. In August,
Krawitz presented a retrospective of her work at the Dartmouth Film Society and delivered a paper on film structure at the annual University Film and Video Association conference. Her films Big Enough and In Harm’s Way were used as case studies in two chapters in Writing, Directing, and Producing Documentary Films and Video by Alan Rosenthal (Southern Illinois Press) and her paper on documentary ethics was published in the journal Knowledge Quest.

Pamela M. Lee, Professor
Pamela M. Lee’s happiest academic achievement last year was chairing “A Great American Thing: A Symposium in Honor of Wanda Corn.” This two-day event brought dozens of Wanda’s former Ph.D. students (and some undergraduates) back to the Farm to celebrate Wanda’s wide-ranging influence on American art history. Outside of Stanford, she was named to the Board of Advisors of the Center for Advanced Study in the Visual Arts (CASVA), The National Gallery of Arts, Washington DC, for a three-year appointment. Among other venues, she gave lectures in Graz, Madrid, and Pamplona. She published essays in catalogues on contemporary art in Vienna (MuMOK), Granada (CENTRO JOSÉ GUERRERO) and Yokohama (for the Yokohama triennial). Her writing also appeared in the magazines Artforum and October. Last spring, she was awarded a Creative Capital Art Writers Grant, which has allowed her to take a sabbatical this academic year. Recently she just completed her manuscript on globalization and contemporary art, entitled Forgetting the Art World. She is now close to finishing a short book on postmodernism and game theory and has begun research and writing in earnest on the aesthetics of the cold-war think tank.

Joel Leivick, Robert and Ruth Halperin Professor in Photography
Joel Leivick’s exhibition “In the Garden” traveled from Scott Nichols Gallery in San Francisco to the Emory University Art Gallery in Atlanta. (To get a sense of the show, visit Emory Visual Art Gallery and also check out the article Taking on the Landscape: A View of Work by Joel Leivick by Stephen Vincent in the June 2010 issue of Black and
[Faculty Update]

White Magazine.) He has been up at his studio making some very large prints of dark forest scenes and working on a limited edition book Lost Boat, made possible by the Ruth Levison Halperin Fund, which should be finished this fall. He continues in his role as Area Director for Art Practice.

Pavle Levi, Assistant Professor
During the 2009-10 academic year, Pavle Levi gave numerous invited talks and took part in a variety of conferences, symposia, and film festivals in Europe and the United States. He was on the jury of the 2009 Alternative Film and Video Festival in Belgrade, Serbia, and delivered papers at a conference on the post-Yugoslav cultural spaces at Columbia University and a symposium on film and philosophy at Stanford. He also lectured on film and politics at the 3rd annual Subversive Film Festival in Zagreb, Croatia, and presented material on the cinema of Rajko Grlic at Ohio University, Athens. Levi’s writing appeared last year in a number of edited volumes (Ethnicity in Contemporary Europe, The Films of Rajko Grlic, Za ideju, protiv stanja) and journals (Critical Quarterly, October, Kultura, Matemi reasocijacije). He was the principal organizer of the 2010 installment of the Distinguished Christensen Lecture Series, held annually in the Department of Art & Art History.

Jean Ma, Assistant Professor
Jean Ma convened a panel on “East-West Encounters across Film and Photography” at the “Performing the Modern: The Politics of Culture and the Arts in Early Twentieth-Century China Symposium,” hosted by the university on February 19-20, 2010. Her book Melancholy Drift: Marking Time in Chinese Cinema was published by Hong Kong University Press this summer. One of her articles appeared in the anthology Global Art Cinema: New Theories and Histories (Oxford University Press) and another was reprinted in A Companion to Michael Haneke (Wiley-Blackwell). She presented research on a new book project on the songstress in postwar Hong Kong film at Academica Sinica, Taipei, the University of Hong Kong, and the University of California, Berkeley. Her work on this project is made possible by a faculty grant from the James and Doris McNamara Fund.
Michael Marrinan, Professor

Michael Marrinan was invited by the Mechanics Library of San Francisco to speak at their annual Bastille Day celebration (July 14, 2009), where he discussed the checkered history of the French tricolor flag from its inception to the modern era. In February, he and John Bender (Stanford English) were keynote speakers at the University of Wisconsin—Madison for the symposium “Thinking through Diagrams” in which they discussed their newly-published book *The Culture of Diagram* (Stanford University Press). Marrinan spent the spring term and summer on sabbatical leave in Paris, where his research and writing on the French painter Gustave Caillebotte were supported by a grant from the Department’s Ruth Levison Halperin Fund. He was invited in April to be a Senior Resident Fellow for six months at the Getty Research Institute beginning in January 2011, where he plans to finish his book on Caillebotte.

Jody Maxmin, Associate Professor

Jody Maxmin lectured at fundraising events in support of Mayor Cory Booker, Stanford Barn, academic prizes for graduating art history majors at Stanford, inner city schools in California and New Jersey, and the study of classical art and archaeology at Oxford. She completed an illustrated text to accompany a new course (Empire and Aftermath) to be offered in January 2011. “Evoking Humanity Through Clay,” a collaborative project with colleagues in the Archaeology Center, received another year of support from the Presidential Fund for Innovation in the Humanities for 2010-11.

