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Dear Alumni and Friends of the Department of Art and Art History:

Since I wrote you last, there have been numerous noteworthy developments in the department, and it is my pleasure to share the highlights with you now.

At the top of the list is the groundbreaking this past May for the McMurtry Building, the department’s new home beginning in summer 2015. Conceived by Diller Scofidio + Renfro and Boora Architects as an inviting and dynamic environment intended to foster creativity, collaboration and intellectual exchange, the building will be a key feature of the evolving arts district on campus. Located alongside the Cantor Arts Center and a short distance from the Anderson Collection - which opens in fall 2014 - the McMurtry Building will bring faculty and students in our five programs together under one roof for the first time. The benefits are going to be transformative and immediately perceptible to the larger university community. In anticipation, I invite you to view the progress to completion by visiting our construction webcam.

Physical proximity will only enhance the already robust collaboration between the department and the Cantor Arts Center. The centerpiece of our current work together is a series of new courses and curatorial projects designed to strengthen object-based training of PhD students. Supported by a three-year, $500,000 grant from the Andrew W. Mellon Foundation, we have already begun to launch new initiatives to encourage art history graduate students to pursue research, curatorial and installation initiatives that draw upon the museum’s collections and the expertise of Cantor staff working alongside members of the department faculty.

In addition to these high-profile developments, and no less significant for the life of the department, are the four new appointments we have welcomed to our faculty. Alexander Nemerov joined the department in August 2012 as the Carl and Marilynn Thoma Provostial Professor in the Arts and Humanities. A scholar of American art,
Alex is an impassioned teacher and writer whose work powerfully conveys the importance of the arts and humanities in every aspect of our lives. Richard Meyer is also an Americanist, and he too, joined the Stanford faculty in August 2012. Specializing in modern and contemporary art and visual culture, Richard’s scholarly interests range broadly from issues of sexuality and censorship to the historical and institutional construction of the category that we now refer to as contemporary art. Another art history appointment has been made this fall with the arrival of architectural historian Fabio Barry, who focuses on Baroque architecture but whose wide-ranging interests include medieval and antique art of the Mediterranean, and the iconography of materials in all ages. Also new to the department this year is Camille Utterback, Assistant Professor of Art & Art History focusing on Emerging Practices in Design. In addition to teaching courses in our Art Practice program, Camille will assume a leadership role in the graduate-level Joint Program in Design, which is collaboratively taught with the faculty in Mechanical Engineering. Finally, although Adam Tobin is not new to the department, having played a significant role in building the department’s highly sought after offerings in screenwriting during the past four years, Adam has recently assumed the post of Senior Lecturer, which will enable him to play a more central role in the department’s Film and Media Studies program.

Turning from our highly accomplished faculty to shine a light on the stellar undergraduate and graduate students who have won significant awards this past year, we recognize MFA ’13 J. Christian Jensen, who received the UFVA Carole Fielding Student Grant for his documentary White Earth, as well as a 2013 UFVA Graduate Student Fellowship to participate in the organization’s annual conference. Four of the second-year MFA students in art practice, Michael Bartalos, Galen Jackson, Eleanor Oakes, and Anja Ulfeldt were awarded the 2013 Murphy and Cadogan Contemporary Art Award designed to further the development of Bay Area MFA students and to foster the exploration of their artistic potential in all media. The award was accompanied by a stipend, and an exhibition at San Francisco’s SOMArts Cultural Center in September 2013. As well, Brady Magaoay (BA ‘14) was awarded a 2013-2014 Hume Humanities Honors Fellowship from the Stanford
Humanities Center. I apologize if I’ve failed to mention other deserving students—we are tremendously proud of all those whose achievements have brought distinction to themselves and to the department.

Art and Art History at Stanford 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 the creative work and scholarly pursuits of our faculty, undergrads, and grad students. We are most grateful to all who choose to support the department, its faculty, students and programs.

In closing, I hope you all will continue to stay in touch with the department by sending in your news or, even better, by joining us for the reunion we will host during the College Art Association annual meeting on Friday, February 14, 2014, from 5:30 to 7:00PM, in conference room 4E, 4th Floor of the Hilton Chicago. (Please note that on Thursday afternoon, February 13, CAA will devote a special session to celebrating the distinguished career of Stanford Professor Emerita Wanda Corn. All session participants have a Stanford connection, providing an opportunity to showcase Stanford accomplishments while acknowledging Wanda’s invaluable contributions to the field.)

Please accept my best wishes and my hope that you will stay in touch with us in the new year.

Sincerely,

Nancy J. Troy
Victoria and Roger Sant Professor in Art and Chair
Faculty Update

Fabio Barry, Assistant Professor

Fabio Barry joined the department in September 2013 as Associate Professor of Architecture History, having previously taught at the University of St. Andrews. His research has concentrated on art in Rome, particularly Baroque architecture, but his recent publications have focused on medieval and antique art, especially sculpture. An ongoing concern is the imagery of marble in the visual arts and literature from antiquity until the Age of Enlightenment, in which he attempts to identify the evocative qualities of materials, the “Material Imagination,” before the era of mass production and standardization distanced them from the realm of nature and myth. His article “Walking on Water: Cosmic Floors in Antiquity and the Middle Ages” in The Art Bulletin won the 2008 Arthur Kingsley Porter Prize of the College Art Association. Additional Awards include David E. Finley Fellow at CASVA, and Fellow of the Italian Academy for Advanced Studies in America, Columbia University.

Terry Berlier, Assistant Professor

Terry Berlier currently has a large-scale solo exhibition, Erased Loop Random Walk, on view at the San Jose Institute of Contemporary Art from November 2013 to February 2014. She is currently in two group exhibitions in the Los Angeles area, ReModel 2 at Claremont Graduate University Gallery and Ego|Eco: Environmental Art for Collective Consciousness at California State University, Fullerton. Berlier had a busy last year, exhibiting in four solo shows: first at Recology San Francisco with 17 new works entitled Even the Windmills are Weakening, second in Norway at Babel Art Gallery with a new kinetic sound sculpture and cyanotypes entitled Here Comes the Sun, third at Stanford University’s Thomas Welton Stanford Art Gallery entitled Sounding Board, and finally at the University of North Carolina, Chapel Hill’s Allocott Gallery. She was also in several group exhibitions including shows at the Catherine Clark Gallery and the Contemporary Jewish Museum in San Francisco. Berlier received a grant from the Center for Cultural Innovation Grant Investing in Artists.
Scott Bukatman, Professor

The Poetics of Slumberland: Animated Spirits and the Animated Spirit (University of California Press, 2012) has attracted positive attention, and garnered Bukatman a 2013 EISNER Award Nominee for Best Educational/Academic Work. Bukatman was a keynote speaker at the International Comic Arts Forum in May 2013, and he was going to give a TEDx talk on the subject of cartoon physics until the organizers decided they didn’t like the topic. He is currently working on a book about Mike Mignola’s Hellboy comics, turning to such figures as Walter Benjamin and Auguste Rodin to arrive at new understandings of how the medium of comics engages its readers. Linus, his son who is going on two years old, enjoys singing nonsense syllables in the bathtub, and Scott enjoys bearing witness to it.

