

Art & Art History

NEWSLETTER

2011

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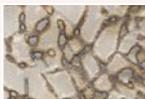
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LETTER FROM THE CHAIR



[Photo Courtesy: Angela Drury]

Dear Alumni and Friends of the Department,

It is a pleasure to be writing you with news of the Art & Art History Department, which has seen some enormously exciting developments since I wrote you last year. First and foremost, I am thrilled to report that plans for our new headquarters, the McMurtry Building, are taking shape in what is anticipated to be a stunning design by Diller Scofidio + Renfro and Boora Architects. At its December meeting, Stanford's Board of Trustees will review the site and concept for the building, whose dynamic spaces, totaling 90,000 square feet on four floors—including one below ground level—will bring together all our programs and the Art & Architecture Library as well. With its principal entrance on Roth Way, the McMurtry Building will be located adjacent to the Cantor Arts Center and in close proximity to the Anderson Collection at Stanford, a hugely significant gift to the university of 121 works of art that will be housed in a structure of its own on the north side of the Cantor Arts Center. Together this complex of buildings will anchor the visual arts on the west side of Palm Drive, across from the Bing Concert Hall to the east. Thus the department's new home will give us a substantial presence in the arts precinct now emerging on the Stanford campus.

In addition to these significant changes forthcoming in our physical environment, we are also pursuing a number of new faculty positions that should enhance our presence on campus through teaching and research. We look forward to bringing the two senior searches initiated last year to fruition with distinguished faculty appointments, one in American art and the other in the humanities more broadly, but with special interest in visual art and culture. This year, we are also participating in a wider search in Indigenous Studies, and we are planning to appoint an artist with expertise in design to play a leadership role in the graduate-level Joint Program in Design, which we teach together

[LETTER FROM THE CHAIR]

with faculty in Mechanical Engineering.

There are also many noteworthy developments among our continuing faculty, including the award of tenure to Associate Professor of Art Practice Gail Wight. In addition, three junior colleagues were reappointed this past year: Terry Berlier as Assistant Professor of Art Practice, Morten Steen Hansen as Assistant Professor of Art History, and Jamie Meltzer as Assistant Professor of Film Studies. Last spring, we were thrilled to learn that Pavle Levi, Assistant Professor of Film Studies, had been recognized for teaching excellence with the Walter G. Gores Award. Professor Michael Marrinan was also an award winner—he spent Winter and Spring quarters as a Fellow of the Getty Research Institute, where he advanced work on his study of paintings by nineteenth-century French artist Gustave Caillebotte. Meanwhile, Associate Professor Bissera Pentcheva is currently on leave in Jordan, where she is immersed in the study of the Arabic language with the support of a New Directions Fellowship through the Mellon Foundation. And I'm pleased to note as well that Professor Emerita Wanda Corn received a Mellon Emeritus Fellowship for 2012. Other faculty also made their mark visible on campus—at the Thomas Welton Stanford Art Gallery. In Fall 2010, Barbaro Martinez-Ruiz organized an exhibition of work by British artist Faisal Abdu'Allah and wrote the accompanying, beautifully illustrated catalogue, while recent paintings and drawings by Kevin Bean were featured this Fall in an exhibition curated by Enrique Chagoya.

We are equally proud of the graduate and undergraduate students in the department who have won significant awards this past year: MFA '11 Jacquelyn Gordon and MFA '11 Jerome Reyes garnered the prestigious Joan Mitchell Award given to artists to assist them in furthering their artistic career and their transition from academic to professional studio work; Sarah Grandin, BA '11 in art history and comparative literature, received the Kennedy Honors Thesis Prize at Commencement and was awarded a Fulbright Scholarship in Paris—just to name a few.

Graduate students in Art History and Film and Media Studies recently inaugurated the first regional symposium designed to bring students from programs throughout the area together to share their research and create dialogues across institutions. Held in early November at the Contemporary Jewish Museum in San Francisco, "Art and Violence: on

[LETTER FROM THE CHAIR]

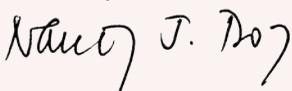
Sense and Sensing,” included nine ambitious papers spread over three sessions, each of which featured a respondent who kicked off what turned out to be very lively discussions throughout the day. The event culminated in a keynote lecture by Berkeley Professor Darcy Grigsby, followed by a reception at Eli Ridgway Gallery. The symposium thus represented a hugely successful initiative by Stanford’s Art & Art History grad students and bodes well for more and better networking with peers across northern and central California in the future. We hope to have a similarly ambitious presence in San Francisco with a show in Summer 2012 by our MFA students in Art Practice; stay tuned as those plans develop. Meanwhile, three MFA students in Documentary Filmmaking spent five weeks this past summer filming the installation at the Cantor Arts Center of Richard Serra’s *Sequence*, a monumental steel sculpture weighing more than 200 tons. The beguiling film they created, a collaborative work by Laura Green, Sara Mott, and Paul Donatelli, is being shown continuously on a TV screen on the second floor of the Cantor Arts Center, at a location overlooking Serra’s sculpture.

The department continues to benefit from the generous support of donors and friends who make possible a wide range of activities including lecture series, special lectures, symposia, and workshops, as well as gallery exhibitions and film screenings. There are many opportunities to support creative work and scholarly pursuits of our faculty, undergrads, and grad students. I would be happy to discuss ways that a gift of any size could make a substantive difference in the life of the department.

