Cover and Right: Art1: Poetry and Veils: Space, Ritual, and the Senses, October 10–12, 2008, at the Nathan Cummings Art Building
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2008 Department of Art & Art History
Dear Alumni and Friends,

I’m delighted to share this newsletter with you, full of information about the many ongoing developments in our Department. There have been numerous changes over the past two years, with faculty and staff arriving and departing, a new program in film studies launched, and graduate student support significantly increased. As well, we have had a great many guest speakers, master classes, symposia and workshops. The Art Gallery has presented spectacular student shows in studio art and design and we have hosted standing-room-only screenings of student films at the end of every quarter.

Looking to the future, we have the most exciting news of all. Thanks to a naming gift from Burt and DeeDee McMurtry, plans for the McMurtry Art Building are going forward. The new building will be erected on the site currently occupied by the old Anatomy Building next to the Cantor Arts Center (CAC). With faculty input from all of our programs, we will work with the selected architects and planners to design a space that will not only serve our current, expanded needs, but that will also anticipate the growth of art education at Stanford in the decades to come. We know that the next couple of years will be busy, with programmatic and space planning added to our academic demands. Faculty and staff are committed to whatever effort will be required to create a new space in which we will fully benefit from the synergies between our programs and our proximity to the CAC. We also want the building to be a beautiful and distinctive structure that will engage all members of the Stanford community.

For those of you wondering about the Thomas Welton Stanford Art Gallery and the Bleeker Studios and the Selden R. Loughlin & William C. Loughlin Art Studios, let me assure you that these will continue to be part of our Department, providing the exhibition spaces, photo lab, and graduate and faculty studio spaces that are an ongoing need.

Since our last newsletter, we have had the opportunity to welcome new faculty and to say farewell to others who have been so important to our Department for many years. Wanda Corn and Paul Turner have retired from our Art History program; David Hannah and Kristina Branch have retired from the program in Art Practice. We miss them, not just for their dedication and many contributions to the Department, but also for their deep commitment to their students and to their fellow faculty. We are in the midst of rebuilding, with searches and hiring underway in all programs. In the past three years, we have welcomed many new assistant professors: Terry Berlier in Sculpture, Morten Steen Hansen in Renaissance Art, Jean Ma in Film Studies, and Jamie Meltzer in Documentary Film. We are delighted that Bissara Pentcheva (Byzantine Art), Bárbaro Martínez-Ruiz (African and African Diaspora Art) and Pavle Levi (Film Studies) have all been reappointed as assistant professors. Pamela Lee (Modern and Contemporary Art) and Enrique Chagoya (Printmaking) have been promoted to full professor and Gail Wight (Experimental Media Art) has been promoted to associate professor.
There have been many changes in our staff as well. Liz Martin, a devoted staff member who guided us through all manner of administrative challenges, is now enjoying her retirement. We have many new staff under the leadership of our Department Administrator, Elis Imboden. New positions have been created to handle the increasingly complex programmatic needs of the Department.

I am sure you have read of the renewed commitment that Stanford has made to the arts under the leadership of President Hennessy. The creation of the Arts Initiative as part of the current Stanford Campaign has led to furthering support for the core arts Departments, as well as a plethora of visiting artists, events and special programs across campus. Through the Stanford Institute for Creativity and the Arts, faculty can apply for funding to plan symposia and events that bring in guest artists and speakers. We have had several grants to the Department for these activities, as you will see in our newsletter articles. We also have a special link to the Arts Initiative through our colleague, Bryan Wolf, the Jeanette and William Hayden Jones Professor in American Art and Culture, who serves as Co-Director.

In addition to expanding the presence of the arts throughout campus, the Arts Initiative has targeted funding needs to support graduate students in M.F.A. programs. While the M.F.A. is the terminal degree in the practice of art, graduate students in our design and documentary film graduate programs have not been supported with university aid. These students have received a mix of endowment support and work-study, but never enough to begin to meet their costs. Large loans have had to fill the gap. Now, thanks to the generous support of donors dedicated to the arts at Stanford, we have received many graduate fellowships to begin to meet this need. Fortunately, for many years there has been sufficient endowment for full support of M.F.A. students in Art Practice, and this continues.

We greatly appreciate the generosity of our alumni and friends. Gifts both large and small have provided support for students, opportunities for research and artistic exploration, and expansion of our resources. We thank you for this ongoing endorsement of our programs and activities, and we look forward to seeing you soon, in Cummings, or at the celebration of our new building some four years hence.

Sincerely,

Kristine Samuelson
Professor and Chair
Faculty Update

**Wanda Corn, Professor Emeritus**  In 2006–07, Wanda Corn was on sabbatical, and served as the Samuel H. Kress Professor at the Center for Advanced Study in the Visual Arts (CASVA), at the National Gallery of Art in Washington, DC, where she was totally pampered and had the daily stimulation of meeting art history curators and teachers from all over the world. During this time, she researched an upcoming exhibition on Gertrude Stein and worked on her book about the decorations by women artists for the Woman’s Building at the 1893 World Columbian Exhibition in Chicago. She received numerous teaching awards in 2006–07, including the Lawrence A. Fleischman Award for Scholarly Excellence in the Field of American Art History, October 2006, from the Archives of American Art; Distinguished Teaching of Art History Award, February 2007, from the College Art Association; and Women’s Caucus for Art Life Time Achievement Award in the Visual Arts February 2007. Corn retired from Stanford in August 2007 and returned to campus on recall winter quarter 2008 to teach the Junior Methods seminar for art history majors and a graduate seminar on The Art of Visual Humor. She continues to serve on the boards of the Terra Foundation for American Art and the Wyeth Foundation for American Art, and on the editorial board of the journal, American Art.