Enrique Chagoya, Professor

In 2013, Enrique Chagoya had four surveys of his work including a major retrospective of work in different media: Palimpsesto Caníbal at Centro-Museo ARTIUM in Vitoria-Gasteiz, Spain, in which a trilingual catalog was published with contributions from Robert Storr, Sarah Hanley, Peter Selz, Lorena Wolfer, Mariana David and Blanca de la Torre. Other surveys included Read Between the Lines/Enrique Chagoya Codex Prints at the Haggerty Museum, Marquette University in Milwaukee, Wisconsin, Recession Watch Dog at Kala Art Institute in Berkeley, California, and Escape From Fantasylandia at the University of the Pacific in Stockton, California. Until last winter, he was Chair of the search committee for Emerging Practices in Design, successfully hiring artist Camille Utterback. Chagoya was also the Keynote Commencement Speaker for the Center for Latin American Studies at Stanford this past June. He was featured in the cover article of Art in Print in the March-April 2012 edition, and published prints with Universal Limited Art Editions in New York, and Shark’s Ink. in Colorado.

Paul DeMarinis, Professor

Paul DeMarinis had a busy last year, giving public lectures at the University
of Iowa in October 2012, the University of Nevada, Reno in November 2012, and at EM Hören, Technische Universität, Berlin in May 2013. He exhibited a new sound installation, Radiance, at Klangspuren in Innsbruck, Austria in September 2013, and is currently exhibiting Jiffy POP at the Beall Center for Art and Technology at the University of California, Irvine, until January 2014. DeMarinis was also the Artist in Residence at Pilchuck Glass Center in Washington over the summer. He co-curated Todd Walker – Anticipating the Digital at the Center for Creative Photography at the University of Arizona in Tucson, and published an essay in the show’s corresponding catalog. In collaboration with photographer Rebecca Cummins, he was commissioned by Western Washington University to create a permanent public art installation for their collection.

**Morten Steen Hansen, Assistant Professor**

Morten Steen Hansen’s two most momentous events during the past academic year were the submission of his tenure dossier to the university, and the appearance with Penn State University Press of his book *In Michelangelo’s Mirror: Perino del Vaga, Daniele da Volterra, Pellegrino Tibaldi* (2013). When he saw the result, he thought the wait had been worth the while. Hansen also spent this past summer as the Scholar in Residence at the Dutch University Institute in Florence.

**Jan Krawitz, Professor**

Jan Krawitz premiered *Perfect Strangers*, her feature-length documentary about altruistic organ donation, at the San Francisco DocFest in June 2013. The film’s post-production was partially supported by the Ruth Levison Halperin Fund. Krawitz received a Fledgling Fund grant to initiate the outreach and engagement phase of the project. She is one of eight filmmakers selected to participate in the year-long Mediamaker Fellows program at the Bay Area Video Coalition. Krawitz screened *Perfect Strangers* at the University Film and Video Association national conference where it was awarded an *Honorable Mention*. 
Krawitz’s previous documentary about dwarfism, *Big Enough*, was selected for the national PBS series, *American ReFramed*. The April broadcast included a 20-minute wraparound discussion with Krawitz, the series host, and Mark Trombino - one of the dwarfs who is featured in the film.

**Pamela M. Lee, Professor**
Pamela M. Lee published two books last academic year: *Forgetting the Art World* (The MIT Press, 2012) and *New Games: Postmodernism after Contemporary Art* (Routledge, 2012). She continues to research and write her current book project on the aesthetics of the Cold War think tank. Last year, Professor Lee’s invited lectures included the Smart Lecture at the University of Chicago, keynote addresses at the Tate Modern in London and the Musée Tinguely in Basel, and the Städelschule in Frankfurt. Last summer, she taught a graduate seminar on globalization and contemporary art as the first Visiting Professor at the international program in curatorial and critical studies at the Goethe-Universität, Frankfurt am Main. She was also appointed a board member of the National Committee for the History of Art (NCHA), which is the U.S. affiliate of the international community of art historians, the Comité International d’Histoire de l’Art (CIHA).

**Joel Leivick, Robert and Ruth Halperin Professor in Photography**
During most of the 2012-2013 academic year, Joel Leivick was on sabbatical leave; he spent the fall of 2012 as a Visiting Artist at the American Academy in Rome, and while there, he worked on several photographic projects. One of these, *The Rapture*, photographs made in the Pantheon, was the basis for his exhibition by the same name in the Thomas Welton Stanford Art Gallery, which is currently on view until December 8.

**Pavle Levi, Associate Professor**
Pavle Levi promoted his new book, *Cinema by Other Means* (Oxford University Press, 2012), extensively in the United States and Europe, giving invited
lectures and seminars on the fringe aspects of experimental cinema at universities and museums in New York, Berlin, Oslo, and San Francisco, among others. The book was translated and published in Serbo-Croatian, and became the basis for an international exhibition on avant-garde art and cinema held at the Museum of Contemporary Art in Belgrade during this past summer. Levi was also selected to be the new Director of the Center for Russian, East European, and Eurasian Studies at Stanford.

Jean Ma, Associate Professor
In 2012, Jean Ma received a Hewlett Faculty Grant from the Freeman-Spogli Institute. She presented research from her current book project on song performance in Chinese cinema from the sound transition to the postwar period in conferences at Princeton University and Hong Kong Baptist University. She also gave talks at the annual conference of the Society for Cinema and Media Studies on close analysis in film studies today, and at the World Picture Conference in Brighton, UK on revenge and the aesthetics of violence. She co-edited a special issue of the Journal of Chinese Cinemas on sound and music, forthcoming this autumn.

Michael Marrinan, Professor
Michael Marrinan spent the summer of 2012 in Paris, researching and writing his book on the French painter Gustave Caillebotte with support from the Ruth Levison Halperin Fund. He completed a draft of this work in January, and presented a portion of it at the Identity and Space symposium organized by the Art History Association at San José State University in April. In the July 2013 edition of H-France Review, an online journal, Marrinan published an extensive review of the edited volume concerned with a book of eighteenth-century caricatures.