I want to close by inviting you to stay in touch with the department by sending us your news or joining us at the reception we will be hosting at the upcoming Annual Meeting of the College Art Association on February 24, 2012, 7:30-9 am at the Westin Bonaventure Hotel in Los Angeles.

With my best wishes for the holidays and beyond,

Sincerely,



Nancy J. Troy

Victoria and Roger Sant Professor in Art and Chair

FACULTY UPDATE

Terry Berlier, *Assistant Professor*

Terry Berlier is currently in residence at the Recology artist in residence program (aka the dump) in San Francisco and will have an exhibition there on January 20-21, 2012. She is also a research fellow at the Michelle R. Clayman Institute for Gender Research at Stanford this year. Her work from the “Seeing Gertrude Stein” exhibition at the Contemporary Jewish Museum has traveled to Washington, DC for another exhibition, “Insight and Identity: Contemporary Artists and Gertrude Stein” at Bing Stanford in Washington Gallery through January 22, 2012. Her new installation, “Open Secret,” was exhibited this past summer at the San Francisco Arts Commission Grove Street Gallery. Her new piece, “Perfect Lovers,” opened at the San Jose Institute of Contemporary Art exhibition “Size Matters” earlier this year, where she also gave an exhibition lecture. The piece will also travel to the Weston Art Gallery in Cincinnati, OH for a group exhibition “Material Witness.” She will have a new piece in the “Trees for Life” exhibition at the Contemporary Jewish Museum in San Francisco, CA in February 2012. Berlier was awarded a residence at Lademoen Kunstnerverksteder (LKV) in Trondheim, Norway in June 2012 and will have an exhibition there as well. She lectured on her work at Michigan State University in November 2011. She was awarded the Arts Council Silicon Valley Artist Fellowship in Visual Arts Sculpture in Santa Clara County, CA for 2011. Her “Kinetic Sculpture” class last winter collaborated with visiting artist Trimpin to develop a water harp for his staged performance premiere of “The Gurs Cycle” at Memorial Auditorium at Stanford in May 2011.

Enrique Chagoya, *Professor*

Enrique Chagoya had two solo exhibitions earlier this year, one at Gallery Paule Anglim in January, “Enrique Chagoya/Recent Works On Paper,” and the other at the di Rosa Preserve in Napa Valley in February, “Surviving Paradise.” He also worked in a series of new monotypes at Smith Andersen Editions in Palo Alto for the group exhibition “Indelibly Yours/Taste of Tattoo” (catalog available) through January 25. Currently, he has a solo exhibition of prints, books, and multiples called “Cultural



Collisions” at the Monterey Art Museum in Monterey, CA through February 4, and works at the Metropolitan Museum, NYC in the “Infinite Jest/Caricature and Satire from Leonardo to Levine,” (catalog available), through March 4, 2012, and the Smithsonian Museum, Washington, DC in the “Multiplicity” exhibition through March 11, 2012. Chagoya presented a talk on his personal work at California College for the Arts, San Francisco on January 27, di Rosa Preserve on March 10, Anderson Ranch in Aspen, CO on June 30, Columbia College, Chicago, IL on October 19, and Boston University Art Department, Boston, MA on November 17. He was also the keynote speaker at commencement at the Department of Art, UC Berkeley, on May 20.

Morten Steen Hansen, *Assistant Professor*

In 2010, Morten Steen Hansen received a contract with Penn State University Press for his forthcoming book on the Mannerist imitators of Michelangelo as well as publication grants from the James and Doris McNamara Faculty Fund and a Lila Wallace-Reader’s Digest Publications Grant. For the second time he had the pleasure of advising an honors thesis for which the student subsequently was awarded a prize. The journal *Art History* accepted for publication his article on Michelangelo’s friend and collaborator Daniele da Volterra.

Jan Krawitz, *Professor*

Jan Krawitz completed the production stage of *Perfect Strangers*, her documentary about altruistic organ donation. Supported by the department’s Ruth Levison Halperin Fund, she spent part of her Spring quarter sabbatical in residency at Yaddo in Saratoga Springs, NY, where she worked on a rough cut of her film. A final shoot with the film’s main character took place in early summer. Krawitz hopes to release *Perfect Strangers* in Fall 2012. In August, she was one of ten filmmakers invited by the Center for Independent Documentary to a week-long seminar in Vermont during which participants shared their respective works-in-progress. In November, she was selected for the 22nd Annual Academy of Television Arts & Sciences Foundation



Faculty Seminar. Krawitz's film *Styx* was included in the "Texas Legends Before They Were Legends" film tour that traveled to ten venues around the state during the spring and summer.

Pamela M. Lee, *Professor*

Pamela M. Lee spent last academic year on sabbatical, supported by a Creative Capital Grant from the Andy Warhol Foundation, NY. She drafted chapters for a new book project entitled *Think Tank Aesthetics: Mid-Century Modernism, The Cold War and The Rise of Visual Culture*. Among other archives, Lee visited the Library of Congress, The RAND Corporation, The Hoover Institution, and Columbia University; she also conducted research in Santiago, Chile, and Liverpool, England. In addition to this manuscript, she completed two longstanding projects, the books *Forgetting the Art World* (forthcoming 2012, MIT Press) and *New Games: Postmodernism and the Prisoner's Dilemma* (forthcoming 2012, Routledge Press).

Joel Leivick, *Robert and Ruth Halperin Professor in Photography*

Joel Leivick has been up at his studio making some very large prints of dark metaphoric landscapes. His limited edition book, "Lost Boat," made possible by the Ruth Levison Halperin Fund, is now available. He continues in his role as Area Director for Art Practice.