**Maria Gough, Associate Professor**  Since 2006, Maria Gough has published a dozen articles on diverse aspects of modernism (Léger’s Cubist drawings, Tret’iakov’s photography, Latin American abstraction, Stella’s literalism, the avant-garde artist’s self-representation as worker, Soviet factography, art and photography between the wars, Buckminster Fuller, Lissitzky’s typography, Klucis’ political posters, and Heartfield’s photomontage). She has presented her work at the Getty, Reed, USC, Institute of Fine Arts, Yale, Harvard, Northwestern, Berkeley, Princeton, the Museo Nacional Centro de Arte Reina Sophia, and the Museu d’Art Contemporani de Barcelona, and participated in a workshop on inherent vice at the Tate Modern. Since 2007, Gough has served as Area Head for Art History, and is a committee member for the International Dissertation Research Fellowship (IDRF) program in New York. She is currently working on two books: one on the intermedia projects of Lissitzky and Klucis, the other on the photographic practices of foreign visitors (Heartfield, Jacobi, Hughes, and Bourke-White) to the Soviet Union in the early 1930s.

**David Hannah, Professor Emeritus**  David Hannah is currently developing a new group of paintings to be exhibited at the Gallery Paule Anglim, San Francisco, in April 2009.

**Jan Krawitz, Professor**  Jan Krawitz has been researching a film on altruistic organ donation for the past year. In August 2008, she did a first shoot for the project and will begin editing the documentary this fall. In March, her film Big Enough was awarded the PCA Rollins Documentary Aware at the Popular Culture Association national conference. In April, she was interviewed for a story on NPR’s All Things Considered about a revival
of drive-in movie theaters (the subject of her 1986 film *Drive-in Blues*). In June, she accompanied two M.F.A. students to an international conference hosted by the Centro de Capacitación Cinematográfica in Mexico City. Seven film programs from around the world were invited to participate in screenings and dialogue about student film production. During the year, she served as a juror at several film festivals including the Ashland Independent Film Festival and the Social Issues Documentary Film Festival.

**Pam Lee, Professor** Pam Lee has been publishing and lecturing widely on contemporary art. In the last couple of years, she has given talks and keynote addresses at institutions including El Centro de Documentación y Estudios Avanzados de Arte Contemporáneo (CEN-DEAC), Murcia, Spain; Department of Philosophy, Middlesex University, London; Institut National d’Histoire de l’Art (INHA) and the Sorbonne, Paris; and Akademie der Künste, Berlin. Recent publications include catalogue essays for SFMoMA, MOCA, Los Angeles and New York MoMA (such as the mid-career retrospective of Olafur Eliasson and the upcoming retrospective devoted to Martin Kippenberger); and criticism in the magazines *October*, *Artforum* and *Grey Room*. Lee is currently finishing two books. The first, to be published by Routledge, considers the relationship between postmodernism and game theory. The second, entitled *Forgetting the Artworld*, focuses on globalization and contemporary art.

**Joel Leivick, Professor** After four years as Chair of the Department and one year of sabbatical, Joel Leivick is back to his usual routine of teaching and photographing. Last fall, he organized a major symposium at Stanford, *Documentary Photography in the Digital Age*, which drew a capacity crowd to Annenberg Auditorium. He is having an exhibition of his recent large-scale digital prints at Scott Nichols Gallery in San Francisco this fall. He would like to point out the recent publication of four superb photography books by alumni of the M.F.A. program in Art Practice: *West of Last Chance* by Peter Brown; *Paradise/Paradox* by Tom Fischer; *The Americans* by Gauri Gill; and *Far From Zion: Jews, Diaspora, Memory* by Jason Francisco.

**Pavle Levi, Assistant Professor** Pavle Levi’s book *Disintegration in Frames* about (post-) Yugoslav cinema, was published in 2007 by Stanford University Press. His essays on contemporary European cinema, film theory, and avant-garde art and film of the 1920s and 1930s, appeared in a variety of journals (*October, Prelom, KINO!* ) and book anthologies. Pavle has lectured widely (Berkeley, University of St. Petersburg, Northwestern, University of Split), participated in conferences and international film festivals, and is currently researching and writing a book on the topic of *Cinema by Other Means*.

**Michael Marrinan, Professor** During the 2006–07 academic year, Michael Marrinan and John Bender, his colleague from the English Department, organized a year-long,
international seminar sponsored by the Andrew W. Mellon Foundation on the topic Visualizing Knowledge: From Alberti’s Window to Digital Arrays. This was a broadly interdisciplinary seminar that gathered faculty and students from over 35 departments at Stanford, including many from the sciences and engineering. A related book project with Bender, The Culture of Diagram, is nearing completion and generated lectures for The Seminar on Enlightenment and Revolution at Stanford and the International Word+Image Colloquium in Paris. Marrinan also spoke on Gustave Caillebotte at a symposium in New York to honor his graduate advisor, Robert Rosenblum. Finally, Marrinan completed work on Romantic Paris: Histories of a Cultural Landscape 1800–1850, a major monograph on the art and culture of Paris that will be published in February 2009 by Stanford University Press.

**Jody Maxmin, Associate Professor** Jody Maxmin was named Duca Family University Fellow in Undergraduate Education, and was the recipient, with Ian Hodder, Gail Mahood and Michael Shanks of the Archaeology Center, of a grant from the Presidential Fund for Innovation in the Humanities: Stanford Ceramics Program, a multidisciplinary research program focused on the design, creation and analysis of ceramics.

**Bissera Pentcheva, Assistant Professor** Since her first book Icons and Power: The Mother of God in Byzantium (Penn State University Press, 2006), Bissera Pentcheva’s research has shifted to phenomenology and aesthetics. For Byzantine Studies, this is a new direction, established by her article: The Performative Icon, Art Bulletin 2006. As part of this project, she traveled to Tbilisi, Georgia and Florence and Venice in Italy, studying, photographing, and shooting short movies of the rich collections of mixed-media relief icons. The result of these three years of exploration is the completion of her new book, Sensual Splendor: The Icon in Byzantium (Penn State Press, 2009). The core argument is twofold: the Byzantine icon presented itself as a multisensory spectacle; and, plastic arts rather than painting crowned the Byzantine aesthetic hierarchy of media. Also as part of this new direction, she co-taught a graduate seminar at the Max-Planck Kunsthistorisches Institut (KHI), Florence, Italy and spent the past three summers as an Alexander von Humboldt Fellow at the Ludwigs Maximillian Universität, Munich, Germany and the KHI. In 2007 her students benefited from a trip to the Getty Center in Los Angeles to view the Sinai icon exhibition.