Jamie Meltzer, Assistant Professor
Jamie Meltzer’s 2012 feature documentary film, Informant, was recently
released in theaters nationwide and in Canada, including a two-week run at Lincoln Center in New York City. Music Box Films also released the film through all the major digital portals, and Informant was the number one documentary on iTunes for the first ten days after its release. The Village Voice called Informant, “Riveting and timely,” while Variety wrote, “an absorbing puzzle with the potential to intrigue viewers all along the political spectrum.” Meltzer’s documentary film in progress, with the working title Freedom Fighters, follows a group of exonerated men in Dallas who start a grassroots detective agency to look into cases of wrongful conviction. The film has received several grants in the last year, including support from Catapult Film Fund, San Francisco Film Society’s Documentary Film Fund, and ITVS’ Open Call funding.

Richard Meyer, Robert and Ruth Halperin Professor in Art History
Richard Meyer published two books in the spring of 2013. The first, a monograph titled What Was Contemporary Art? (MIT Press, 2013), considers the category of contemporary art in early twentieth century America. The second, a survey text co-authored with Catherine Lord, is titled Art and Queer Culture (Phaidon, 2013), and looks at the dialogue between visual culture and non-normative sexuality from 1885 to the present. Working with the department’s chair, Nancy Troy, and Stanford in Washington (SIW) Director Adrienne Jamieson, Meyer has helped develop a new arts track within the SIW program. During the winter quarter, he will be in residence in Washington, and will offer a new course titled "Testing the Freedom of Expression: Art and the First Amendment." While in Washington, Meyer will also lead the Terra Foundation seminar for fellows at the Smithsonian American Art Museum. The title of Richard’s seminar, drawn from a course he taught at Stanford last spring, will be "What's Not American about American Art?"

Alexander Nemerov, Carl and Marilynn Thoma Provostial Professor in the Arts & Humanities
Alexander Nemerov most recently published Wartime Kiss: Visions of the Moment in the 1940s (Princeton University Press, 2013) and Acting in the Night:
Macbeth and the Places of the Civil War (University of California, 2010). He writes and teaches about American cultural history and the importance of the humanities in our lives today. He was recently named to the Board of Trustees of the Solomon R. Guggenheim Foundation.

Bissera Pentcheva, Associate Professor

Bissera Pentcheva is a Byzantinist at the crossroads of Islamic art and acoustics; engagement with these new disciplines played an important role in her career during the last academic year. Through a Mellon New Directions Fellowship she has been studying Classical Arabic, which has enabled her to create and teach new courses introducing Islamic art and architecture as part of global conceptualization of the medieval world. Pentcheva, in collaboration with Professor Jonathan Abel at Stanford’s Center for Computer Research and Acoustics, successfully implemented live auralization of Byzantine chant at the Cappella Romana concert in Bing Concert Hall on February 1, 2013. She organized a one-day workshop on the concept of animation in Byzantine and Arabic cultures, together with the Director of the Abbasi Program, Professor Shahzad Bashir. Pentcheva, alongside Professors Starkey and Treharne of Stanford’s Center for Medieval and Early Modern Studies, received a Faculty College Grant to develop a new undergraduate medieval minor under the larger umbrella of “The Global Middle Ages.”

Adam Tobin, Senior Lecturer

Adam Tobin’s screenplay, Edison’s Thugs, a fable about the first independent filmmaker facing Thomas Edison’s patent protection, is in negotiations to be optioned by Streetwise Pictures. This summer he embarked on his forthcoming projects: Spytown, a television pilot set in a suburb next to the NSA in the 1980s, and Gruoch, a feature script based on the historical record of Lady Macbeth. Tobin is particularly pleased about launching the new “Advanced Screenwriting” course this past year, in which advanced film studies majors workshopped and completed a feature-length script in ten weeks. This new
course is a great complement to the “Script Analysis,” “Intro to Visual Writing,” and “Screenwriting” courses. Over the last year, his classes hosted alumni guest speakers including *The Sopranos* creator David Chase, *Meet the Parents* and *Game Change* director Jay Roach, screenwriter and showrunner Michael Green, and *Slumdog Millionaire* costume designer Suttirat Larlarb.

**Nancy J. Troy, *Victoria and Roger Sant Professor in Art***

Over the course of the past year, the publication of Nancy J. Troy’s book, *The Afterlife of Piet Mondrian*, by the University of Chicago Press has repeatedly been announced and postponed. It is currently promised for late January 2014 and should be available at the College Arts Association annual meeting in Chicago. With this book in production, the McMurtry Building in construction, and many department colleagues newly appointed or promoted in recent years, Troy has been able to devote some attention to developing a fresh approach to the focus of her long-term interests at the intersection of art, business, and the law, about which she will be offering new courses and launching a new research project.

**Camille Utterback, *Assistant Professor***

Camille Utterback joined the faculty this fall and will serve as the department’s leader of the graduate Joint Program in Design, which is taught with the faculty in Mechanical Engineering. Camille is known for her interactive and site-specific media installations. Her innovative uses of computer vision systems and other sensors to react to human movement have won her awards including a MacArthur Foundation Fellowship in 2009, and a U.S. Patent. In California, her permanent public work can be seen at the Sacramento and San Jose airports. This past summer, Utterback completed a commission for Liberty Mutual Insurance’s executive headquarters in Boston, Massachusetts. The piece consists of interactive projections on 70 linear feet of custom glass, which Camille fabricated at the historic Franz Mayer studios in Munich, Germany. Recent shows include a solo exhibition at the Frist Center for Visual Arts in
Nashville, Tennessee, *The California Pacific Triennial* curated by Dan Cameron at The Orange County Museum of Art, and *Patent Pending* at ZER01 in San Jose.

**Richard Vinograd, Christensen Fund Professor in Asian Art**

Richard Vinograd was a fellow at Stanford’s Humanities Center during the 2012-2013 academic year, researching studies of Chinese artistic exchanges in global contexts. He presented the keynote address at the international conference on Qing Artistic Encounters, co-sponsored by the Getty Research Institute and Beijing University, held in Beijing in October 2012. In July 2013 he presented a talk on “Art Historical Narratives of Chinese Painting” at an international conference at the National Art Museum of China in Beijing. Recent publications include “Hiding in Plane Sight: Accommodating Incompatibilities in Early Modern Pictures,” in David Porter, ed., *Comparative Early Modernities* (London: Palgrave MacMillan, 2013) and “Patrimonies in Press: Art Publishing, Cultural Politics and Canon Construction in the Career of Di Baoxian (1873-1941),” in Joshua Fogel, ed., *The Role of Japan in Modern Chinese Art* (University of California Press, 2013.)

**Gail Wight, Associate Professor**

Gail Wight had two solo exhibitions: *Hydraphilia* at the Nevada Museum of Art, and *Ground Plane* at the Patricia Sweetow Gallery in San Francisco. She was part of a two-person exhibit entitled *All the Time in the World* with Mary Tsiongas, which was curated by Arif Khan and traveled from the McColl Center for the Visual Arts in North Carolina to the Clay Center for the Arts & Sciences of West Virginia. Wight’s work was in numerous group shows, including *Transformative Surfaces* at UNM Art Museum, *Natural Discourse* at the UC Botanical Gardens, and *Do Not Destroy* at San Francisco’s Jewish Museum. Wight studied traditional printmaking skills during a residency at Kala Art Institute in Oakland, and is experimenting with merging those processes in new ways with digital print technologies. She is busy on a new series of prints for a solo exhibition in spring 2014, in which strange garden-like landscapes are
constructed of collaged photographs of insects.