Pavle Levi, *Assistant Professor*

During the 2010-11 academic year, Pavle Levi gave numerous invited talks and took part in a variety of conferences and film festivals in Europe and the United States. He delivered lectures on East European avant-garde cinema in Belgrade, Serbia, and Ljubljana, Slovenia, and presented papers on art, war, and politics at Stanford symposia on "War and Ethics" and "Race and Ethnicity in Contemporary Europe and the United States." Levi finished the manuscript of his new book *Cinema by Other Means*, which will be published by Oxford University Press in February 2012.



Jean Ma, *Assistant Professor*

For the past year, Jean Ma has been engaged in research for a book on the songstress in Chinese cinema, working primarily at the Taipei Film Archive and Hong Kong Film Archive. She presented parts of the project at Stanford, Duke University, Hong Kong Baptist University, and the annual meeting of the Association for Asian Studies. One of her articles appeared in the most recent issue of the *Journal of Chinese Cinemas*. Her research has been supported by a grant from the James and Doris McNamara Faculty Fund.

Michael Marrinan, *Professor*

Michael Marrinan was a Senior Scholar at the Getty Research Institute in Los Angeles from January to June 2011, where he nearly finished a book on the French painter Gustave Caillebotte. He published an extensive review of a collection of essays in the October 2011 issue of *Nineteenth-Century French Studies*. His book *Romantic Paris* was reviewed favorably in *Sehepunkte*, *Romantisme*, and *Burlington Magazine*. A second book, *The Culture of Diagram*, co-authored with John Bender, received excellent reviews in *Nineteenth-Century French Studies* and *Isis*. In July 2011, Marrinan spoke in Berlin at the “Thinking with Diagrams” colloquium organized by the Freie Universität. He spent the summer of 2011 writing in Paris, thanks to the support of a travel grant provided by the Ruth Levison Halperin Fund.

Jody Maxmin, *Associate Professor*

Jody Maxmin offered a new lecture class in Winter 2011, “Empire and Aftermath,” with a new text to accompany it. Students in the class attended performances of Aristophanes’ “Wasps” and Shakespeare’s “Julius Caesar,” and an evening discussion of war and writing with Tobias Wolff and Tim O’Brien. In connection with their work on ancient Greek healing sanctuaries, the students toured the art collection, gardens, and art therapy unit at Stanford Hospital. Maxmin continued to serve as the faculty sponsor for the Stanford Ceramic Studio and advisor to the undergraduates who taught “Beginning Ceramics” as a Student Initiated Course in



Spring and Autumn 2011. She also lectured at fundraisers for undergraduate prizes in art history, Stanford Red Barn (scholarships for student-equestrians), Mayor Cory Booker, Wolfson College in Oxford, Carden West Primary & Secondary School in Pleasanton, CA, and TEAM Academy in Newark, NJ. From the Stanford Hellenic American Society she received the Socrates Award in Teaching in May 2011.

Jamie Meltzer, *Assistant Professor*

Jamie Meltzer is in the final stages of post-production on his latest feature-length documentary, *Informant*, which recently received funding from Cinereach. The film was selected to participate in the Hot Docs Forum in Toronto in Spring 2010 and IFP's Independent Film Week in New York City in Fall 2010. His previous short film, *La Caminata*, continues to screen, most recently as part of "Reflections and New Directions: A Conference on the Anthropology of Tourism."

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

Kris Samuelson spent the 2010-11 academic year deep into the editing of a new feature documentary. With John Haptas, her husband and filmmaking partner, she edited and sound designed *Tokyo Waka*, their film essay that considers Japanese culture through the interrelationship between crows and humans in the largest city on earth.

Richard Vinograd, *Christensen Fund Professor in Asian Art*

Last October, Richard Vinograd delivered one of the keynote addresses at the "International Symposium on the Art of Qi Baishi" at the Beijing Academy of Painting, "From Artisan to Modern Folk Artist: Qi Baishi's Artistic Identities and the Discourses of Modern Chinese Art." In April, he chaired a panel at the Association for Asian Studies Annual Conference in Honolulu on "Shaped Imagery: Formats in Chinese Painting." In June, Vinograd presented a paper on "Pan Tianshou's Modern Histories of Art" at the Inaugural International Symposiums for the opening of China National Art Museum in Beijing. His essay, "Making Natural Languages in

[FACULTY UPDATE]

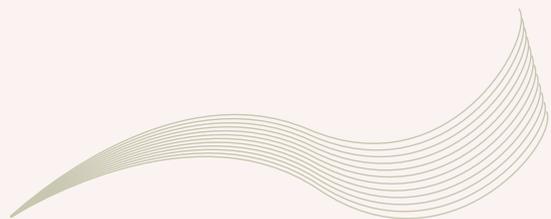
Contemporary Chinese Art” appeared in *Xu Bing and Contemporary Chinese Art: Cultural and Philosophical Reflections*, edited by Hsingyuan Tsao and Roger Ames for the SUNY Press series in Chinese Philosophy and Culture.

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

Bryan Wolf published *Up/Down in Two Sculptures by Martin Puryear*, (*American Art*), in Spring 2011, while completing a larger chapter on Puryear for a three essay book on art and writing in the oeuvres of Puryear, Philip Guston, and Cy Twombly. He completed his final year of a five-year term as Co-Director of the Stanford Arts Initiative.