**Kristine Samuelson, Professor** In 2006, Kris Samuelson completed (with John Haptas) the documentary The Days and the Hours. It has screened at numerous film festivals including the San Francisco International Film Festival, SilverDocs Film Festival, Regensburger Kurzfilmwoche 2007, and DocLisboa 2007. It was awarded the Ondas Curtas Award at the Festival de Curtas Metragens de Vila do Conde and the Best Short Documentary Award at the Mendocino Film Festival in 2007. This past summer, it screened at the Health Care for the Homeless national conference. She also just finished I Can See Everything, a short
film that revisits the first manned space flight in 1961. It premiered at NASA Ames as part of Yuri’s Night, a celebration of space and technology occurring simultaneously at five sites worldwide. She is now filming a new project that considers the uneasy relationship between man and nature by looking at the stories surrounding the proliferating crow population in Tokyo. In 2007, she was the moderator for a panel at SFMoMA on Documentary in Culture and in 2008 moderated the panel Iraq Reframe: Filmmaking in Iraq at the Montalvo Arts Center. She continues as Department Chair and Program Director for Film and Media Studies.

GAIL WIGHT, Associate Professor  In 2006–07, Gail Wight had a solo exhibit, Sliding Scale, curated by Nora Nedzielski-Eichner at Stanford, in conjunction with a symposium on the environment. She also had a solo exhibit, Anatomies, at Ontario Science Center, and her work was included in the Seville Biennial, in collaboration with Retort. Her essay, Blue Cheer, was published in Evocative Objects, edited by Sherry Turkle and published by MIT Press. In addition, she exhibited at ISEA, San Jose Museum of Art; Foxy Productions, NYC; Warehouse Gallery, Syracuse; and Museum of Fine Arts, Santa Fe. In 2007–08, she was on sabbatical. During this period, she had a solo exhibit, The Evolution of Disarticulation, at the University of New Mexico, and had an artist residency at Symbiotica at the University of Western Australia. Through funding from the Iris Litt Fellowship from the Clayman Institute, she traveled to collect material for new work on women scientists in the 18th and 19th century. She also exhibited at the San Jose Museum of Art; Nash Gallery, University of Minnesota; Wood Street Galleries, Pittsburgh; Mills College, Oakland; and Sonoma County Museum, Santa Rosa.

BRYAN WOLF, Professor  Over the past year, Bryan Wolf completed American Encounters: Art, History, and Cultural Identity, a co-authored textbook for college students, published by Prentice Hall in winter 2007. Since then, he has re-embarked upon a project postponed while writing the textbook. His new manuscript, The Dream of Transparency, focuses on the origins of liberal belief in the eighteenth century and its relation to visual culture. Centering on British painter Joseph Wright of Derby, the book explores the way that seeing works historically to affirm the tenets of liberal belief: that the world is stable and inert, that the individual has agency within that world, that the individual’s relation to the environment forms a seamless whole. With Shelley Fisher-Fishkin (English and American Studies), Wolf team-taught a freshman lecture course on American Memory and the Civil War for Stanford’s Introduction to the Humanities program. The course included taking students to the San Francisco Opera’s premiere of Philip Glass’s newly commissioned Appomattox. Lectures focused on literature and painting from the antebellum period to the present. Wolf also continues as the Co-Director of Stanford’s Arts Initiative and Stanford Institute for Creativity and the Arts.
Upper Left to Right: Terry Berlier, Morten Steen Hansen, Jean Ma and Jamie Meltzer
Since 2006, the Department has welcomed four new assistant professors: Terry Berlier, Morten Steen Hansen, Jean Ma and Jamie Meltzer.

Terry Berlier  Terry Berlier is an interdisciplinary artist who works with sculpture, installation, sound, video, and drawing. These works are often interactive and two recent projects involve working with tree-ring cookies and core samples. She is interested in translating 'tree-cookies' (cross sections of wood from trees) through sound sculptures by visually correlating the tree-rings' data with the spiral grooves of a vinyl record. She is also working with core samples to decode and extract sound using recognition exploring the relationship scientists have in predicting environmental concerns related to climate change. She enjoys teaching undergraduates sculpture, installation art, and interventionist approaches to art with an equal concern for the conceptual, technical and social considerations surrounding each. She also likes the challenge of working with the highly talented graduate students in the M.F.A. program at Stanford. Berlier's work has been shown in solo and group shows both nationally and internationally in San Francisco, Oakland, Berkeley, Davis, Sacramento, Barcelona, Venice, Meinz, Tel Aviv and Cincinnati. She was a fellowship recipient for a residency at the Millay Colony for Artists in 2004. She recently received the Visions from the New California residency for 2009 at the Exploratorium in San Francisco. She has received grants from California Council for the Humanities California Story Fund, City of Cincinnati Individual Artist Grant, and the City of Davis Arts. Berlier received an M.F.A. in Studio Art from University of California, Davis in 2003, and a B.F.A. from Miami University in Oxford, Ohio in 1994. Before coming to Stanford, she taught at Sonoma State University, California College of the Arts, University of California, Davis and Santa Cruz, and Sierra College.

Morten Steen Hansen  In fall 2007, Morten Steen Hansen arrived at Stanford from his native Copenhagen. Since 1991, his time has been shared in equal amounts between Denmark, Italy, and the U.S. His undergraduate studies took place at the University of Copenhagen, where he later taught for a couple of years. He received his Ph.D. from The Johns Hopkins University. He has four years of curatorial experience in Copenhagen and Baltimore, and occasionally misses the daily contact with works of art, which he says is something quite special. Working in museums also made him realize that he belongs in academia. His interests include broader aspects of the visual culture of Europe in the Early Modern period, and for many years he had been particularly fascinated by Italian Mannerism. His publications have examined art as strategies for the creation of identities for artists and their audiences. In this context, the construction of religious and ethnic “others” have played a large part. He is presently working on a book manuscript entitled In Michelangelo’s Mirror on that artist’s sixteenth-century imitators. His teaching gravitates towards Italy
but also covers 15th through 17th century Northern and Southern Europe. His most recent publication in the *Zeitschrift für Kunstgeschichte* is on babies in baroque art and the theological implications of cuteness.