Bissera Pentcheva, Associate Professor

print. She gave a series of invited talks at the Warburg Institute in London, University of Oslo, and the Kunsthistorisches Institut in Zurich. She also co-organized a symposium on “Phenomenology and Aesthetics in Byzantine Culture” at Dumbarton Oaks in Washington, DC. Pentcheva’s current research on architecture and acoustics, which she conducts in collaboration with Jonathan Abel at Stanford’s Center for Computer Research in Music and Acoustics was awarded the Dean’s Innovation in the Humanities Grant in 2010. She received a Mellon New-Directions Fellowship to study Arabic and completed an intensive summer program at Middlebury College. She is now pursuing both Arabic and her research on phenomenology, acoustics, and aesthetics.

**Kris Samuelson, Edward Clark Crossett Professor of Humanistic Studies**

Kris Samuelson spent most of the 2009-10 academic year in Japan on a US-Japan Creative Arts Fellowship. With John Haptas, her husband and filmmaking partner, she continued filming *An Abundance of Crows*, their film essay that considers Japanese culture through the interrelationship between these birds and humans in this megalopolis.

**Gail Wight, Associate Professor**

In fall 2009, Gail Wight presented her work in solo exhibits at the Patricia Sweetow Gallery in San Francisco and at the San Francisco Center for the Book. She also participated in group exhibitions at the Salisbury Museum, Salisbury, UK, Boise Art Museum in Indiana, Pulse Miami Art Fair, Art Center College of Design in Pasadena, and Cantor Visual Arts Center. Her work is also included in the inaugural exhibit of the newly opened Terminal B at the Norman Y. Mineta San Jose International Airport in San Jose, where it will be on view through spring of 2012. An interview with art critic Elena Lledo appeared in the Spanish magazine *EXIT Express* and reviews on Wight’s work appeared in *Nature, The Harvard Advocate*, and the Los Angeles *ArtScene*. Her works of art were also featured in Steve Wilson’s *Art & Science Now* from Thames & Hudson and Ingeborg Reichle’s *Art in the Age of Technoscience*.
from Springer. She lectured on her work last fall at the Harvard Museum of Natural History, Cambridge, Massachusetts, and Massachusetts College of Art in Boston, and this past spring in the High-Low Tech lab, part of the Media Lab at MIT.

**Bryan Wolf, Jeanette and William Hayden Jones Professor in American Art and Culture**

Bryan Wolf presented a paper on “No Ideas But in Things: Martin Puryear and Language” at a Terra Foundation conference on “Geographies of Art: Sur le Terrain” held in Paris and Giverny, France, this past June. He is currently writing an essay on Puryear and the Civil Rights movement. Wolf has begun his last year as Co-Director of the Stanford Institute for Creativity and the Arts and the Stanford Arts Initiative (2010-11). He is grinning ear to ear at the prospect of returning to the “simple pleasures” of writing and teaching without administrative duties in the coming year.

**Xiaoze Xie, Paul L. & Phyllis Wattis Professor in Art**

In January, Xiaoze Xie’s works of art, “Hand Paintings,” were featured at Gallery Paule Anglim in San Francisco. From July through September, he had a solo exhibition entitled “Rhythm of Time, Corridor of Memory: A Site-Specific Installation by Xie Xiaoze”, in MADA s.p.a.m. Architectural Studio Office at Red Star Kindergarten in Shanghai, China. In mid-October, he had another solo show called “Xiaoze Xie: Amplified Moments (1993-2008),” at the Samek Art Gallery, Bucknell University in Lewisburg, Pennsylvania, which will be touring through 2012 in Knoxville Museum of Art in Knoxville, Tennessee, the Jordan Schnitzer Museum of Art at the University of Oregon in Eugene, Oregon, and the Bates College Museum of Art in Lewiston, Maine. In late October, he opened another show “Hand Paintings” at Gaain Gallery in Seoul, Korea, that runs through the end of November and another exhibition “Layers: Recent Work by Xiaoze Xie” is running almost concurrently through early January 2011 at the Chambers Fine Art in Beijing, China. 🇰🇷
New Arrivals and Late Breaking Projects

Making it Real: Selected Works 2003-10

A catalogue of Terry Berlier’s work with an essay by Tirza True Latimer was published in 2010 in conjunction with her residency and exhibition at the Kala Art Institute in Berkeley.

The Poetics of Slumberland

Scott Bukatman completed his fourth book: The Poetics of Slumberland, to be published by the University of California Press. The book centers on a playful, rebellious energy that is manifest in early comics, exemplified by Winsor McCay’s Little Nemo in Slumberland, and animated films, including those by the same Winsor McCay. Comics parody the rationalist agenda of chronophotography, while cartoons frequently present an artist creating a drawing that comes to life and behaves disobediently. Metamorphic and plasmatic possibilities structure both media, but The Poetics of Slumberland further moves to consider similar “animated” behaviors and structures in films about (or with) Jackson Pollock, Pablo Picasso and Vincent Van Gogh; the musical My Fair Lady, the films of Jerry Lewis, and superhero comics.
Empire of Thirst - Robert Dawson’s Photographs of Water in the West

The San Francisco Public Library hosted the “Empire of Thirst - Robert Dawson’s Photographs of Water in the West” in the summer. This special exhibition, partially funded by the James and Doris McNamara Fund, combined images from several of Dawson’s photography projects.