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

Bryan Wolf is currently writing about three artists who grapple, in fundamental ways, with the history that has produced them: Philip Guston and the Holocaust, Martin Puryear and the Civil Rights movement, and South African artist William Kentridge and apartheid. The essays will form part of a catalogue for an exhibition at the Cantor Arts Center tentatively scheduled for spring 2016. The essays consider the gap in the work of each artist between history as it is lived and history as it is represented. Each artist produces a body of work that confronts and reimagines the past, but each also works in his art to mask the past that shadows his art. This exhibition explores the ways in which these artists address the world of history and politics outside the language of history and politics.

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

In June and July 2012, Xiaoze Xie’s solo exhibition of paintings was featured at Gallery Paule Anglim in San Francisco. In September and October 2013, the gallery presented *Xiaoze Xie: Transience*, a small show including both video and paintings, in conjunction with Asian Contemporary Art Week. Both exhibitions received reviews by Kenneth Baker in the *San Francisco Chronicle*. Xie also had a major solo show entitled *Multiple Perspectives* at Chambers Fine Art in Beijing in September and October 2013. He has recently expanded his subjects to include Internet images from Weibo (China-based microblogging) to address the most current means of conveying information. In September 2013, Xie participated in The 13th China Pingyao International Photography Festival at multiple venues in Pingyao, Shanxi Province in China. His ink paintings on paper were recently exhibited in *The Moment for Ink* at the Asian Art Museum, and at the Chinese Culture Center in San Francisco, San Francisco State University, and the Silicon Valley Asian Art Center.
Remembrances

With heavy hearts, we announce the passing of two beloved professors emeriti: Matt Kahn and Michael Sullivan.

In 1949 at the age of 21, Matt Kahn joined the department; over the next 60 years he taught courses in color theory, design, drawing, painting, and sculpture, and was instrumental in developing the Joint Program in Design, which is collaboratively taught with the faculty in Mechanical Engineering. In 1953, Professor Kahn was appointed assistant professor, and then professor in 1965. During 1957 and 1958, Kahn was the director of the U.S. State Department Craft Development Program in Cambodia, and in the 1950s and 1960s he worked as an artistic consultant to Eichler Homes. He received the Dean’s Award for Distinguished Teaching in 1993 for his “consistent vitality and enthusiasm,” and for being “an opener of doors, a stimulus and guide to the realm of possibilities” who “creates a dazzling environment” for his students. Kahn retired in 2009, but continued teaching at Stanford as a guest lecturer until 2011. A Stanford fixture for over six decades, Professor Kahn passed away on June 24, 2013, at the age of 85.

In 1966, Michael Sullivan joined the Department of Art and Architecture, as it was known then, as Christensen Professor of Oriental Art. He spent nearly 20 years at Stanford, leaving the university in 1984 to take the position of Fellow by Special Election at St. Catherine’s College in Oxford. He was a world authority on twentieth-century and contemporary Chinese art, and began collecting Chinese paintings in the 1940s. Earlier this year, he was awarded the American Friends of Shanghai Museum’s Award for Excellence in Chinese Art. The biannual award honored Professor Sullivan’s lifetime contribution to the study and preservation of Chinese art. Professor Sullivan passed away on September 28, 2013, at the age of 96.

Kevin Bean, *Painting*

Kevin Bean, currently on extended leave, has exhibited recent paintings and drawings at Artzone 461 and George Krevsky galleries in San Francisco, as well as at venues in San Rafael, Berkeley and Redding, California, and Lakeville, Connecticut. In 2013, Bean’s work was featured in the *58th Annual Exhibition* of the San Francisco Public Library, which showcased artists who live, work, or study on Potrero Hill; it is the oldest annual art show in San Francisco.

Robert Dawson, *Photography*

Robert Dawson had a solo exhibition of his work last spring at the Thomas Welton Stanford Art Gallery entitled *Public Discourse: Photographs by Robert Dawson*. He also had his work included in solo and group shows at the San Francisco Museum of Modern Art, the Center for Creative Photography at the University of Arizona, the Nevada Museum of Art in Reno, and a traveling exhibit in Denmark. The end of an eighteen-year photographic survey of public libraries throughout the United States will culminate in a book published next April by Princeton Architectural Press. He recently received grants from the Graham Foundation and from the Creative Work Fund.

John Edmark, *Design*

In 2012, two of John Edmark's designs appeared at retail outlets: an easy-to-clean French press coffee maker, manufactured by OXO, and the *Rubik’s Spiral Challenge*, a jigsaw puzzle based on the Rubik’s cube, manufactured by Jumbo Puzzles. That same year, he designed the sets and props for the public performance of *Red Shift* by Stanford’s *Chocolate Heads* dance troupe. In March 2012, he was invited to present his work at the biennial Gathering for Gardner in Atlanta, Georgia. That summer, Edmark gave a talk about his work, entitled “Surprising Structures and Baffling Behaviors: Math-inspired Kinetic Sculptures” to the Stanford University Math Camp. He also led a week-long design workshop at Umea Institute of Design in Sweden. In 2013, Edmark’s
interactive sculpture, *The Geometron*, was installed in the permanent collection of the Phaeno Science Center in Wolfsburg, Germany. He also gave a talk about his work for Stanford’s RISE internship program this past June.

**Lukas Felzmann, Photography**

During the past academic year, Lukas Felzmann participated in the show, *Into the Wild*, and gave a corresponding artist talk at the DiRosa Foundation. He also gave a lecture as part of the Photo Alliance Lecture Series at the San Francisco Art Institute. This summer, Lukas Felzmann took two trips to Europe to attend two openings of his work: first an exhibition of *Swarm* at the Th13 in Bern, the Hermes Foundation exhibition space, and later in the summer for the opening of a new installation of the *Farallon Island Project* at the Stiftung für Fotographie at the Fotomuseum in Winterthur. Meanwhile, his book, *Swarm*, received the Best Photography Book of the Year award from PhotoEspaña as well as the 50 Covers/50 Books design award. Currently Lukas Felzmann is working on his fifth book, forthcoming from Heyday Books in 2014.
**New Arrivals and Late Breaking Projects**

**AURAL ARCHITECTURE: Music, Acoustics and Ritual in Byzantium**

With generous funding from The University Seminars Program of the Onassis Foundation (USA), and from the Department of Art & Art History, the Division of International, Comparative and Area Studies, and the Center for Russian, East European and Eurasian Studies, a year-long seminar entitled AURAL ARCHITECTURE: Music, Acoustics and Ritual in Byzantium will explore the creation and operations of sacred space in Byzantium by focusing on the intersection of architecture, acoustics, music, and ritual. Offered as both a forum open to the public and a course offering credit to Stanford students, with Associate Professor Bissera V. Pentcheva as the faculty coordinator, each seminar will feature leading scholars from the U.S. and abroad who will present their current research and lead a discussion that centers on pre-circulated papers. Visit the [AURAL ARCHITECTURE website](#) to learn more!