**Jean Ma** This fall, the collection of essays *Still Moving: Between Cinema and Photography*, co-edited by Jean Ma with Karen Beckman, will be published by Duke University Press. The volume brings together writings by film scholars, art historians, filmmakers, and artists on the intersection and overlap between photography and film, around themes like nation, memory, ethnicity, and gender. Ma has also recently written essays on the films of Tsai Ming-Liang (forthcoming in an anthology entitled *Global Art Cinema*) and Michael Haneke (in *Grey Room* and forthcoming in *The Blackwell Companion to Michael Haneke*). In autumn 2006, she helped to program and coordinate the first Taiwan Film Festival at Stanford. This past year, she also served as faculty coordinator for the Humanities Center workshop on *Constructing Space in Asia*. Since coming to Stanford, she has taught courses on East Asian cinema, national cinema, and global film history.

**Jamie Meltzer** Jamie Meltzer received his M.F.A. in Film Production from San Francisco State University. His first feature documentary *Off the Charts: The Song-Poem Story* was acquired by ITVS/PBS for the series *Independent Lens*. The film played at film festivals worldwide and was broadcast nationally on PBS in February 2003. He taught film and video production courses, as well as film history courses, as a Visiting Assistant Professor at Vassar College from 2003–2007. His latest documentary feature, *Welcome to Nollywood*, investigates the wildly successful Nigerian film industry. It was produced in partnership with the National Black Programming Consortium, and aired nationally on PBS as part of the series *AfroPOP: The Ultimate Cultural Exchange Program*. At Stanford, his courses include: International Documentary, Documentary M.F.A. Thesis Seminar I, Film/Video Writing & Directing, and FilmProd 114.
Jennifer Marshall, Acting Assistant Professor  Jennifer Marshall received her Ph.D. in Art History in 2005 from UCLA. She was awarded a Postdoctoral Fellowship from the American Academy of Arts and Sciences, in Cambridge, Massachusetts, where she was in residence 2005–06. In fall 2006, she was honored to begin her teaching career at Stanford, where she has offered a wide array of classes on topics including the Harlem Renaissance, American photography, Regionalism, and interwar American modernism. Currently, Marshall is completing her book. Closely examining the Museum of Modern Art’s landmark Machine Art show—an exhibit of ball bearings, airplane propellers, pots, pans, and Petri dishes—this book considers how three-dimensional things came to play a critical role in the intellectual development of interwar American modernism. A chapter from the book will appear in the Art Bulletin this December under the title: In Form We Trust: Neoplatonism: the Gold Standard, and the Museum of Modern Art’s Machine Art Show. Marshall is also beginning a second project on the symbolic role of subtraction in early-twentieth-century American sculpture. She published an early portion of this work in the Winterthur Portfolio (Spring 2008), Clean Cuts: Procter & Gamble’s Depression-Era Soap-Carving Contests.

Ara H. Merjian, Postdoctoral Fellow  Ara Merjian was a Postdoctoral Fellow in Art History from September 2006 to June 2008. He will spend the 2008–09 academic year as Visiting Assistant Professor and Lauro de Bosis Postdoctoral Fellow in the Department of Romance Languages and Literatures at Harvard University, where he will be teaching and researching the centenary of the founding of Italian Futurism. As of fall 2009, he will begin a position as Assistant Professor of Italian Studies and Art History at New York University. He currently is finishing a book manuscript, Urban Untimely: Giorgio de Chirico and the Metaphysical City, which examines de Chirico’s early Metaphysical cityscapes in the light of Nietzschean philosophy. Other recent projects include a translation of Gabriel Alomar’s “El Futurisme” from the Catalan, and de Chirico’s novel Il Signor Dudron from the Italian. He is a regular critic for Modern Painters, Artforum online, and Frieze.
The Department continues to benefit from the talents of Lecturers in the Art Practice, Design and Photography programs.

**Kevin Bean** began his career as a biochemist, doing research at the University of Illinois and in Zurich, Switzerland before turning his attention to painting. Having done only a few paintings in high school, he is not quite sure how he knew he wanted to devote himself there. That change of career gave him an empathy for those students who have many intellectual options, but who struggle to choose a deeply fulfilling course of study. He went on to attend the Portland School of Art (now Maine College of Art) before going on to graduate school at UC Berkeley in 1993, where he won the Chancellor’s Award for Excellence in the Arts. Recently he was awarded a Pollock-Krasner Grant. He has a very diverse working process that ranges from working with family-type photographs to images of Abraham Lincoln and Martha Stewart; from atmospheric dot paintings to his hard-edged geometric abstractions at the present time. This spring a twenty-year survey of his paintings was exhibited at the Charles Campbell Gallery. Though many aspects of his work have changed over time, one thing has remained constant: the pursuit of light in the paintings. Bean has taught at Stanford for ten years, and especially loves teaching Drawing I and Painting I.

**John Edmark** has been teaching full-time in the studio program since 2003. In addition to teaching classes in design, animation, and color, he is a graduate advisor to students in the Joint Program in Design. His design pursuits range from organically inspired cellular and kinetic works to products for storage, kitchen, and creative play. He is named inventor on nine U.S. and foreign utility patents. As an artist in residence at the Exploratorium in San Francisco, he is working on an NSF project called *The Geometry Playground* creating engaging geometry experiences for visitors. A recent collaboration with the Stanford Improvisation Collective resulted in several of his kinetic works being incorporated into a public performance. In addition to his own product design practice, he has consulted for clients such as WET Design (Los Angeles), Hoberman Design (New York), and Smart Design (New York). Previous to focusing on design, he spent a number of years researching virtual environments at Bell Laboratories. Edmark has an M.S. in Product Design from Stanford, and a B.S. and M.S. in Computer Science from Columbia University.