Buried in Noise

Buried in Noise is Paul DeMarinis’ recently published 280-page monograph on his work; German and English editors: Carsten Seiffarth, Ingrid Beirer Kehrer Verlag, Heidelberg.

Melancholy Drift: Marking Time in Chinese Cinema

Jean Ma’s book was published in June 2010 by Hong Kong University Press. It examines three prominent directors of recent Chinese language film: Hou Hsiao-hsien, Wong Kar-wai, and Tsai Ming-liang. As well as situating their films in a local production context, this study considers their significance from the perspective of contemporary global critical debates about historicity, filmic temporality, and the difficulty of binding together past and present into a meaningful narrative. The publication of Melancholy Drift was supported by a subvention from the James and Doris McNamara Fund.
The Sensual Icon: Space, Ritual, and the Senses


The Culture of Diagram

In February 2010, Stanford University Press published *The Culture of Diagram*, a book co-authored by Michael Marrinan and his colleague John Bender from the Department of English. The book is an archaeology of visual thinking since the late eighteenth century. It explores the terrain where words meet pictures, and where formulas meet figures. It traces diagrammatic procedures from the pages of Diderot’s *Encyclopedia* to the unseen worlds of quantum physics, and it focuses upon efforts to describe the world by inviting observers to partake in an imaginative process of making knowledge by means of correlations that bridge gaps in data, in equations, or in sensations. This book argues that a trajectory of thought—running against the grain of Locke’s clear and distinct ideas and the causality of Newton—was extended in the nineteenth century by the calculus, by the emergence of probabilistic thinking, and by the protocols of data sampling. Today, digital media are built upon the ability of high speed computers to correct errors when returning binary data to the human sensorium. We are surrounded by diagrammatic equivalents of structures deployed in the *Encyclopedia* to array packets of dissimilar visual and verbal data across empty fields of white paper. The culture of diagram broke with the certainties of eighteenth-century science to expand the range of human experience. The book is an attempt to place our digital modernity in a new and revealing historical context.
[New Arrivals and Late Breaking Projects]

Center of Gravity
15 digital pigment prints on kozo washi paper, Plexiglas, light, electronics, motion sensor, sound

This artwork by Gail Wight was included in the Patricia Sweetow Gallery exhibition called “Intertidal Zone,” along with her other work, and featured in the catalog (supported in part by James and Doris McNamara Fund) that Sweetow Gallery produced for the show.

Restless Dust
Leather bound book housed in wooden box with paper sculpture & electronics, edition of 50

Gail Wight released a limited edition artist book Restless Dust in December at the culmination of her year-long residency with the Imprint at the San Francisco Center for the Book. The book is a multimedia work housed in a two-tiered wooden box. The top portion holds a letterpress leather-bound artist’s book separated by Plexiglas from a velvet-lined chamber containing two illuminated paper birds (activated when the box lid is opened). The text invites Charles Darwin’s ghost to sail to present day San Francisco and wander with the reader through the greater Bay Area. The focus of the journey is three-fold: to celebrate Northern California’s unique species; to examine Darwin’s legacy and its impact on the Bay Area; and to acknowledge the fragile and endangered state of local flora and fauna.


A catalogue was printed in October 2010 as part of Xiaoze Xie’s solo exhibition “Xiaoze Xie: Amplified Moments (1993-2008)” at the Samek Art Gallery, Bucknell University in Lewisburg, Pennsylvania.
With funding from the Office of the Vice Provost for Graduate Education, Boo Chapple (MFA Candidate, Art Practice) and James M. Thomas (Ph.D. Candidate, Art History) have co-founded ALMANAC, an annual publication put together by the graduate students of the Department of Art & Art History. ALMANAC addresses the intersections of theory and practice in and around the Department at large, emphasizing new work and cross-disciplinary projects that extend beyond the boundaries of the campus. With contributions from faculty, graduate students, exceptional undergraduates, staff, and recent alumni from all areas of the Art & Art History Department (Art History, Art Practice, Design, Documentary Film, and Film and Media Studies), ALMANAC functions as an index, a marking of time that presents—and re-presents—the intellectual and creative culture of Stanford’s artistic community in a scholarly publication. Further, intended as a substantial volume with modest distribution, ALMANAC seeks to bring this work into a more meaningful dialogue with the arts community in the San Francisco Bay area, and beyond. ALMANAC will evolve over time as a platform representing the interests and motivations of the graduate students throughout the Department.