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

In March to April 2011, Xiaoze Xie’s solo art exhibition “Layers: Recent Work by Xiaoze Xie” was featured at the Chambers Fine Art in New York City and later traveled to Stanford in Washington Art Gallery and was on view from June to September. His 15-year survey “Xiaoze Xie: Amplified Moments (1993-2008)” toured to the Knoxville Museum of Art, Knoxville, TN from March to May 2011, and to the Jordan Schnitzer Museum of Art, University of Oregon, Eugene, OR from September to December 2011. Xie had a solo show of works on paper “Transient Memories” at Dunn and Brown Contemporary, Dallas, TX from May to June 2011. His recent paintings were recently exhibited in a solo show at the Sesnon Art Gallery at UC Santa Cruz on October-November 2011. A catalogue, *Xiaoze Xie: Resistant Archeology*, was published to accompany the exhibition. This fall, his work was included in a group show “Book-ish” at the San Jose Museum of Art, “I Believe” at Song Zhuang Art Museum in Beijing, and another group show at Shang Shang Art Museum in Beijing. ∞



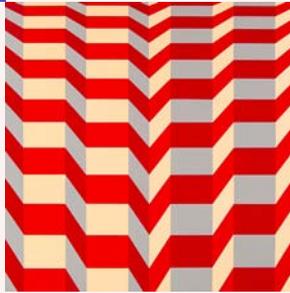
NEW ARRIVALS AND LATE BREAKING PROJECTS



G&C (11.0819), 2011, acrylic on canvas, 76 x 70 in

Journey to the Edges of Color: Kevin Bean | Recent Paintings and Drawings

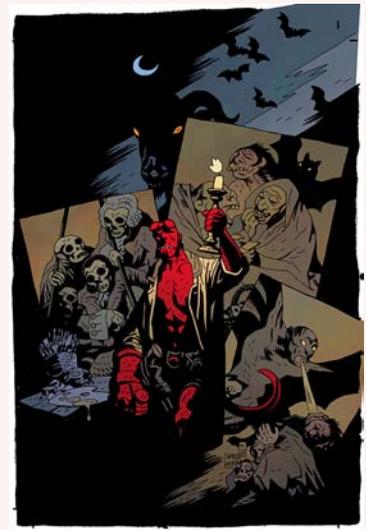
Kevin Bean's current group of work using tape, paint, and color on a flat surface was featured in a solo exhibition on October 11 to November 20, 2011 at the Thomas Welton Stanford Art Gallery.



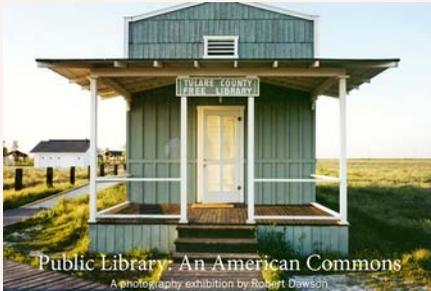
G&C (11.0812), 2011, acrylic on canvas, 76 x 70 in

The Poetics of Slumberland: Animated Spirits and the Animating Spirit

Scott Bukatman's fourth book, *The Poetics of Slumberland: Animated Spirits and the Animating Spirit*, will appear in early 2012 from the University of California Press. The department's James and Doris McNamara Faculty Fund provided generous support for the inclusion of a large number of color images. The book has received advance praise from the likes of Tom Gunning, Alexander Nemerov, and Vivian Sobchack. Bukatman is contemplating two short book projects: an exploration of the pervasiveness of spectacle throughout the history of cinema, from early cinema through the avant-garde, and a book about the work of comics maker Mike Mignola, creator of *Hellboy*.



Public Library: An American Commons



Library, Death Valley National Park, CA

Robert Dawson had a solo photography exhibition in Spring 2011 at the San Francisco Public Library at the Jewett Gallery, Main Library. This special exhibition was partially funded by the James and Doris McNamara Faculty Fund.

Tokyo Waka

Kris Samuelson recently completed and premiered her new feature documentary: *Tokyo Waka*. The portrait of a city: ancient yet constantly remaking itself. A poem in images: stillness, patterns, urban motion. And in words: a tofu seller, a homeless woman, a Buddhist priest—as they contemplate garbage, the metabolism of their city, mortality. Meanwhile 20,000 crows, unruly avatars of the natural world, sardonically observe it all.



Still from Tokyo Waka, 63 minutes

[NEW ARRIVALS AND LATE BREAKING PROJECTS]

Solar Burn

Gail Wight's work* was featured at a solo exhibition, "Under the Influence," at the Patricia Sweetow Gallery and Pulse Los Angeles in Fall 2011 and will be mounted in the greenhouse windows of the Arid House at UC Berkeley's Botanical Garden in Spring 2012 for the "Natural Discourse" exhibition.



benzedrine, mescaline, mescaline detail (not shown: caffeine, chloral hydrate, LSD, marijuana); 2011, 6 drawings on vellum, 16" x 20" each

*These drawings are taken from studies done in 1948 by the pharmacologist P.N. Witt, in which he dosed spiders with pharmaceuticals and then set them loose in picture frames to spin webs. They are burned into vellum using a magnifying glass and the sun.