**Lukas Felzmann** was born and educated in Zürich, Switzerland, and holds an M.F.A. from the San Francisco Art Institute. He has taught photography at the California College of the Arts, the San Francisco Art Institute and at Stanford University since 1993. His 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

**Amy Hicks**, a digital media artist, received her B.A. from University of California Riverside (1990) and her M.F.A. from Stanford (2005). Her recent work *ReAdaptation: the book series* has shown nationally including Hosfelt Gallery and Headlands Center for the Arts. It is currently on view in *Robots: Evolution of a Cultural Icon* at the San Jose Museum of Art through October 2008. Art Critic Ken Baker says of *ReAdaptation*, “… ingenuity informs Amy Hicks’ video that treats three novels … like flip books, patching into them passages of the Hollywood movies derived from them.” Hicks teaches digital media including video, photography, and web projects with an emphasis on conceptual video art, stop-motion animation, and pre-cinematic motion studies. She has lectured at University of California Berkeley and San Francisco Art Institute’s Extended Education program. Her work with youth in Southern Exposure’s Artists in Education program was highlighted in a forum at the DeYoung Museum in 2007. This fall, in addition to teaching digital video at Stanford, she teaches two media courses at California College of the Arts.
About Our Staff

There are currently thirteen skilled professionals performing a range of administrative and technical functions in support of the faculty, students and programmatic needs of the Department.

Kelly Battcher, Assistant Manager  Kelly has been with the Department since June 2006, overseeing the administration of visiting faculty appointments and day-to-day human resources, as well as management of budget reconciliation and faculty support accounts. Before coming to Stanford, she worked in business administration for South Bay nonprofits supporting the arts and education.

Rory Brown, Facilities Administrator  Rory oversees health and safety compliance, building support services, emergency preparedness and space allocations. He has been with Stanford for over ten years, having moved to the Department in August 2006 from the School of Medicine.

Jill Davis, Student Services Administrator  As the primary contact for students in the four graduate programs, Jill oversees the admissions process, and provides all student services relating to course selection, curriculum planning and graduation requirements. She joined Stanford in 1993, and in 2006, she received the Graduate Service Recognition Award from the University.

Christian Gainsley, Technical Assistant  Christian joined the Film and Media Studies Program in February 2008, having filled a similar role as Film and Video Technician at the San Francisco Art Institute. He has been in San Francisco since 2003 working in arts education as well as freelancing in the local independent film scene.

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. She came to Stanford in 2005 after several years in senior administrative positions with California nonprofit organizations.

Rachel Isip, Publicist  Rachel coordinates the planning and implementation of over 35 department-sponsored events annually, handles all internal and external publicity and donor relations, and oversees the website. Prior to joining Stanford in November 2007, she was an event management professional for various healthcare nonprofit organizations for five years.

Elisabeth Kohnke, Experimental Media Art (EMA) Lab Manager  Elisabeth administers policies and procedures relating to running the EMA facilities and managing the inventory and equipment check-out. Her primary responsibilities include researching, buying,
installing and maintaining computer hardware, software, and peripherals, while providing technical support for electronic arts classes. She has been with the Department since February 2007.

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. Prior to joining Stanford, she worked in education, the arts, and nonprofit management for over ten years.

Moira Murdock, Gallery & Exhibitions Manager  A member of the Department since 2005, Moira coordinates all exhibition logistics for the Thomas Welton Stanford Art Gallery and the exhibition series in the SubGallery and other venues. She is also a Lecturer at UC Santa Cruz. Last year, she received the Community Treasures Volunteer Service Recognition Award from Stanford.

Danica Sarlya, Administrative Associate  Danica’s main 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 started in 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 Technician  Mark came to Stanford 18 years ago, and moved to the Department in December 2006 with the introduction of the M.F.A. in Documentary Film & Video. He supports the technical needs of the Film and Media Studies Program, supervises the Technical Assistant, and oversees the documentary film graduate student workers.

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 and white darkrooms and digital imaging lab. A freelance photographer for over 20 years, he also worked at Harvard University and The Art Institute of Boston.
STUDENT AND ALUMNI UPDATE

Michael Arcega (M.F.A. ’09) and Jina Valentine (M.F.A. ’09) received Murphy and Cadogan Fine Arts Fellowships in 2008. Matt Jones (M.F.A. ’08) and Kamau Patton (M.F.A. ’07) were also awarded the same fellowships in 2007 and 2006, respectively.

Tauba Auerbach (B.A. ’03), Binh Danh (M.F.A. ’04) and Kota Ezawa (M.F.A. ’03) are 2010 recipients, Adrianne Colburn (M.F.A. ’01) a 2008 recipient, and Amy Franceschini (M.F.A. ’02) a 2007 recipient of the Eureka Fellowship, the largest cash prize for individual artists in the Bay Area, sponsored by the Fleishhacker Foundation.

Chris Bell (M.F.A. ’07) is the first recipient of the Bob Miller Memorial Residency at the San Francisco Exploratorium. He was an Artist in Residence at the Headlands Center for the Arts in 2007, and a Murphy and Cadogan Fine Arts Fellowships awardee in 2006.

Undergraduate students Michael Booe (’08), Kyle Evaldez (’09), Matt Farrell (’09), Sam Julian (’10), Lisa Kerner (’09), Jesse Krompier (’10), Jesse Lampert (’09), Daisy Morin (’09), Kyle Owen (’11), and Laura Stamper (’10) received grants from the Film and Media Studies internship program, made possible by special support from the Academy Foundation of the Academy of Motion Picture Arts and Sciences.

Julie Chang (M.F.A. ’07) received the Graduate Fellowship from the Headlands Center for the Arts in 2007.

Ala Ebtekar (M.F.A. ’05) was the Artist in Residence at the Center for the Book for 2008. He and Elaine Buckholtz (M.F.A. ’06) were in 2008 Bay Area Now 5 at the Yerba Buena Center for the Arts.

Kelcey Edwards (M.F.A. ’08) received Second Place in 2007 for Portrait of the Poet as a Young Dog in the Black Maria Film Festival.