Co-edited by Chapple, Thomas, and Sanaz Mazinani (MFA Candidate, Art Practice), ALMANAC_01 is a 176-page full color, glossy publication featuring contributions from approximately 40 individuals and partnerships throughout the Department. ALMANAC will be launched at the College Art Association’s annual conference in New York at Stanford’s breakfast reception, February 10, 2011.
Kevin Bean, Painting

Kevin Bean started out as a biochemist before letting himself do what he really wanted to do: paint. That change of career gives him empathy for students who struggle to choose a fulfilling major. He has separate, very diverse groups of paintings because he explores very diverse processes in his studio. His central question seems to be, “What can painting be?” The groups range from ones based on collected family photographs to culturally-shared images of Abraham Lincoln and Martha Stewart; from atmospheric color-field paintings to hard-edged geometric abstractions. Regardless of the obvious differences, his ongoing concern has always been with the world of light. Currently with the help of the James and Doris McNamara Faculty Fund he has a new group of about 100 drawings and paintings. Bean has taught Drawing and Painting at Stanford since 1999. Former students have gone on to graduate programs at Harvard, Yale, and many other prominent institutions.

Robert Dawson, Photography

Robert Dawson had an exhibit of his work last summer at the San Francisco Public Library. “Empire of Thirst Robert Dawson’s Photographs of Water in the West” was partially funded by the Department’s James and Doris McNamara Fund. He also had his work included in shows at the Museum of Modern Art and Camerawork in San Francisco and the Museum of Modern Art in the New York. New York MOMA also published his work in the book Into the Sunset: Photography’s Image of the American West. He participated in panels or gave lectures at the Kala Gallery in Berkeley, San Francisco Museum of Modern Art, University of the Pacific in Stockton, and California College of the Arts. Dawson spent 2009-10 as the first Photographer-in-Residence for the Environmental Services Department and the Office of Cultural Affairs for the City of San Jose. Two exhibits and a permanent installation at San Jose’s Water Pollution Control Plant came out of this work. A book from the residency is currently being developed.
John Edmark, Design

Three of John Edmark’s interactive works, “Star Wave,” “The Geometron,” and “Space Frames,” are part of the “Geometry Playground” Exhibition at The Exploratorium in San Francisco, which will be traveling to museums around the US over the next three years. In March 2010, he was invited to speak about his logarithmic kinetic/transforming sculptures at the 9th Biennial Gathering for Gardner conference in Atlanta. (Martin Gardner was a highly influential mathematics and science writer who wrote the Mathematical Games column in Scientific American for 25 years.) Edmark was the photographer and cinematographer for the San Francisco segment of music professor Jaroslaw Kapuscinski’s “Where is Chopin?” multimedia project commemorating the 200th anniversary of Frederic Chopin’s birth that looks for traces of Chopin’s music in the minds and faces of people from around the world. “Where is Chopin?” premiered in parallel in Warsaw, London, and Stanford, in October 2010.

Lukas Felzmann, Photography

Lukas Felzmann’s recent work has been a photographic exploration of the Sacramento Valley as place and as metaphor by documenting a marsh altered through agriculture. In the work, images and ideas about landscape, as well as natural and cultural conditions, intersect. This work is contained in his second monograph, Waters in Between, subtitled An archive of a marsh with marginalia by Angelus Silesius and John Berger. In 2010, he concentrated on finishing the work and prepress production for his forth monograph Swarm due in 2011. It is a companion book to Waters in Between as it takes place in the same region, but instead of looking down at the ground it looks up to the sky and documents the swarm configurations of blackbirds. Felzmann also participated in “An Autobiography of the San Francisco Bay Area” at Camerawork in San Francisco, where he showed his piece “Gull Juju” and in “Kammermusik. Eine temporäre Kunst- und Wunderkammer” through Littmann Kulturprojekte Basel during Art Basel 2010.
About Our Staff

Our staff comprises 13 highly skilled professionals who perform valuable administrative and technical functions in support of the faculty, students, and programmatic needs of the Department.

Kelly Battcher, Assistant Manager

Kelly oversees the administration of visiting faculty appointments and day-to-day human resources, as well as management of budget reconciliation and faculty support accounts. Before joining Stanford in June 2006, she worked in business administration for South Bay nonprofits supporting the arts and education.

Rory Brown, Facilities Administrator

Rory has been with the Department since August 2006. He oversees building operations, various projects and renovations, emergency preparedness, space allocation, and information technology assessment and troubleshooting.

Jill Davis, Student Services Administrator

Jill oversees all student services in the Department and works directly with the graduate students in Art History, Art Practice, Design, and Documentary Film programs. She manages the admissions process and provides all student services relating to curriculum planning, advising, and graduation requirements. She has been with Stanford for 17 years and considers herself very fortunate to work with such amazing and diverse groups.

Christian Gainsley, Film and Media Studies Junior Technician

Christian has been with Film and Media Studies since February 2008. He is largely responsible for overseeing all film equipment used for production and post-production and has a special interest in video troubleshooting. Lately, he has been mastering the bewildering process of SmartPanel A/V installation. He lives in San Francisco and occasionally crews on independent film productions in the city.
[About Our Staff]

Elis Imboden, Department Administrator

Elis has overall administrative responsibility for the Department, which includes day-to-day administration, fiscal management, staff and academic personnel management, and oversight of all other operations. In 2009, she was awarded the Dean’s Award of Merit for outstanding performance and dedication.