**Enrique Chagoya’s New Work**

2013 is the year of the snake, and in *The Thingly Thingness of Things*, Chagoya celebrates and honors the Chinese calendar, but with a pre-Columbian twist.

*Photo Credit: “The Thingly Thingness of Things,” 2013, Color lithograph, 22” x 30.” Published by Shark’s Ink. in CO*

**Erased Loop Random Walk**

Terry Berlier’s latest solo exhibition, *Erased Loop Random Walk*, is her largest solo exhibition yet - spanning 3,500 feet and consuming every gallery at the San Jose Institute of Contemporary Art, including the front windows and exit corridor. Berlier’s show, on view until February 15, 2014,
features 16 installations and sculptures, of which more than half are new. This body of interdisciplinary work continues lines of experimentation through kinetic and sound sculptures that address both environmental and human breakdown. The work stems from the natural world and environmental sciences as well as the evolution of human interaction with that world. Whether they’re geological timekeepers or personal markers of time, the works in this exhibition offer both playful and serious inquiries into how we interact with the earth and with each other.

*Photo Credit: artwork from “Erased Loop Random Walk,” 2013*

### Freedom Fighters

In Jamie Meltzer’s documentary film in progress, *Freedom Fighters*, he tells the story of a new detective agency in Dallas, Texas, started by a group of exonerated men with decades in prison served between them. They call themselves the Freedom Fighters, and they aim to free innocent people still behind bars. *Freedom Fighters* explores their stories of wrongful imprisonment, their struggles to start their lives over again as free men, and their quest to help others who may be innocent. The film has received a large amount of support over the last year, including grants from Catapult Film Fund, San Francisco Film Society’s Documentary Film Fund, and ITVS’ Open Call funding.

*Photo Credit: Still from “Freedom Fighters,” photo courtesy of Sarah Lim Photo*

### Perfect Strangers

*Perfect Strangers*, a documentary by Jan Krawitz about altruistic organ donation, premiered at the SF DocFest in June 2013. This fall, the film will be screening at the Heartland Film Festival, Santa Fe Independent Film Festival, United Nations
Association Film Festival, and the Rocky Mountain Women’s Film Festival, and Krawitz will be presenting the film in person at three of those festivals. She also presented it at two Grand Rounds sessions at the California Pacific Medical Center this past summer. *Perfect Strangers* received a grant from the Fledgling Foundation to support the “outreach and engagement” phase of the project, which Krawitz will be involved with in the coming year.

*Photo Credit: Still from “Perfect Strangers,” 69 minutes*

**Stanford in Washington (Arts)**

Stanford in Washington (Arts) is a newly created track within the longstanding (and successful) Stanford in Washington (SIW) program. The new track focuses on undergraduate internships and courses in arts administration, cultural history, and museum studies. The inaugural quarter of the arts track will be winter 2014, and nine Stanford undergrads have been accepted into the SIW (Arts). Potential internships for the undergrads are the National Endowment for the Arts, the Washington Opera, and the Kennedy Center for the Arts, to name just a few. Richard Meyer, Faculty Chair of Stanford in Washington (Arts), will be in residence in Washington during the winter quarter, and he will offer a new course titled “Testing the Freedom of Expression: Art and the First Amendment.”

**The Afterlife of Piet Mondrian**

In her new book, *The Afterlife of Piet Mondrian*, Nancy J. Troy reveals how collectors, curators, scholars, dealers, and Piet Mondrian’s heirs all participated in fashioning Mondrian’s legacy, each for a different reason. Troy shows that our appreciation of his work is influenced by how it has been conserved, copied,
displayed, and publicized, and she looks at the popular appeal of Mondrian’s instantly recognizable style in fashion, graphic design, and a vast array of consumer commodities. *The Afterlife of Piet Mondrian* is slated to hit bookshelves in late January 2014.

*Photo Credit: Book Cover, University of Chicago Press, 2014*

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**Xiaoze Xie’s Latest Work**

Xiaoze Xie’s major solo show entitled *Multiple Perspectives: New Works by Xiaoze Xie*, was on view at Chambers Fine Art in Beijing from September 7 – October 20, 2013. He has recently expanded his subjects to include Internet images from Weibo (China-based microblogging) to address the most current means of conveying information.

*Photo Credit: Installation view, “Multiple Perspectives: New Works by Xiaoze Xie,” 2013*
About Our Staff

Kelly Battcher, Assistant Manager

Kelly has been with the department since June 2006. She manages the administration of faculty research and grant funding, budget reconciliation, and adjunct faculty appointments. In the last year, she has taken responsibility of the department’s official Facebook page and is heading the task force for building a new department website, which has an anticipated launch date of fall 2014.

Vanessa Bravo, Student Services Officer

Vanessa oversees student services for the department, working directly with graduate students in the Art History, Art Practice, Design, and Documentary Film programs. She manages the admissions process and provides all student services relating to curriculum planning, advising, and graduation requirements. She has been with the department for 16 months.

Rory Brown, Facilities Manager

Rory, Facilities Manager since August 2006, is responsible for building operations, project management, health and safety, property and space management, IT support and general administration. He is currently working toward a BA in Philosophy and Religion at San Francisco State, and lives with his wife and two sons in Santa Clara.

Liz Celeste, Gallery & Exhibitions Manager

Liz joined the department in March 2013, having previously worked at The Ohio State University as Deputy Director of Exhibitions & Programs for the Arts Initiative’s Urban Arts Space. Now she coordinates all exhibition programming for the department including the Thomas Welton Stanford Art Gallery, SubGallery, and Cummings Lobby, among other venues. Additionally, she is forging partnerships with other arts programming around campus to connect students with more opportunities for exhibition and professional development.
[ About Our Staff ]

Ana Chavier, Assistant to the Chair

Ana joined the staff in September 2013 to help the department chair with organization, calendaring and correspondence. Ana combines her administrative skills and creative background to aid her in her new position. She has worked as an administrative assistant at the University of Minnesota, and most recently was the manager of a ballroom dance school in Oakland where she also taught and performed. She is excited to be a part of the Stanford family.