Tom Fischer (M.F.A. ’87), known for his large format, black and white images of America’s wetlands, was appointed Chief Academic Officer at the Savannah College of Art and Design in 2007.

Jasmin Gordon (M.A. ’06) won the Grand Jury Prize in the 2006 ITVS Online Shorts for Paris 1951, as did May Lin Au Yong (M.F.A. ’08) in 2007 with Bullet Proof Vest. Au Yong’s films Keeping House and Bullet Proof Vest were nationally broadcasted on PBS’s P.O.V. series in 2007.

Patrick Hebert (B.A. ’97) received the 2008 Excellence in Photographic Teaching Award from CENTER (Santa Fe Center for Photography). He teaches photography at Art Center College of Design in Pasadena, CA, and is the Associate Director of Education for the AIDS Project in Los Angeles.
In 2006, **Kathy Huang** (M.A. ’06) was Independent Exposure’s Grand Prize Winner for *Night Visions*. Huang, along with co-director **Leigh Iacobucci** (M.A. ’06), won Best Documentary with *Jaywalking* in the 2006 PlanetOut Short Movie Awards.

**Peter Jordan** (M.F.A. ’08) and **John Kane’s** (M.F.A. ’08) film *Left in Baghdad* won Best Student Documentary in the 2007 Palm Springs International Festival of Short Films. *Left in Baghdad* was also a Student Academy Award National Finalist in 2007.

**Diane Landry** (M.F.A. ’06) had work in the Liverpool Biennial in September 2008, and a monograph published on her work in 2007 titled *Clutching at Dreams—Diane Landry*.

**Emily Prince** (B.A. ’03) received her M.F.A. at UC Berkeley in 2008. Her work was included in the 2007 Venice Biennial, and will be shown in her New York gallery next season.

**Tanea Richardson** (B.A. ’99) was a painting student from Los Angeles who went on to Yale where she earned her M.F.A. in 2007. She was awarded, and is currently completing a residency at the Studio Museum in Harlem.

**Lordy Rodriguez** (M.F.A. ’08) had his work shown at the Istanbul Biennial in 2007.

**Stephanie Syjuco** (M.F.A. ’05) was featured on Spark KQED in May 2008, and was included in the Yerba Buena Center for the Arts exhibit, *The Way That We Rhyme: Women, Art & Politics*.

**Naomi Vanderkindren** (M.F.A. ’08) is a 2008 Graduate Fellow at the Headlands Center for the Arts.

**Cynthia Wade** (M.A. ’06) won an Academy Award in the 80th Academy Award competition last spring. Her film, *Freeheld*, won in the category of best documentary short subject.

**Ben Wu** (M.A. ’06) received the Gold Award at the 2007 Student Academy Awards for Best Documentary for *Cross Your Eyes and Keep Them Wide*. This was Wu’s second Student Academy Award having won the Silver, along with co-director **Erin Hudson** (M.A. ’06), for their film *Unhitched*. Hudson was the recipient of the IDA David L. Wolper Student Award and a Finalist for the Angelus Awards.

*The Department takes immense pride in the accomplishments of our students and alumni. Visit our website to read more about them, and we especially encourage alumni to remain connected with your colleagues and the University.*
SCREEN IMAGE
Credit: Parade Dress, 1989, acrylic on shaped canvas, Matt Kahn
Documentary Photography in the Digital Age symposium speakers, left to right: Stephen Perloff, Anne Wilkes Tucker, Fred Ritchin, Chris Killip, Danny Lyon

Werner Herzog at Stanford, the acclaimed filmmaker with M.F.A. students, February 2008

Photo Credit: Joel Leivick
HIGHLIGHTS OF LAST YEAR’S EVENTS

The Department had another hugely successful year of lecture series, special lectures and symposia, workshops, gallery exhibitions, and film screenings.

The Lectures in Art Series, sponsored by the Cantor Arts Center Membership Board, featured renowned lecturers for the evening public presentation. The series began with Dudley Andrew, Director of Graduate Studies of the Film Studies Program at Yale University, who presented his lecture, *A Brief History of Time at Cahiers du Cinema*. Mary Coffey, Assistant Professor of Art History at Dartmouth University, with her lecture, *Mexican Muralism and the Philanthropic Ogre*, followed. In the spring quarter, Stephen Campbell, Professor and Chair of the Department of History of Art at The Johns Hopkins University, gave his lecture, *Andre Mantegna circa 1460: Imitation and the Forces of Images*. Michael Ann Holly, Director of Research and Academic Program at the Sterling and Francine Clark Art Institute, rounded out the series with her lecture, *What’s Research in Art History, Anyway?*

The Studio Lecture Series hosted four distinguished artists who delivered public lectures and visited with graduate students in their studios while on campus. The series started the year off with Laylah Ali, Associate Professor of Painting at Williams College. Oron Catts and Ionat Zurr from the University of Western Australia co-presented a lecture, *The Living Tissue of Art: About the Tissue Culture & Art Project and the Development of an Artistic Research Laboratory in a Biological Science Department—Symbiotica*. Berlin-based multimedia artist Arnold Dreyblatt gave his lecture, *From the Archives: Installation and Performative Works*. The final visiting artist was Zoe Beloff, filmmaker and Assistant Professor at Queens College, whose lecture was entitled *Photographing the Unconscious*.

Special lectures on Architecture Theory and Practice were given by Hadas Steiner, Associate Professor at the Department of Architecture, SUNY, and Manuel Castells, Professor and Wallis Annenberg Chair in Communication Technology & Society at the University of Southern California. These lectures were supported by the Art & Architecture Lecture Fund.

In fall 2007, Professor Joel Leivick organized a major symposium, *Documentary Photography in the Digital Age*, that filled Annenberg Auditorium to capacity. The featured speakers were Chris Killip, Danny Lyon, Stephen Perloff, Fred Ritchin, and Anne Wilkes Tucker.

In spring 2008, Brett Reichman from the San Francisco Art Institute conducted a successful two-day workshop on anatomy drawing for undergraduate students with studio major or minor as part of the Hans Burkhardt Visiting Artist Program.