Rachel Isip, Events and PR Manager

Rachel coordinates the planning and implementation of over 80 events annually, that have grown significantly in both volume and scale since she joined the Department in November 2007. She also oversees all internal and external formal communications, handles donor and media relations, and manages the Department website.

Elisabeth Kohnke, Experimental Media Art (EMA) Lab Manager

Elisabeth administers the EMA Lab facilities, trains students on multi-media equipment, and manages the equipment check-out inventory. Outside of providing technical support for undergrads, grads, and faculty, she takes pride in improving and updating the facilities and equipment to keep up to date with our technology driven culture. Recently she installed a 5.1 surround sound system enabled for live real-time sound mixing and production. She has been with the Department since February 2007 and currently lives in San Francisco.

Zoë Luhtala, Undergraduate Coordinator

Zoë joined the Department in August 2008. She serves as the primary undergraduate program resource for current and prospective department majors and minors and provides curriculum and teaching support to faculty. Before coming to Stanford, she worked in education, the arts, and nonprofit management for over ten years.
[About Our Staff]

Moira Murdock, Gallery & Exhibitions Manager

A member of the Department since 2005, Moira coordinates exhibition logistics for the Thomas Welton Stanford Art Gallery and the exhibition series in the SubGallery and other venues. She is recently married and living happily in San Francisco.

Danica Sarlya, Administrative Associate

Danica’s primary responsibility is to process the financial transactions for the Department. A member of the Department since October 2007, she has brought an emphasis to detail and efficiency from her 12 years of experience in finance and management.

Dan Tiffany, Sculpture & Studio Lab Manager

Dan joined the Department in November 2007. He manages all operational issues for the Painting, Printmaking, Drawing, and Sculpture studios. Previously, he was Manager of the Sculpture and Ceramic Sculpture Departments at the San Francisco Art Institute and Lecturer in Sculpture at San Francisco State University.

Mark Urbanek, Film and Media Studies Senior Technician

November marked Mark’s 20th year at Stanford. He is spearheading the DVD project that makes the student films available for check out through the library system. He has been instrumental in expanding the documentary film’s presence on the Department website through his content management expertise and recent addition of Facebook on the program’s webpages, and in the program’s transition to doing film and video shoots on HD widescreen.

Craig W. Weiss, Photo Lab Manager

Craig has been with the Department since April 2002. He is responsible for all aspects of the Photography Program’s facilities including the traditional black & white darkrooms and digital imaging lab. A freelance architectural and fine art photographer for 25 years, he lived in Boston for 10 years where he worked at Northeastern University, Harvard University, and The Art Institute of Boston.
Alumni And Student Update

Calling all alumni! We want to hear from you and encourage you to stay connected with your colleagues and the Department by sending us your latest news. Go to the Alumni page to submit your updated information.

Michael Arcega (M.F.A. ’09) has had solo exhibitions at The Contemporary Museum in Honolulu, Steve Turner Contemporary in Los Angeles, and Marx & Zavattero in San Francisco. He was awarded the Joan Mitchell MFA award and was a resident at Villa Montalvo Art Center. More recently, he completed a public commission through the San Francisco Art Commission and is currently a visiting faculty at Virginia Commonwealth University.

Michael Attie (M.F.A. ’09) won the CILECT Prize (First Place for Documentary) for Famous 4A and the award for the Best of the Northwest at the Children’s Film Festival in Seattle for Mr. Mack’s Kitchen.

Elaine Breeden (B.A. ’10), silver medalist in the Beijing Olympics and a 24-time All-American on the Stanford women’s swim team, was awarded the Classics Department’s Olympia Prize for distinction in academics and athletics.

Elaine Buckholtz (M.F.A. ’06) was hired as Visiting Assistant Professor in the Studio for Interrelated Media at the Massachusetts College of Art.

Carrie Denning (B.A. ’08, M.A. ’09) has been working at the Environmental Defense Fund as a Lokey Fellow, specializing in clean transportation policy. She will soon move to Washington, DC. where she will serve as a consultant with IBM’s intelligent transportation group.

Alex Fialho (B.A. ’11) won a fellowship from the Center for Comparative Studies in Race and Ethnicity to spend the summer of 2010 at the Whitney Museum, where he conducted research and contributed to the retrospective of Glenn Ligon, the subject of his honors thesis.
Maria Fortiz-Morse’s (M.F.A. ’10) *Trash-Out* was broadcast on POV on PBS.

Amy Franceschini (M.F.A. ’02) received a Guggenheim Fellowship award.

Christine Giviskos (B.A. ’93) met and married Doug Herring in Los Angeles, where she lived for seven years while working as a curator at the Getty Museum. She is currently a curator at the Zimmerli Art Museum at Rutgers University.

Jacqueline Gordon (M.F.A. ’11) was named one of the winners (20 out 445 nominees) of the 2010 Outstanding Student Achievement in Contemporary Sculpture Award by the International Sculpture Center for her work “Dream Blankets.”