Linda Esquivel, Undergraduate Coordinator

Linda joined the department in 2013 as Undergraduate Coordinator. Working closely with the Student Services Officer and the faculty, she provides advising to department majors and minors to monitor their progress and ensure they’re on track for graduation, coordinates art-focused events exploring graduate schools, internships, networking and community-building, and assists with preparation of the annual course schedule and Bulletin entries.

Christian Gainsley, Film & Media Studies Technical Assistant

Christian has been a technician with the Documentary Film Program since 2008. Always occupied with new equipment to purchase, teach, and check out to the students of the program, this year brought more excitement with new Sony F5 flagship cameras for the MFA thesis students and the workflow development that followed. But, all of that pales in comparison to him getting married! Lots more work there.

Elis Imboden, Department Administrator

Elis arrived at Stanford in 2005 after a number of years with arts and environmental non-profits. As the leader of our team of staff, she is responsible for all administrative and operational functions of the department, with specific focus on human resources, department financial oversight, and faculty
appointments and promotions processes. Elis will spend much of the next two years working with staff in preparation for our exciting new home in the McMurtry Building.

Elisabeth Kohnke, Experimental Media Art (EMA) Lab Manager

Elisabeth has continued to expand her knowledge of the ever-changing world of modern media technology since joining the department in 2007. She oversaw some major upgrades to the lab this year, which included the acquisition of a new HD projector and a 24” HD Wacom Cintiq. On the side, Elisabeth has enjoyed making sound art and shooting on medium format film. Other big events for her this year included buying a home and getting married!

Meredith Noe, Events & Public Relations Manager

Meredith, an East Coast transplant who previously worked for WGBH Public Broadcasting in Boston and Sotheby’s in New York City, joined the team in April 2013 to oversee planning and production of the department’s approximately 80 annual events. She manages publicity and communications, handles donor and media relations, and liaises with various Stanford departments and organizations to facilitate arts programming on campus.

Rebekah Quijas, Finance Assistant

Rebekah came to Stanford in 2007 as the events coordinator and finance assistant for six programs within International Comparative and Area Studies. She has been with the Department of Art & Art History since 2012, and manages processing purchase card and travel card transactions, reimbursements, and purchase order requests.

Dan Tiffany, Studio & Sculpture Lab Manager

Based in the sculpture shop, Dan, a member of the team since November 2007, oversees operations in the painting, drawing, printmaking, and design studios.
The past year has brought the rare and exciting challenge of helping design the studios for the new McMurtry Building. Dan finds Stanford to be the perfect equilibrium for his background in chemical engineering, design, and fine art. He continues to pursue the latter two in San Francisco and at Stanford.

**Mark Urbanek, Film and Media Studies Technical Manager**

Mark began his 24th year at Stanford on November 1st. He oversees all technical and facilities requirements of the Documentary Film Program, and manages the program’s operational budget. He has primary responsibility for the quarterly student film screenings as well as the annual thesis screening, and serves as a liaison to program alumni. Mark is also the department’s web guru.

**Craig Weiss, Photography Lab Manager**

Craig joined the department in 2002; he’s responsible for all aspects of the Photography Program’s facilities including the traditional black & white darkrooms and the digital imaging lab. This past summer he completed the final shooting phase of a five-year black and white photography book project documenting Route 20, the longest U.S. road, with New England photographer Mike Boucher. The final three-week, 5,005 mile journey took them from the Bay Area north to Newport, Oregon then east to Douglas, Wyoming and back.

**Honorable Mention**

We’d like to take this opportunity to recognize Danny Zamora. Danny is not only our custodian, but he is also a very talented artist: taking scissors to soda cans, he manipulates the metal of the cans to create unique objects including the chairs he is holding in this photo. This is a skill he learned from his mother, and our faces always light up when we come into the office in the morning to see the latest creation he has left for us.
Last Year’s Event Highlights

Art History Lecture Series

Sponsored by the Cantor Arts Center Membership Executive Council, the Art History Lecture Series welcomed three highly regarded art historians to campus to give evening public lectures. Noa Steimatsky, Associate Professor of Cinema and Media Studies at the University of Chicago, was the first in the lineup, giving a talk on “Death at Work: Barthes and Warhol Look at the Human Face.” Next was Richard Neer, University of Chicago William B. Ogden Distinguished Service Professor of Art History, Cinema & Media Studies and the College, who spoke about “The Invisible Acropolis: was Classical Art Meant to be Seen?” Lastly, Alexander Alberro, Virginia Bloedel Wright Professor of Art History at Barnard College and Columbia University, delivered a lecture on “The Non-Object and Its Vicissitudes in Late-Twentieth Century Brazilian Art.”

Photo Credit: from Alexander Alberro’s lecture, Cildo Mereiles, “Disappearing Object/Disappeared Object,” 2002

Studio Lecture Series

Generously funded by the Millicent Greenwell Clapp Fund for Studio Art, the Studio Lecture Series featured three esteemed artists who visited the MFA students in their studios, giving critiques and leading discussions, and delivered public presentations. Sound and media artist Stephen Vitiello, who is also an associate professor in the Department of Kinetic Imaging at Virginia Commonwealth University, spoke about “Sound Installations (Inside and Out).” Jeanne Finley, a media artist who works...
in experimental and documentary forms including film, video, photography, installation, Internet, and site-specific public works, gave a talk about “The Non-Fiction Imagination and the Shattered Screen.” Finally, Julia Scher, who holds the professorship for Multimedia and Performance/Surveillant Architectures at the Academy of Media Arts Cologne in Cologne, Germany, lectured about “Brief History of Security.”

Photo Credit: Stephen Vitiello, “All Those Vanished Engines,” sound installation, MASS MoCa

Christensen Distinguished Lecture

Made possible by a generous grant from Carmen M. Christensen, the department hosted James Cuno, President and CEO of The J. Paul Getty Trust, who delivered the 2012-2013 Christensen Distinguished Lecture in Annenberg Auditorium in October 2012. In Cuno’s talk, “The Encyclopedic Museum in the Post-Colonial Present,” he noted that critics today would argue that art museums are increasingly becoming instruments of the elite with no concern for the will of the individual. Opposing that viewpoint, Cuno argued that by presenting the artifacts of one time and culture next to those of other times and cultures, encyclopedic museums encourage curiosity about the world, disseminate learning as a force for tolerance, and prevent the dissipation of ignorance and superstition. In the globalized, polyglot, multiethnic world in which we daily confront our many differences, understanding and tolerance of difference is of the greatest importance and why Cuno holds that museums—especially encyclopedic museums—matter, now more than ever.

Bay Area Graduate Symposium in Art History, Film and Media

“Corrective Lenses: on the Politics of Revision,” a symposium organized by the Department of Art & Art History with co-sponsorship from a variety of Stanford departments and organizations, was held on a Saturday in October 2012 at the Contemporary Jewish Museum in San Francisco. Featuring nine presenters
from across the country – including faculty, graduate students, and curators – the symposium considered how artists, spectators, curators, scholars and institutional bodies shape and reshape visual experience and meaning, and revealed the collaborative, multivalent, and sometimes fractious politics of both “vision” and “revision.”