The Thomas Welton Stanford Art Gallery continued its excellent programmatic schedule of exhibitions that emphasize contemporary art in support of the curriculum in Art & Art History. The year opened with an exhibition of Leonard Cohen’s artwork entitled
Lines of Life, co-sponsored by Stanford Lively Arts, followed by a collaborative exhibition of student work from the fall 2007 Video Art (Hicks) and Sound Art (DeMarinis) classes, the First Year Art Practice M.F.A. Exhibition, the annual show of work by graduate students in the Joint Program in Design, and the Art Practice M.F.A. Thesis Exhibition. The year was capped off with a summer photography exhibition, The Americans, by Gauri Gill, a Stanford M.F.A. alumna.

The Film and Media Studies Program sponsored two major events that brought big names in film to campus last year. First was a presentation in October 2007 by Jeffrey Katzenberg, C.E.O. of Dreamworks, who spoke about his work and the future of animation. The other was a two-day screening of films by world-renowned filmmaker Werner Herzog which drew over 1,700 to Memorial Auditorium in February 2008. Herzog conducted a master class and spoke after both screenings, which were made possible by a grant from SICA. In addition, through partnerships with other departments, the program hosted special screenings by filmmakers Alexander Payne, Zelimir Zilnik, Betrand Tavernier and Audrius Stonys.
The Department will be hosting various special events including the signature lecture series (Lectures in Art and Studio Lectures), special lectures and symposia, gallery exhibitions, film screenings and design presentations.

Sponsored by the Cantor Arts Center Membership Board, Lectures in Art will include Professors James Meyer (Emory University) on October 23, 2008, Michael W. Cole (University of Pennsylvania) on November 13, 2008, Mary Ann Doane (Brown University) on February 12, 2009 and Finbarr Barry Flood (New York University) on April 16, 2009.

The Studio Lectures Series will bring prominent artists to campus including Vik Muniz on October 15, 2008 and Ward Shelley on November 20, 2008.

Another premier event, the Christensen Fund Distinguished Lecture, made possible by a generous grant from Carmen M. Christensen, is set for April 30, 2009, featuring Michael Fried, the J.R. Herbert Boone Professor of Humanities and Art History at The Johns Hopkins University. Professor Fried is a renowned scholar of broad interests and expertise who has authored numerous books about 18th and 19th century painting and literature, a collection of criticism of contemporary art, and books of poetry.

A special lecture on Byzantine Art, co-sponsored by the Onassis Foundation and the Department of Classics, will be presented by Professor Maria Panayotidi from Harvard University on November 18, 2008.

An impressive line-up of exhibitions has been scheduled at the Thomas Welton Stanford Art Gallery, beginning with Expanding, a sculpture exhibition presenting eleven Bay Area artists on September 16–October 19, 2008; Ghostpile, a photography show by Lukas Felzmann, on November 4–December 14, 2008; and three shows by M.F.A. students: the Art Practice M.F.A. 1st Year Exhibition on January 13–February 22, 2009; the Joint Program in Design Exhibition on March 17–April 28, 2009; and the Art Practice M.F.A. Thesis Exhibition on May 12–June 14, 2009.

The student film screenings will continue their hugely successful run on December 9, 2008, March 17, 2009 and June 11, 2009, featuring short films created by M.F.A. documentary students. The M.F.A. Documentary Film Thesis Screening will be on June 13, 2009.

In conjunction with California College of the Arts, a three-day symposium, Rising Tide: The Arts & Ecological Ethics, will be held on April 17–19, 2009. It will focus on the responses in the arts to global climate changes and the issues surrounding those responses.

The Department events are usually held in AR2, AR4, or the Annenberg Auditorium in the Nathan Cummings Art Building. Contact the Department or check the website for more details on scheduled events throughout the year or any additions to the events calendar.
Far Left: Chair Kristine Samuelson with graduates
Left: Commencement ceremony, June 15, 2008
At the Department’s commencement ceremony held in front of the Nathan Cummings Art Building on June 15, 2008, Chair Kristine Samuelson welcomed over 400 students, their family and friends, and members of the faculty and staff to celebrate the academic and artistic achievements of the graduates. Forty-two B.A.s, fourteen M.F.A.s and two Ph.D.s proudly accepted their degrees, with honors, distinctions and awards conferred on many of them.

**Bachelor of Arts**

**Art History**

Nisa Ari  
*with Honors & Distinction and Minor in Music*

Julia Rose Brown  
*and Minor in Spanish*

Julie Alison Byre  
*and Minor in Civil Engineering*

Rachel Elizabeth Danfo  
*with Honors & Distinction and Minor in Archaeology*

Carrie Anne Denning  
*and History Conferred with Honors in Humanities*

Teresa Renée Field

Chretien Colby France

Marian Sooyun Lee  
*with Distinction and Economics*

Teresa Jeanne McWalters

Katherine Lynn Norris

Marisa Christina Richetta  
*and Sociology*

Emma Margaret Sachs  
*and Classics with Honors & Distinction*

Jessica Brooke Taylor  
*and Art Practice*

Katherine Claire Vajs  
*with Distinction*

**Art Practice**

Cheryl Anne Angel  
*and Minor in Japanese*
Shannon Rose Broderick
Molly Allison Butcher
Maggie Tonnu Cong-Huyen
Amy Elizabeth Eshelman
Melissa Marie Fernandez
Justine Tamiko Lai
  and English with Distinction
George Maurice Morris
  and English
Jessica Ruth Reel
Erin Elizabeth Rose
Johanna Sophie Santos Bassetti
Mao Houamoua Vang
Matthew Robert Vierling
  and Minor in Science, Technology, and Society