*Xiaoze Xie's new painting about recent events
as seen through the media*



January-February 2011, G. (The Guardian), 2011, oil on canvas, 48 x 92 1/2 inches

ABOUT OUR LONG-TERM LECTURERS

Kevin Bean, *Painting*

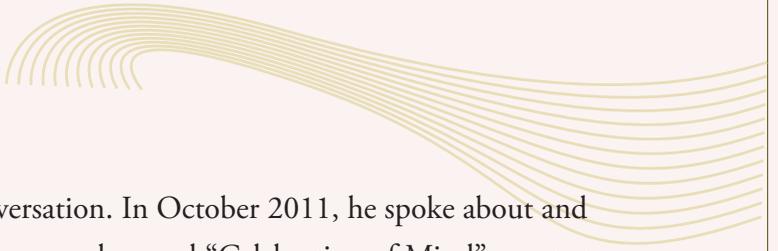
Kevin Bean started out as a biochemist before letting himself do what he really wanted to do: *paint*. That change of career gives him empathy for students who struggle to choose the right major. This year, thanks in part to a grant from the James and Doris McNamara Faculty Fund, Bean had a show of 65 drawings and paintings at the Thomas Welton Stanford Art Gallery. Once again, this exhibition looked entirely different from any of his previous shows. One of Bean's primary questions is "What else can painting be?" which keeps his studio life and work fresh. Bean has taught Drawing and Painting at Stanford since 1999. Former students have gone on to graduate art, film, writing, and even medical programs at Harvard, Yale, and many other prominent institutions.

Robert Dawson, *Photography*

Robert Dawson had a solo exhibit "Public Library: An American Commons" last spring at the San Francisco Public Library. He also had his work included in shows at Fanoë, Denmark; City of San Jose, CA; Center For Creative Photography, Tucson, AZ; Nevada Museum of Art, Reno, NV; and the SF Museum of Modern Art. He had his work published in the books *The Altered Landscape* by Rizzoli, *Infinite City* by University of California Press, and *The Autobiography of the San Francisco Bay Area* by SF Camerawork. He gave lectures at the University of Arizona, Tucson, AZ; Fanoë, Denmark; and the San Francisco Public Library. Dawson was selected as a Roundtable Artist by the California Association of Museums to produce work that will be part of a statewide exhibit entitled "IGNITE! The Art of Sustainability."

John Edmark, *Design*

In March 2011, John Edmark was invited to participate in the Tool-Raising Workshop hosted by Michael Swaine and Amy Franceschini at the Exploratorium in San Francisco. The workshop was part of a celebration of Charles and Ray Eames's seminal *Powers of Ten* film. Artists were asked to create devices to facilitate seeing beyond one's biological sensory domains. Edmark created the "MultiViewer," a mirrored device that allows one to have five simultaneous multiple perspectives



of one's partner during a conversation. In October 2011, he spoke about and demonstrated his work for the second annual "Celebration of Mind" event at Stanford honoring highly influential mathematics and science writer Martin Gardner. In November 2011, he gave a talk "Geometric Patterns of Logarithmic Spirals for Leonardo" (The International Society for the Arts, Sciences and Technology) at Swissnex San Francisco as part of the Bay Area Science Festival.

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 2011, he completed his fourth monograph, *Swarm*, published by Lars Müller Publishers (Hardcover, 240 pages with texts by Stanford Biology Professor Deborah Gordon, Wallace Stevens and others). The preparation of this book was partly supported by the James and Doris McNamara Faculty Fund. *Swarm* is a conceptual companion to *Waters in Between* which considered the movement of water over the ground while *Swarm* looks up into the sky following the movement of bird flocks riding on air currents. Ideas about systems and control without hierarchy are played out through a photographic sequence. The publication is accompanied by three exhibitions in Europe at the Musée d'Art et Histoire in Neuchatel, the Fotostiftung in Winterthur, and semina rerum gallery in Zürich. ∞

ABOUT OUR STAFF

Kelly Battcher, *Assistant Manager*

Kelly has been the Assistant Manger since 2006. Last year, she collaborated with Financial Management to roll out a new inquiry tool for faculty research and grants in the School of H&S. She is a writer by hobby. Additionally, her children, Fritz (Age 5) and Cole (Age 1), inspired her to start leading workshops teaching hearing babies and toddlers to use sign language.

Abby Bethke, *Assistant to the Chair*

Abby joined the staff in October 2011 to assist the department chair in managing her calendar, correspondence, filing, and travel. She previously worked as an administrative assistant at the University of Illinois and more recently, at a technology startup. She also spent several years working as a CPA in Chicago. She is delighted to have the opportunity to work in this dynamic department.

Rory Brown, *Facilities Administrator*

Rory has been with the department since August 2006, overseeing building operations, various projects and renovations, emergency preparedness, space allocation, and information technology assessment and troubleshooting. He got married in October and he, along with the entire staff, has been working on the new building design phase.

Jill Davis, *Student Services Administrator*

A member of the department since 1993, Jill oversees all student services and serves as the primary contact for graduate students in the Art History, Art Practice, Design, and Documentary Film programs. She is an avid reader and enjoys international travel, most recently having visited Australia with her daughter, Kaelyn.

Christian Gainsley, *Film and Media Studies Junior Technician*

Christian has continued to expand his knowledge of the ever-changing world of

[ABOUT OUR STAFF]

modern media technology, for sake of the program, but has also been getting to know the old-days tech, too. From rebuilding vintage dirtbikes to reassembling vintage pocket watches, there are no tools too small or large to acquire. And then there are inert rocks to wrench on, too.

Elis Imboden, *Department Administrator*

Elis combines a background in the arts and entertainment with a knack for organization. Over the past year, she added to her skills through coursework and coaching, completed six faculty appointment and promotion cases, and began four others. A growing department keeps Elis busy! In her personal time, she enjoys creative pursuits and volunteers in her son's first grade classroom.

Rachel Isip, *Events and PR Manager*

It was another incredibly busy year for Rachel who managed over 80 department events. Recently, she launched the Facebook page of the department to further expand its presence in the social media. This fall, she is taking a beginner's French language class on campus and is proud to have been part of her daughter's volleyball coaching staff that brought the team to the playoffs.