Kevin Gordon (M.F.A. ’11) won the Bronze Medal from the Student Academy Award and the Spike Lee Student Filmmaker Award at the 33rd Starz Denver Film Festival for *Sueña Despierto (Dreams Awake)*, which he co-directed with Rebekah Meredith, and received the “Miss Nancy Besst” Graduate Scholarship from the National Academy of Television and Sciences.

Kerstin Grune (B.A. ’10) graduated with distinction in art history, Phi Beta Kappa, and the Lorenz Eitner Prize, and is pursuing an M.A. in social work.

Matt Harnack (M.F.A. ’09) earned the Green Apple Award from the Green Lifestyle Film Festival in Los Angeles for *Fossil Fuel Free Film*.

Marina Kassianidou (B.A. ’02, M.A. ’04) received an M.F.A. in painting in London before beginning her Ph.D. in fine art at Chelsea College of Art and Design in London. She is currently living between London (where she works on her doctorate) and Cyprus (where she teaches art). Her work has appeared in several group exhibitions in Europe and solo shows in London and Cyprus.

Briar March (M.F.A. ’11) received several scholarships, among them, the Anne Reid Scholarship, Fulbright Scholarship and the P.E.O. International Peace Scholarship,
and won the Best Short Documentary from Sehsüchte Festival in Berlin for *Michael & His Dragon*.

**Rebekah Meredith** (M.F.A. ’11) received the Bronze Medal from the Student Academy Award and the Spike Lee Student Filmmaker Award at the 33rd Starz Denver Film Festival for *Sueña despierto (Dreams Awake)*, which she co-directed with Kevin Gordon.

**Charlene Music** (M.F.A. ’09) won the Angelus Award for Outstanding Documentary, the Best Short Documentary at the Big Sky Documentary Film Festival, and the Audience Award from Short Escape in Brussels, Belgium, for *Danza del Viejo Inmigrante (The Old Immigrant’s Dance)*.

**Sara Newens** (M.F.A. ’11) won the Best Short Documentary at the San Diego Asian Film Festival for *Top Spin*, which she co-directed with Mina T. Son. She was also awarded a grant from Princess Grace Foundation-USA for *Unspoken* (working title).

**Marden Nichols** (M.A. ’04), received a Ph.D. in classical archaeology from Cambridge, spent a year as a Rome Fellow at the British School in Rome, and is a Mellon Postdoctoral Fellow at CASVA for 2010–12.

**Theodore Rigby** (M.F.A. ’10) received the Spirit Award at the Bernal Heights Outdoor Cinema Festival and First Place at the San Francisco VideoFest for his film *Sin Pais (Without Country)*. He also won Best Minishort at the California Independent Film Festival for *The World is Young*.

**Mina T. Son** (M.F.A. ’11) won the Best Short Documentary at the San Diego Asian Film Festival for *Top Spin*, which she co-directed with Sara Newens. She also received a grant from the Korean American Scholarship Foundation.

**Stephanie Syjuco** (M.F.A. ’05) presented an event at Frieze Projects in London, contributed proxy sculptures for P.S.1/MoMA’s joint exhibition (“1969”), had solo
exhibits at Gallery 400, Chicago, and the University Washington, Pullman, and received the both the Joan Mitchell Painters and Sculptors Award and an Artadia Residency Fellowship Award at the International Studio and Curatorial Program in New York. In November 2010, she debuted two newly-commissioned projects for SFMOMA.

Jina Valentine (M.F.A. ’09) is teaching alternative art history in the language department at the École Polytechnique and at the École Georges Melies in Paris.

Vivian Wang (B.A. ’05), recipient of the Eitner Award, the Dinkelspiel Award and an English Speaking Union Scholarship to the Courtauld, was the winner of Stanford Law School’s moot court. She graduated in 2010 and will clerk for Judge Diane Sykes in Milwaukee (2010-11) and Judge Jeremy Fogel in San Jose (2011-12) before returning to practice law at Davis Polk in Menlo Park.

Anthony Weeks (M.F.A. ’10) received the Angelus Award-Honorable Mention for his film Imaginary Circumstances, the Gold Kahuna Award for Excellence in Filmmaking at the Honolulu International Film Festival for Housekeeping, and the Jury Choice 1st Prize from the Black Maria Film & Video Festival for Second Hand Dolls.

The Department takes pride in the achievements of our alumni and students. Visit our website’s Department News to read more about them.
Upcoming Events

Please join us at the 2011 College Art Association Conference!
When and where: Breakfast reception hosted by Department Chair, Nancy J. Troy, on Thursday, February 10, at the New York Hilton. For the first time, the Department is sponsoring a cohort of grad students in art history and art practice, who will attend CAA sessions and take advantage of New York's cultural riches.