**Thomas Welton Stanford Art Gallery Exhibitions**

The Thomas Welton Stanford Art Gallery functions as a dynamic learning and teaching resource for both students and faculty, where best practices for exhibition and curatorial development, experimentation, and innovation take place. Each year the gallery presents four or five exhibitions, half of which are student shows. This past year was no exception, featuring the first-year MFA students’ artwork in the exhibition *Arsenal*, which was on view in January and February 2013, and the 2013 Stanford MFA Thesis Exhibition, showcasing the graduating MFA students’ work during May and June 2013. PhD candidates in Art History collaborate with the second year Art Practice students to produce an exhibition catalog to pair with the Thesis exhibition.

Kicking off the 2012-13 academic year with an exhibition entitled *Sounding Board*, which was on view October – December 2012, was the department’s Assistant Professor Terry Berlier. The gallery also featured long-time lecturer, Robert Dawson, during March and April 2013, with his exhibition *Public Discourse: Photographs by Robert Dawson.*
Open Studios is an afternoon event during which the department welcomes students, staff, faculty, and visitors to Stanford’s campus, to explore the department’s studios in a showcase, and celebration, of undergraduate work. Students in participating art practice courses, including painting, drawing, and photography, among others, display their work from that quarter. During the last academic year, Open Studios was held in the fall, winter, and spring quarters to a large crowd of observers.

Engineering Career Fair, a show highlighting artwork from the graduating Art Practice seniors, was held in June 2013. The two-week exhibition was on display in Cummings Lobby and the SubGallery, and featured a corresponding catalog along with an opening reception.

Photo Credit: During the spring “Open Studios,” Ala Ebtekar’s “Art in the Streets” class exhibited their final project: a truck that was made into a Street Art Shop. Those who came to “Open Studios” were allowed to add their own artwork to the truck, moving “Open Studios” from observational to interactive. Photo courtesy of Elisabeth Kohnke
students in the course “Film Production 114: Introduction to Film and Video Production,” showcased the films they made in class during screenings in both the fall and spring quarters. The Film and Media Studies Program also had special screenings of Not Fade Away, a film by David Chase, and Informant, by the department’s Assistant Professor Jamie Meltzer.

Photo Caption: Q&A with the graduating MFAs about their film screening, “Seven Thesis Film,” on June 14, 2013. Photo courtesy of Elisabeth Kohnke
A Message from Peter Blank, Head Librarian

One of the challenges we face in humanities instruction is creating opportunities for students to connect to a historical moment that is not theirs so that they can sense the mood of an age. Whether the target of that exercise is fin de siècle Paris, Shanghai in the 1930s, or New York City in the 1970s, such maneuvers are fraught with questions of validity and trueness. Yet any attempt at relational enquiry must reach towards a yet unknown position. The Stanford Libraries do provide excellent collections of the latest in humanities scholarship, but while current research undoubtedly provides necessary context for our students to begin the process of writing their own interpretations of the past, it doesn’t allow them to reach out and touch that past in an immediate, enlightening manner.

Here at Stanford, a variety of venues provide unique opportunities for students to deepen their excavations of the past via direct access to cultural objects. These include the Cantor Arts Center, the Music Library’s Archive of Recorded Sound, and the Art & Architecture Library’s Locked Stacks collection, where the publication as cultural artifact reigns supreme. One of our key points of emphasis in the Art Library is to introduce students to the Locked Stacks through curriculum-related viewings where students handle these materials in an informed setting. Art History graduate student, Sydney Simon Skelton, teaching assistant for Professor Nancy Troy’s “Modernism and Its Discontents” course, recently showed works of the historical avant-garde to undergraduates. These included Marinetti’s Zang tumb tuuum (Milan, 1914) and El Lissitzky’s dynamic collaboration with Mayakovsky, Dlia golosa (Berlin, 1923). Professor Pam Lee’s “Junior Seminar” featured a return visit to campus

Students developing their studio practice also benefit from exposure to the publication as artifact. Kathryn Kain’s “Introduction to Printmaking” viewed engravings in our 1665 edition of Vignola’s *Regles des cinq ordres d’architecture* (Paris) and mezzotints of Constable’s landscapes in *English landscape scenery: a series of forty mezzotinto engravings on steel* (London, 1855), while Robert Dawson’s “Intermediate Photography” class examined Walker Evans’s *American Photographs* (New York, 1938) and William Klein’s *Tokyo* (New York, 1964). As students work with these titles, they develop a realization of difference between their current moment and a past they might glimpse. Such informing exercises as these are small steps towards the larger realizations these students will achieve in their Stanford years.

*Photo Credits:*

UPCOMING EVENTS

November
21  Studio Lecture Series: Eric Fischl
22  The Material Imagination: Sound, Space, and Human Consciousness Workshop Series

December
6   Open Studios
6   The Material Imagination: Sound, Space, and Human Consciousness Workshop Series
6   Fall Film Production 114: Undergraduate Film Screening
10  Fall MFA Documentary Film Screening

January
10  The Material Imagination: Sound, Space, and Human Consciousness Workshop Series
14  Opening of Hi 5 - 1st Year MFA Exhibition (on view through February 23)
27  Aural Architecture: Music, Acoustics and Ritual in Byzantium Seminar Series
30  “The Afterlife of Piet Mondrian,” a Lecture by Nancy Troy

February
5   Film Screening of Perfect Strangers by Jan Krawitz
6   Studio Lecture Series: Yun-Fei Ji
7   The Material Imagination: Sound, Space, and Human Consciousness Workshop Series
24  Aural Architecture: Music, Acoustics and Ritual in Byzantium Seminar Series
27  Cipher Screen: Film Performance by Greg Pope

March
11  Opening of the Design Exhibition (on view through April 27)
13  Open Studios
14  The Material Imagination: Sound, Space, and Human Consciousness Workshop Series
18  Winter MFA Documentary Film Screening

April
4   The Material Imagination: Sound, Space, and Human Consciousness Workshop Series
[ Upcoming Events ]

10  Art History Lecture Series: Christina Kiaer, University of Chicago
11  The Material Imagination: Sound, Space, and Human Consciousness Workshop Series
28  Aural Architecture: Music, Acoustics and Ritual in Byzantium Seminar Series

May
1  Lecture by Ara Merjian, NYU
2  The Material Imagination: Sound, Space, and Human Consciousness Workshop Series
8  Lecture by Andrea Fraser, UCLA – as part of the Art History Lecture Series and the Ethics of Wealth Series
13 Opening of the MFA Thesis Exhibition (on view through June 15)
19  Aural Architecture: Music, Acoustics and Ritual in Byzantium Seminar Series

June
2  Opening of the Senior Show (on view through June 15)
2  Aural Architecture: Music, Acoustics and Ritual in Byzantium Seminar Series
6  Spring Film Production 114: Undergraduate Film Screening
12  Spring MFA Documentary Film Screening
14  MFA Documentary Thesis Film Screening
14  Design Thesis Presentations

All events are free and open to the public; visit news & events for additional details. Sign up to receive our event announcements to stay “in the know” about departmental events!
Calling all alumni: do you have an update you’d like to share with us? We’d love to know your news! Email Meredith Noe to submit your updated information.