Elisabeth Kohnke, *Experimental Media Art (EMA) Lab Manager*

This past year, Elisabeth worked hard to improve the Sound Lab in the Art Building by completely reorganizing the studio and installing new hardware. Over the summer, she updated the EMA lab with four new and exciting printers, making this a first step towards 3D digital imaging. This quarter, she has been taking a film class at Stanford to brush up on her film history and recently volunteered as tech crew at the inaugural Napa Valley Film Festival.

Zoë Luhtala, *Undergraduate Coordinator*

Zoë has been actively involved in planning and managing events for the undergraduates, which have included a studio visit with the MFA students, workshop

[ABOUT OUR STAFF]



exploring graduate school, lunch meeting with a career counselor about resources for internships and networking, and an inspiring evening with alumni about career paths open to aspiring students.

Moira Murdock, *Gallery & Exhibitions Manager*

In addition to coordinating exhibition logistics for the Thomas Welton Stanford Art Gallery and the exhibition series in the other department venues, Moira had the pleasure of curating studio faculty artwork in several buildings on campus, most recently in Buildings 10 & 60. In the spring, she was a visiting lecturer in the Art Department at UC Santa Cruz, teaching Metal Fabrication and she currently teaches at the Community School of Music & Art. This year, she met many professional goals and a personal goal of running in the 2011 San Francisco Marathon.

Danica Sarlya, *Administrative Associate*

This last year has been busy for Danica. She assisted the department chair and also successfully performed the duties of the department's assistant manager while she was on a 4-month leave of absence. Like all employees at Stanford, her main duty is to support the scholarly excellence provided to the students. She takes great pride in this support role.

Dan Tiffany, *Sculpture & Studio Lab Manager*

This year, Dan has continued making our shops run better and safe—including completing an unusual and effective redesign of the wood shop dust collectors. His studio practice continues to focus on a wide range of art and design projects. In collaboration with Elizabeth Demaray and with help from a grant from Rutgers University, he was able to complete a temporary installation in New York's Central Park last summer.

Mark Urbanek, *Film and Media Studies Senior Technician*

Mark celebrated his 20th anniversary at Stanford this year. He completed the transfer

[ABOUT OUR STAFF]



of graduate student quarterly work to DVD from 1994 through 1999, making it available for checkout through the library system for the first time ever.

Craig W. Weiss, *Photo Lab Manager*

Craig recently completed phase 2 of a 5-year, black and white photography book project documenting Route 20 (the longest US road, a 3,365 mile route which extends from Boston, MA to Newport, OR) with fellow photographer Mike Boucher. Though beginning and ending in Boston, the focus was Buffalo, NY to Chicago, IL or 2,024 miles in 13 days. 

ALUMNI AND STUDENT UPDATE

Alice Barnes (BA '05) received her MD from Cambridge University in June 2011.

George Bent (PhD '93) recently received an endowed chair, is the Chair of the Department of Art History, and has served as a Dean of Humanities and Sciences at Washington and Lee University.

Erica Bromley (BA '05), received her MD from Brown University in 2011 and began her residency at UCLA in the fall.

Elisabeth Centeno (BA '07) received her JD from Yale Law School in Spring 2011.

Jasmine Chiu (BA '08) received her MA in art history from Oxford in 2010 and began her doctoral studies there in Fall 2011.

Alex Fialho (BA '11 with distinction and honors) won the Dean's Award for Academic Accomplishment in June 2011. He had a summer job at the Gagosian Gallery in Manhattan, where his position led to an appointment for 2011-12.

Andrew Fowler (BA '11) is spending this year pursuing a co-terminal degree on Management, Science and Engineering, while serving as the Varsity long-snapper on the Stanford Football team, which awarded him a scholarship.

John Rory Fraser (MFA '11) received the UFVA Carole Fielding Student Grant for his film *SAINT*.

Gauri Gill (MFA '02) was awarded the 2011 Grange Prize, Canada's largest photography prize. Her work was featured in a solo exhibition, "Gauri Gill: the Americans," at the Thomas Welton Stanford Art Gallery on July 8-August 17, 2008.

Sarah Grandin (BA '11 with distinction and honors) won The Robert M. Golden Medal for Excellence in the Humanities and Creative Arts and The David M. Kennedy Honors Thesis Prize in June 2011. She also received a Fulbright Scholarship in Paris.

Jacquelyn Gordon (MFA '11) and **Jerome Reyes** (MFA '11) garnered the prestigious Joan Mitchell MFA Award given to artists to assist them in furthering their artistic career and their transition from academic to professional studio work. In addition, Jerome was selected for the 2012 Artist in Residence Program at the Marin Headlands Center for the Arts, which is awarded to just one graduating MFA from each of a selected group of Bay Area art schools.

Rae Meadows (BA '92) saw the publication of her third novel, *Mothers and Daughters*, in March 2011.

Paul Meyers (MFA '12) received The Jerry Jensen Graduate Overall Excellence Scholarship awarded by the San Francisco/Northern California Chapter of the National Academy of Television Arts and Sciences.

Sara Mott (MFA '12) received a grant from the Jacob K. Javits Fellowship.

Jenni Nelson (MFA '11) won the Angelus Award for Outstanding Documentary for *Love Hacking*.

Tijana Petrovic (MFA '12) received several scholarships, among them, the Francis D. Lyon Scholarship, the Carmen M. Christensen Fellowship, and the CREEES Summer Travel and Research Grant.