Film and Media Studies
Douglas Gerald Blumeyer
Alison Grace Buki
  and Minor in Spanish
William Edward Gaynor Dunn
  and Minor in Creative Writing
Timothy Isaiah Edmond
Victor Manuel Fusté
  and English
Benjamin Baruch Henretig
  with Distinction
Stephen Charles Hirsch
  and Slavic Languages & Literatures
Dennis H. Lo
  and Physics with Honors & Distinction
Alejandra G. Lopez
  and Minor in Comparative Studies in Race and Ethnicity
Keenan Casey Newman
  and Psychology and Minor in Spanish
Film and Media Studies (cont)
Ryoko Nishijima
and Cultural & Social Anthropology with Honors
Emmanuel Reggie Osei-Kuffour Jr.
and Minor in Computer Science
Michael William Passey
and International Relations
Marina Elana Scannell
and Minor in Spanish
Nicholas Jay Werner
with Distinction

Master of Fine Arts

Art Practice
Matthew William Jones
Lordy Everett Rodriguez
Naomi Rae Vanderkindren

Design
Andreas Myhrvold Braendhaugen
Capra J’neva I. Devi
Elysa Wesley Fenenbock

Documentary Film and Video
May Lin Au Yong
Nicholas Daniel Berger
Evan Young Briggs
Emmanuel Dayan
Peter Philip Jordan
John McKenna Kane
Kelcey Wynn Mikulewicz-Edwards
Timothy Patrick O’Hara

Doctor of Philosophy
Yun-Chiu Mei
Pauline Ayumi Ota
Awards in Art History

The Quad Award in Architectural History Given by Eileen & Joseph Michels
Carrie Anne Denning

Humanities Award in Art History
Rachel Elizabeth Danford

Lorenz Eitner Prize in Art and Art History
Katherine Claire Vajs

Albert Elsen Prize in Art History
Nisa Ari

Awards in Art Practice

Humanities Award in Art Practice
Johanna Sophie Santos Bassetti

Barbara and Sandy Dornbusch Award in Painting
Jessica Ruth Reel

Raina Giese Award in Creative Painting
Melissa Marie Fernandez

Leo Holub Award in Photography
Eduardo Martinez

Daniel M. and Mildred H. Mendelowitz Memorial Scholarship
Justine Tamiko Lai
Erin Elizabeth Rose

Louis Sudler Prize in the Performing and Creative Arts
Amy Elizabeth Eshelman

Awards in Film and Media Studies

Film and Media Studies Award for Academic Excellence
Keenan Casey Newman

Centennial Teaching Awards
Kiersten Jakobsen
Annelise Madsen
**New Art Website**

Using the same site location http://art.stanford.edu but with a completely overhauled design, the Department’s new website is set to launch in October 2008.

The website, part of a pilot program by the School of Humanities and Sciences, will provide a dynamic and robust environment where faculty, students and staff can easily share information and academic productions (works of art, film, research papers or documents, etc.), and create their personal spaces and academic or social groups. A “doorway” to the Department, the website also serves as an effective tool in highlighting the Department’s programs and reaching prospective students.

We invite you to visit the new website, and let us know what you think.
The Art & Architecture Library provides vital support to teaching and research, and other academic information resources to the Department.

A message from Peter Blank, Head Librarian As we enter the planning phase for a new Art building and Library, we are both excited by the opportunity to reimagine the Art & Architecture Library and humbled by the tremendous accomplishments of those who preceded us. After thirty-two years of service to Stanford (1975–2007), Alex Ross, Head Librarian, has retired. Alex’s research skills and the outstanding library collection he assembled contributed to countless faculty publications, Ph.D. dissertations, and student research papers. His contributions to Stanford’s intellectual life are incalculable. Alex’s retirement led to a number of staffing changes of the Library. I returned to Stanford to become Head Librarian in May 2007. Anna Fishaut joined us as our new Assistant Librarian in September 2007.

Moving forward, we are committed to building an innovative learning environment in the new building, a humanist laboratory space with rich physical and digital collections. The Art Department’s Visual Resources Collection, aka the “Slide Library,” transferred to the Library in September 2006. Renamed the Visual Resources Center (VRC), it now operates as part of the Library under Amber Ruiz, VRC Curator. Stanford students now have access to the VRC’s ImageBase, a growing digital repository of 50,000 art-related images. The Library has instituted an exhibition program to highlight our unique collections. Our most recent exhibition, Collection Highlights I: Collaborations, centered upon the theme of published works created via artistic partnerships, such as Vladimir Mayakovski and El Lissitzky’s Dlia Golosa [For the Voice] (Berlin: Lutze & Vogt, 1923) (illustrated here).

Recent acquisitions of note include:

Salterio Chludov (Madrid: Archivo Histórico de la Ciudad de Moscú, 2006), the facsimile of the Chludov psalter, originally produced ca. 850.

Potsdamer Platz, oder die Nachte des Neuen Messias: Ekstatische Visionen (Munich: Georg Müller Verlag, 1920), with text by Curt Corrinth and lithographs by Paul Klee.


Thirty-three exhibition catalog/multiple boxes from Johannes Cladders’s curatorial reign at the Städtisches Museum Mönchengladbach, with pieces by Bernd & Hilla Becher, Joseph Beuys, Richard Long, and many others.
Donor Acknowledgment

The Department wishes to thank all those who have contributed generously through the years, and in particular, those individuals, foundations and organizations whose gifts were received since June 2007. Any omissions that we have inadvertently made will be included in the next newsletter.

Individuals

Kate Baxter
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Gil Blank
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Steven and Roberta Denning
Timothy Draper
Rick M. Elizaga
Patricia Gamon
Nathan Harris
Andrew Himmel
Leo M. Holub
Dr. Keith and Dr. Alison Jones
Jacqueline Joseph
Joan Kelley
Suzanne Kessler
Brian Kimura
Ross Koda
Anne Kortlander
Leonard Kurz

Ramon Jose and Nancy Lopez
Eric Lutkin
Darle Maveety
P.J. Maveety
Jody Maxmin
Amy McCord
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Christina Mills
Jeanette Miskulin
Frank and Margaret Morrow
Susan Moulton
Michele Musy
Larry Pearce
Edward Pressman
Annie Pressman
Nancy Richardson
James Royer
Elisabeth Spencer
Morgan Stock
Edward W. Vopat
John Wetenhall
Eleanor Witte
Lesley Wright

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Photo:
2007 M.F.A.
Thesis Exhibition