Nilima Abrams (MFA ‘09) was awarded a Fulbright Scholarship in India for 2012-2013.

Michelle Apotsos (PhD ‘13) was appointed a Research Associate at the National Museum of African Art in Washington D.C. from 2013-2014. She will begin a tenure-track position in African art history at Williams College in the fall of 2014.

Michael Bartalos (MFA ‘14), Anja Ulfeldt (MFA ‘14), Eleanor Oakes (MFA ‘14), and Galen Jackson (MFA ‘14) garnered the San Francisco Foundation’s 2013 Murphy and Cadogan Contemporary Art Award designed to further the development of Bay Area MFA students and to foster the exploration of their artistic potential in all media. The award was accompanied by a stipend, and an exhibition at San Francisco’s SOMArts Cultural Center in September 2013.

Mel Bridges (BA ‘12) was an intern at Gagosian Gallery in Manhattan from June 2012 until May 2013, when she was hired as a full-time employee. She will specialize in selling artists’ editions, prints and books in the firm’s newly created concept store.

Saer Coulter (BA ‘13) was the inaugural Christopher Meyer Prize recipient at Commencement in June 2013, having been an outstanding undergraduate student in art history, as well as an internationally ranked competitive show jumper who has won numerous awards and competed at high-level tournaments, including the 2012 Olympic Selection Trials.
Rachel Danford (BA ‘08) is a graduate student in medieval art history at Johns Hopkins. She is the Robert and Nancy Hall Teaching Fellow, which allowed her to design and teach her own course, “Gifts and Thefts in the Middle Ages,” at the Walter Art Museum in spring 2013.

Amy DaPonte, PhD candidate in art history, was awarded a Fisher Collection Graduate Curatorial Fellowship at the San Francisco Museum of Modern Art for the academic year 2013-2014.

Annie Dauber (BA ‘13 with honors) was awarded the Douglas A. Russell Prize for Excellence in Theatrical Design and Production; after graduation she moved to New York to pursue her passion for costume design.

Carrie Denning (BA ‘08) entered Stanford’s Graduate School of Business in September 2013.

Stephanie DePaula (BA ‘13), Alex Simon (BA ‘14), and Carol Tan (BA ‘13), also known as Team Tomorrowland, won the Creative Activist Network’s 2013 Bay Area Film Challenge.

Keith Eggener (PhD ‘95) joined the Department of History of Art & Architecture at the University of Oregon in 2013 as Marion Dean Ross Distinguished Chair in Architectural History.

Alex Fiahlo (BA ‘11) left the Gagosian Gallery in Manhattan for a position with Andrea Rosen Gallery in March 2013. He made his “curatorial debut” in New York City during July 2013, when he curated three screenings for an experimental queer film platform called Dirty Looks.

Katherine Gorringe (MFA ’14) received the 2013 “Miss Nancy Besst” Graduate Scholarship from the National Academy of Television Arts and Sciences, San Francisco/Northern California Chapter. She was also awarded Category Winner by the Smithsonian In Motion Video Contest for her short documentary *People*, 2013.

Sydney Gulbronson (BA ’11) entered the MA program in information science (Library) at the University of Texas at Austin in autumn 2012, and was named graduate research assistant at the Blanton Museum of Art in the Department of Prints and Drawings.

Alexandra Huddleston (BA ’01) published *333 SAINTS: A Life of Scholarship in Timbuktu*, a photographic book (in English and French) that tells the story of discovery – exploring a rich and beautiful African intellectual culture. The book was released in September 2013 and is available through Kyoudai Press.

J. Christian Jensen (MFA ’13) received the UFVA Carole Fielding Student Grant for his documentary *White Earth* – a winter portrait of North Dakota’s oil boom as seen through unexpected eyes. He also received a 2013 UFVA Graduate Student Fellowship to participate in the organization’s annual conference.

Alexandra Liveris (MFA ’14) received the 2013 Flaherty Film Seminar Graduate Fellowship. In addition, she is one of nine featured filmmakers in LunaFest’s 2013 lineup that will showcase her film, *Maria of Many*, in 200 cities and reach an audience of 40,000.

Brady Magaoay (BA ’14) was awarded a 2013-2014 Hume Humanities Honors Fellowship from the Stanford Humanities Center.

Steven McCarthy (MFA ’85) recently published the book *The Designer as... Author, Producer, Activist, Entrepreneur, Curator and Collaborator: New Models for Communicating*. In the last year, Steven has made presentations at two AIGA
design education conferences, published two blind-reviewed papers, exhibited creative work in several venues, traveled to Eritrea to do grant-funded research (see posts on Eye magazine’s blog), and taken ten University of Minnesota students to London and Porto.

Paula Salazar (BA ’13) accepted the position of Arts in Student Life Coordinator at the Stanford Arts Institute and started after graduation in July 2013.

Alex Simon (BA ’14) interned this past summer at the Creative Artists Agency’s Los Angeles office.

Ellen Tani, PhD candidate in art history, received a two-year predoctoral dissertation fellowship from The Carter G. Woodston Institute for African-American and African Studies at the University of Virginia in February 2013.


Vivian Wang (BA ’06) moved to the law firm of Berliner Cohen in San Jose during June of 2013; she specializes in litigation.

We are incredibly proud of the professional pursuits and achievements of our students and alumni. Please visit our website’s alumni page and department news to learn more about them.
Gifts from our generous donors — individuals, foundations, and organizations — make a huge impact in the life of our department.

### Individuals

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<td>Stephanie K. Arnold, PhD</td>
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<td>Robert Louis Borrelli, PhD</td>
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<td>Christopher A. and Jane S. Botsford</td>
<td>Jill McDonald</td>
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<td>Dr. Laura Rea Graham</td>
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### Foundations & Organizations

- Hans G. and Thordis W. Burkhardt Foundation
- Kite Key Foundation (Barry Alfred Munger)
- Onassis Foundation, USA
- Stettenheim Foundation
- The Enersen Foundation

Gifts were received from December 2012 to November 2013. We regret any inadvertent errors, and omissions will be included in the next newsletter.
 Contact Information

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Chris Duncan “Symbols,” installation view from the “2013 MFA Thesis Exhibition.” Photo courtesy of Ben Bigelow