Melissa Renn (BA '99) defended her dissertation in American art at Boston University in 2010, and is now turning it into a book. She is now working on a new exhibition for the re-opening of the Fogg Museum in 2014. She is a Mellon Research Curator at the Harvard Museums.

Kasonni Scales (BA '10) entered Stanford Law School in March 2011.

Mina T. Son (MFA '11) received a grant from the College Art Association Professional-Development Fellowship in the Visual Arts and the Korean American Scholarship Foundation.

James Thomas, PhD candidate in art history, was named the AY2011-12 Guggenheim Fellow at the National Air and Space Museum (NASM) at the Smithsonian Institute in April 2011.

Anthony Weeks (MFA '10) won the Silver Award for his film *Imaginary Circumstances* and **Theodore Rigby** (MFA '10) won the Bronze Award for his film *Sin Pais (Without Country)* at the Student Academy Awards for Documentary in June 2011.

John Wetenhall (MA '85, PhD '88) was named president and CEO of the Carnegie Museums of Pittsburg in January 2011 and assumed his new position in March. ↪

We are proud of the professional pursuits and achievements of our alumni and students. Visit our website's [Alumni Page](#) and [Department News](#) to read more about them.

UPCOMING EVENTS

*Mark your calendar for this exciting lineup of special events
in Winter and Spring!*

January

- 17 Opening of *Self Help Book Club*—1st Year MFA Exhibition (on view through February 26)

February

- 2 Art History Lecture Series: Jean-Louis Cohen, New York University
6 Studio Lecture Series: Wangechi Mutu
9 Artist Talk by Nina Katchadourian
16 Artist Talk by Camille Utterback

March

- 13 Opening of the Design Exhibition (on view through April 15)
21 Winter MFA Documentary Film Screening

April

- 12 Art History Lecture Series: Manthia Diawara, New York University
24 Performance by Bruce McClure

May

- 10 Artist Talk by Subhankar Banerjee
15 Opening of the MFA Thesis Exhibition (on view through June 17)

June

- 14 Spring MFA Documentary Film Screening
16 MFA Documentary Thesis Film Screening
16 Design Thesis Presentations

For complete event listings, go to [News & Events](#). All events are free and open to the public. To receive event announcements, complete the [event registration form](#).

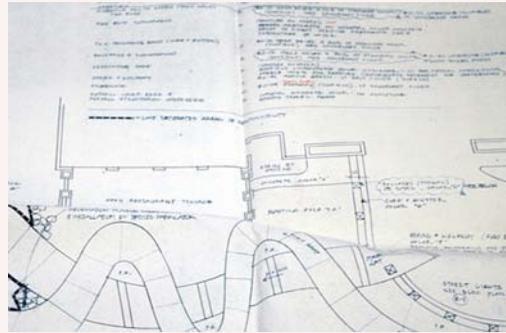
ART & ARCHITECTURE LIBRARY

A Message from Peter Blank, Head Librarian

In addition to what one might normally expect of an art, architecture, and design library at Stanford – building outstanding book and journal holdings, exhibiting unique collection materials, introducing students and faculty to research resources – the Art & Architecture Library also takes the lead in bringing important archival collections to campus. Such collections contain the papers of individuals or organizations, as well as audio, film, video, and digital material. These collections



Newton and Helen Mayer Harrison. *The Lagoon Cycle*.
1974–1984



Newton and Helen Mayer Harrison. *California Wash*.
1996

will provide the raw material for student and faculty research and publication and may serve as the origin for the creation of new curricula. Although the collections are eventually housed and serviced by Special Collections in Green Library, Art & Architecture identifies and assesses collections of interest, creates the acquisition proposal and coordinates funding, and guides the proposal through the acquisition process.

How do we identify appropriate collections? First and foremost, we always consider the fit for Stanford—what makes a particular collection especially suitable for this university. We recently led successful efforts to acquire two major collections and each will find Stanford an ideal home. First, a collection of primarily manuscript material of Gyorgy Kepes (1906-2001) has brought international recognition to Stanford and generated interest on campus for those working at the intersections of art, design, and technology. Along with Laszlo Moholy-Nagy, Josef Albers, and Walter Gropius,

Kepes was one of the key European artist émigrés who figured so prominently in the development of Modernist art and design pedagogy in this country. Kepes was a life-long advocate of interdisciplinary experimentation, his influence widespread due to a number of innovative and important publications, including his *Language of Vision* (Chicago: Paul Theobald, 1944; rev. 1964). The second collection is the archive of Helen and Newton Harrison, who have sustained an activist art practice based in ecological concerns for over four decades. Acknowledged as founders of the “eco-art” movement, their focus is global with projects in the United States, Great Britain, Holland, Yugoslavia, Germany, and Tibet. Their work truly crosses the boundaries of disciplines, engaging with local communities and local governments, environmentalists, glaciologists, biologists, botanists, meteorologists, historians, poets, artists, and urban planners. Although both collections will certainly be of special interest to the art and humanities communities, it is in their broader appeal across the campus research environment, that makes them such ideal collections for Stanford.

Four Decades: Selections from the Helen and Newton Harrison Papers. Currently on display at the Art & Architecture Library through January 6, 2012. 



HIGHLIGHTS OF LAST YEAR'S EVENTS

◆ Lecture Series

The *Art History Lecture Series*, sponsored by the Cantor Arts Center Membership Executive Council, hosted three esteemed art historians for the evening public presentation: **Christopher B. Steiner**, Lucy C. McDaniel '22 Professor of Art History and Director of Museum Studies at Connecticut College (“The Invention of African Art”); **Juliet Koss**, Associate Professor and Chair at Scripps College (“Monumental Snapshots of a Soviet Future”); and **W. J. T. Mitchell**, Gaylord Donnelly Distinguished Service Professor of English and Art History at the University of Chicago (“Idolatry: Nietzsche, Blake, Poussin”).