January
11 Opening of the 1st Year M.F.A. Exhibition (on view through February 20)
20 Art History Lecture: Christopher Steiner, Connecticut College (Sponsored by the Cantor Arts Center Membership Board)

February
24 Art History Lecture: Juliet Koss, Scripps College (Sponsored by the Cantor Arts Center Membership Board)

March
15 Opening of the Design Exhibition (on view through April 17)
16 Winter M.F.A. Documentary Film Screening

May
11 Opening of the M.F.A. Thesis Exhibition (on view through June 12)
19 Christensen Distinguished Lecture: Leonard Barkan, Princeton University (Sponsored by a generous grant from Carmen M. Christensen)

June
10 Spring M.F.A. Documentary Film Screening
11 M.F.A. Documentary Film Thesis Screening
11 Design Thesis Presentations

The Department will be hosting a range of events throughout the academic year including lecture series, special lectures and symposia, gallery exhibitions, receptions, film screenings and design presentations. For complete event listings and details, or to view changes or additions to the events calendar, go to News & Events. All events are free and open to the public. To receive event announcements, complete the event registration form.
A message from Peter Blank, Head Librarian

A reference to “Stanford laboratories” brings to mind images of gleaming stainless steel tables with neat rows of Pyrex beakers and test tubes, or to the initiates of Stanford’s science and engineering community happy thoughts of synchrotron radiation units and lineator accelerator coherent light source undulator magnets. Not me. I envision the laboratory for the Stanford humanist, specifically in the areas of art, architecture, and design. Just as Stanford’s scientists and engineers require suitable research environments, so do Stanford’s humanists, and for many this space is a library. What is the ideal laboratory for the Department’s faculty and students and those from other disciplines who enroll in the Department’s courses? I would propose a library/laboratory with the following features: a flexible mixture of quiet and communal study spaces, with comfortable furniture and natural lighting; multi-purpose seminar rooms equipped for multi-media instruction; scanners and computer work stations with all the necessary software for capturing, editing, and manipulating still images and video; media play stations with either small or large

Eight woodcuts; printed on double leaves
screens; exhibition spaces with shows of student work and curated exhibitions from the Library’s collections; with ready access to an extensive, on-site physical collection of books and journals and to digital collections of texts, images, and streaming audio and video, enriched by a significant collection of rare, ephemeral, primary source materials; populated by a library staff deeply conversant in art, architecture, and design, and knowledgeable in all aspects of information retrieval and research; (and more!).

Have we made progress towards achieving this vision? Yes, to a large degree we have, but we still have much to accomplish as we work towards the creation of a physical and virtual discovery and research environment adequate for Stanford. Over the decades we have developed tremendous collections at the Art & Architecture Library. For the humanist we should refer to these collections as the archive as this material reflects more than the corpus of learning. It literally constitutes the discipline in ways that the literatures for other disciplines do not (a subject for another day). We are committed to siting faculty and students within this growing archive and providing them with all necessary accoutrements and services to successfully meet their research and instructional goals. What are your thoughts on the humanist laboratory? Please do not hesitate to share your insights with the Art & Architecture Library staff (Amber, Anna, Huey-Ning, Katie, Mary, Roy, and Tricia). With your support, as we plan for a new building we will create a worthy successor to our current library where so many humanities, area studies, social science, science, and engineering students have studied . . . and excelled. ☞
Highlights Of Last Year’s Events

Lectures in Art Series

The Lectures in Art Series, one of the Department’s signature events, featured three renowned lecturers: Christine Mehring, Associate Professor of Art History and the College at the University of Chicago [“Making Olympian Art: (Inter)national Proposals for Munich ’72”]; Akira Mizuta Lippit, Professor and Chair of Critical Studies in the School of Cinematic Arts at the University of Southern California (“The Inside Image Out, Japan”); and Suzanne Preston Blier, Professor of African and African American Studies at Harvard University (“Picasso, Africa, and Pornography: Les Demoiselles d’Avignon Reconsidered”). These lectures are generously sponsored by the Cantor Arts Center Membership Board.

Christensen Distinguished Lecture

The 17th Christensen Distinguished Lecture, made possible by a generous grant from Carmen M. Christensen, was delivered by P. Adams Sitney, Professor of Visual Arts in the Lewis Center for the Arts at Princeton University. An historian of American avant-garde cinema who has written extensively on American and European cinema, he discussed Padre Padrone (1977) of the Taviani Brothers and The Tree of Wooden Clogs (1978) of Ermanno Olmi as instances of a resurgence of the Italian cinema at a time of grave social crisis during his lecture entitled “Italian Cinema 1977-1978: Fantasies of Pastoral Education.”
[HIGHLIGHTS OF LAST YEAR’S EVENTS]

◊ Special Lectures

From Their Studios

Thirteen visual artists who teach at the Department presented weekly talks about their work and careers between September 17 to December 3, 2009 as part of the “From Their Studios” lecture series at the Cantor Arts Center. The series was held in conjunction with the “From Their Studios” exhibition, featured a wide variety of visual art, including film, printmaking, photography, painting, sculpture, and imaginative new media by the participating faculty.