The *Studio Lecture Series* featured four distinguished artists who delivered public lectures, and visited with graduate students in their studios while on campus: **Al Souza**, Texas-based artist and professor at the University of Houston School of Art; **Laurie Palmer**, Associate Professor and Co-Chair of the Sculpture Department at the School of Art Institute of Chicago (“Between a Rock”); **Nayland Blake**, sculptor and extended media artist and Chair of the ICP/Bard Masters program in Advanced Photographic Studies at the International Center of Photography (“What can I do now? A meander through the work of Nayland Blake with himself”); and **Nadia Hironaka** (with collaborator Matthew Suib), film and video installation artist and professor in the video and film arts department at the Maryland Institute College of Art (“The Cinematic Myth Machine”).

◆ Christensen Distinguished Lecture

Leonard Barkan, Class of 1943 University Professor at Princeton and Chair of the Comparative Literature Department, delivered the 2010-11 Christensen Distinguished Lecture at the Cantor Arts Center in May 2011. His talk entitled “Some Pages from Michelangelo’s Life, with Reflections on Some Other Lives” took as its central demonstration Michelangelo’s habit of drawing and writing on the same sheets of paper, and from there, asked how



[HIGHLIGHTS OF LAST YEAR'S EVENTS]

one might imagine the unfinished, provisional, successful, or private work of an artist as a key to that individual's inner life. It concluded by examining what kind of authority scholarship should accord the inner life of artists.

◆ Symposium

In response to the recent censorship of the exhibition "Hide/Seek: Difference and Desire in American Portraiture" at the National Portrait Gallery in Washington, DC, the department presented a special symposium on "Art Censorship Issues: A Screening of David Wojnarowicz's *Fire in My Belly*," followed by a panel discussion on art censorship with faculty members, students, and cultural leaders from the Bay Area.

◆ Thomas Welton Stanford Art Gallery Exhibitions



Artwork from "Heretical Hierarchy," January 2011
photo courtesy: Craig W. Weiss



Artwork from "Off The Table," April 2011

The Thomas Welton Stanford Art Gallery hosted an impressive line up of student exhibitions in support of the department's art practice curriculum: First Year MFA exhibition ("Heretical Hierarchy"); Joint Program in Design exhibition by the department's and Mechanical Engineering's graduate students ("Off The Table"); and MFA Thesis exhibition by the graduating MFA students ("Scramble"). The gallery opened the academic year with an exhibition by London-based British artist Faisal Abdu'Allah as part of a three-part major survey of his work ("Faisal Abdu'Allah: The Art of Dislocation") and capped off by a summer exhibition by Australia's indigenous Martu artists ("Waru! Holding Fire in Australia's Western Desert").

◆ Special Exhibitions



Student work in Winter 2011 Painting class

“OPEN STUDIOS,” an inaugural celebration of student artwork, showcased the undergraduates’ body of work for the Winter and Spring art practice courses.

“Fusion of Art and Sciences” was an exhibition that featured the works of art by students in the interdisciplinary course that combined classroom and field instruction in biology, art, and geology, with the field portion having been completed at the Yellowstone National Park in Summer 2010.

◆ Screenings by Students and Guest Filmmakers

The Film and Media Studies Program presented screenings of short documentary films by MFA students in Documentary Film and Video in the Fall, Winter and Spring quarters that filled Annenberg Auditorium to full capacity. The program also had special screenings of *HOWL* by Rob Epstein and Jeffrey Friedman and short foreign films such as *Disorder* by Weikai Huang, *Rapt* by Lucas Belvaux, and *Medusa’s Raft* by Karpo Godina.



OUR GENEROUS DONORS

*Gifts from our generous donors — individuals, foundations, and organizations —
make a huge impact in the life of our department.*

Individuals

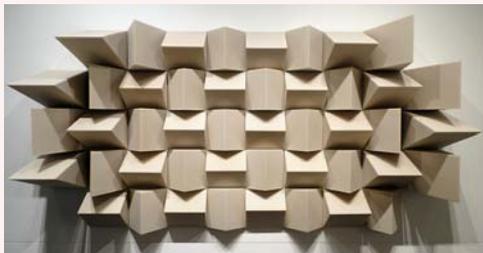
Robert Louis Borrelli, Ph.D.	Eric Lutkin
Christine Cheng	Cheryl Fujimoto Maxwell
George Raymond Corey	Dr. Michael Meyer and Christina Melville Meyer
Kaye Bonner Cummings	Daniel Bradford Mills and Tracy Larrabee
Jeanne Wienke Fraise	Caroline Wolf Naralasetty
Steven H. and Linda Goldfarb	Kristen Marie Nelson
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Christopher K. Johns	Seth Evan Shamban and Maggie Cong-Huyen
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Foundations & Organizations

Kite Key Foundation (Barry Alfred Munger)
Hans G. and Thordis W. Burkhardt Foundation
The Academy of Motion Picture Arts and Sciences
The Enersen Foundation

*Gifts were received from December 2010 to November 2011. We regret any
inadvertent errors. Omissions will be included in the next newsletter.*

CONTACT INFORMATION



Artwork from "Scramble," MFA Thesis Exhibition,
May 2011; photo courtesy: Craig W. Weiss

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