The Department also co-sponsored with SiCA, an artist talk entitled “Making Waves” by sculptor and spring 2010 artist-in-residence Reuben Margolin who is known for large-scale undulating installations. A second lecture, devoted to architecture theory and practice, “194x: American Architecture and Abstraction at Mid-Century,” was offered by Andrew Shanken of UC Berkeley and made possible by the Art and Architecture Lecture Fund.
[Highlights of Last Year’s Events]

◊ Symposia

A Great American Thing: A Symposium in Honor of Wanda Corn
On November 13-14, 2009, family, friends, colleagues, former students, and members of the Stanford community paid tribute to Wanda Corn, the Robert and Ruth Halperin Professor Emerita, who retired from teaching at Stanford in 2008 after a nearly 30-year tenure. She was honored for her scholarship, pedagogy, and countless contributions to art history and the university.

Beyond Boundaries
“Beyond Boundaries” was the title of a SiCa-sponsored symposium on photography in Mexico that addressed cross-cultural experiences beyond the geographical, political, and social borders between Mexico and the U.S. including class and gender contrasts present in both sides of the border. It brought together three distinguished Mexican photographers Federico Gama, Lourdes Grobet, and Eniac Martinez, and SFMOMA’s senior curator of photography Sandra Phillips to campus for a discussion on photography by Mexicans and non-Mexicans in this south of the border country.

Tracing the Past, Drawing the Future
On the weekend of February 19-21, 2010, the Department co-sponsored an international symposium and associated performance events in conjunction with an important exhibition of modern Chinese ink painters that opened at the Cantor Arts Center. Scholars, artists, and performers explored the status of painting, calligraphy, photography, film, music, and drama amidst the cultural landscape of early 20th century China.
Matt Kahn: A Legacy of Excellence

On May 28, 2010, the Department hosted a special tribute to Matt Kahn’s 60 years of distinguished teaching at Stanford University. This tribute, led by former students he trained and mentored, honored his work, teaching, and indelible mark on the Department’s design program and the art community.

Hans Burkhardt Workshops

The Department offered two full-day Visiting Artists Program workshops for undergraduates: an intensive painting workshop with Oakland based artist Mildred Howard in fall 2009 and a drawing workshop using systems and game playing with Brooklyn based artist Brad Brown in spring 2010. These workshops were fully funded by the Hans G. and Thordis W. Burkhardt Foundation.

Student work from the Burkhardt workshop with visiting artist Mildred Howard
[Highlights of Last Year’s Events]

**Thomas Welton Stanford Art Gallery Exhibitions**

The Thomas Welton Stanford Art Gallery continued its impressive programming schedule of exhibitions in support of the curriculum in the Department. The year featured three student exhibitions, starting with the First Year M.F.A. Exhibition, “Devil-May-Care,” followed by “Design Unassigned” by graduate students in the Joint Program in Design, and the M.F.A. Thesis Exhibition, “Square Root,” by the graduating artists. The year was capped off with a summer photography exhibition called “Excavating the Underground” by Jennifer Little and Stanford alumnus Mike Osborne.

**Screenings by Students and by Guests**

The Department’s Film and Media Studies Program presented screenings of short films by M.F.A. students in Film and Video Production in the fall, winter and spring quarters that filled Annenberg Auditorium to capacity. The program also sponsored special screenings of Stanford alumnus Rhett Reese’s *Zombieland* and legendary documentary filmmaker Frederick Wiseman’s *La Danse.*
Our Wonderful Donors

A big thanks to our benefactors and in particular, those individuals, foundations, and organizations whose generous gifts were received December 2009-November 2010. Their support makes a significant and valuable difference to our Department.

Individuals

Bethany A. Bacci                Ross Kei Koda
Jerome W. Carlson               Anne-Marie Lamarche
David and Denise Chase          D. Sandra Von Lienke
Kaye Bonner Cummings           Professor Jody L. Maxmin
Burton Peek Edwards             Cheryl Fujimoto Maxwell
Mark and Tracy Ferron           Dr. Michael Meyer and Christina Melville Meyer
Erling W. Fredell, M.D.         Barry Alfred Munger
Martha Hewitt Fuller            Ardithe Ibanez Nishii
Mark and Betsy Gates            Edward R. and Annie M. Pressman
Dr. Nathan Alan Harris          Jay Roach & Susanna Hoffs
Arthur H. and Helen M. Hausman  James G. Rosenbaum and Debra Bradley
James Stefan Janecek            Seth Evan Shamban and Maggie Cong-Huyen
Peter Martin Joost              Donald H. and Beth Sweet
Jacqueline A. Joseph            Mark Paul Watters
Suzanne Holly Kessler           Caroline Alexandra Wolf

Foundations & Organizations

Kite Key Foundation
Hans G. and Thordis W. Burkhardt Foundation
Princess Grace Foundation – USA
The Academy of Motion Picture Arts and Sciences
The Draper Foundation
The Enersen Foundation
The Roach Family Charitable Fund

We regret any inadvertent errors. Omissions will be included in the next newsletter.
Contact Information

Stanford University
Department of Art & Art History

Nathan Cummings Art Building
435 Lasuen Mall
Stanford, CA 94305-2018

Telephone (650) 723-3404
Fax (650) 725-0140
Email: art_questions@lists.stanford.edu
Website: http://art.stanford.edu