2014 NEWSLETTER

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Since we composed our last newsletter a year ago, the Department of Art & Art History has launched a new and much improved website created by a team of faculty and staff under the leadership of Assistant Manager Kelly Battcher. The site offers a continuously updated overview of our activities, providing a vivid picture of what faculty, staff, students and alums are doing on campus, across the country and in other parts of the world. Some of those activities are also mentioned in the pages of this newsletter, which we are pleased to share with our extended community of friends and supporters.

Our biggest news — literally and figuratively — continues to be architectural. The McMurtry Art and Art History Building is rapidly taking shape on Roth Way, thanks to an outpouring of support from generous friends of the department and the university. We are scheduled to move to our new headquarters adjacent to the Cantor Arts Center during the coming summer and begin teaching there in Fall Quarter 2015. Classes are already being hosted nearby in the newly inaugurated Anderson Collection at Stanford University, where Pamela M. Lee is currently teaching a graduate seminar on Abstract Expressionism; the participants meet in the splendidly appointed Resource Room with the works of art that are the focus of their study displayed in serenely beautiful galleries upstairs. In addition, long-time lecturer John Edmark recently brought his introductory design class to the Anderson where students analyzed the works in terms of fundamental principles discussed in class. A lecture course for undergraduates that focuses on the Anderson Collection will be offered by Alex Nemerov in Spring 2015.

While we are thrilled to embrace this latest addition to Stanford’s visual arts collections, the department continues its close partnership with the Cantor Arts Center, where a grant from the Andrew W. Mellon Foundation supported courses offered by Alexander Nemerov and Richard Vinograd this past year. The same funding also enabled PhD candidate John Blakinger to spend two quarters as a Curatorial Research Assistant. John organized a fascinating and well-reviewed exhibition devoted to the work of artist and designer Gyorgy Kepes, drawn from the Kepes Papers, which reside in Stanford University Libraries Special Collections.

Further afield, the department helped to launch Stanford in Washington/Arts under the leadership of Richard Meyer in Winter 2014, when seven undergrads pursued full-time internships at cultural institutions including the Smithsonian Institution, Corcoran Gallery of Art, National Museum of American Art and more.

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of Women in the Arts, and The Phillips Collection, among others. Fabio Barry will be teaching an architectural history course to a fresh crop of students at Stanford in Washington in Winter 2015. We look forward next year to the inauguration of a similar program, Stanford in New York, which will provide additional opportunities for undergrads to engage with a broad spectrum of museums, performance venues and other world-class cultural institutions.

Members of the department received impressive awards during the past year and we are proud to acknowledge some of them here:

- Mark Urbanek was honored with the Amy J. Blue Award for his exceptional dedication, support of colleagues, and passion for his work.

- Felicita Norris and Christopher Nickel (both MFA ’15, Art Practice) each received The San Francisco Foundation and SOMArts Cultural Center annual Murphy Cadogan Contemporary Art Award. The accompanying exhibition, on view September 2 – 20, 2014, featured 24 promising visual artists from regional MFA programs who are working across disciplines and intersecting with emerging trends.

- In January 2014, Jan Krawitz traveled to Biarritz with two second-year students, Lauren DeFilippo and Katherine Gorringe (both MFA ’14, Documentary Film), to present a program of six Stanford films. Stanford’s Documentary Film and Video Program was the first from the U.S. to be invited to the highly selective “New Talents” section of the Festival International de Programmes Audiovisuels.

- We congratulate Wei Li (MFA ’14, Design) on her selection as a 2014 Artist in Residence at Autodesk’s Pier 9 in San Francisco.

- Gabrielle Guthrie (MFA ’14, Design) is the founder of Moxxly, a company based on her and Carla Gonzalez Dharap’s (also MFA ’14, Design) thesis project – a better breast pump. Moxxly was selected by startup incubator Highway1 to receive $50,000 in seed funding and professional resources. Guthrie’s startup also won 2nd place at Maker Startup Weekend in San Francisco.

The Department of Art & Art History continues to benefit from the generous support of donors who make possible a wide range of activities including lecture series, symposia and workshops, as well as gallery exhibitions and film screenings. We are most grateful to all who choose to support our department, faculty, students, and programs.

Wishing you all a wonderful holiday season, and looking forward to our next opportunity to see you on campus…

Sincerely,

Nancy J. Troy
Victoria and Roger Sant Professor in Art Department Chair
ANDREW W. MELLON FOUNDATION GRANT

Having spent two quarters as a Curatorial Research Assistant at the Cantor Arts Center, John Blakinger, PhD candidate in Art History, guest curated the exhibition, *The New Landscape: Experiments in Light by Gyorgy Kepes*, which was on view at the Cantor Arts Center from July 23 – November 17, 2014. The exhibition explored the question of art’s relevance in a scientific age through the work of Hungarian-born American artist, designer, and visual theorist Gyorgy Kepes (1906–2001). The installation of forty-five panels depict what Kepes associated with Germany’s Bauhaus and Chicago’s New Bauhaus called the “new landscape” of scientific imagery - microscopic minerals, cellular patterns, and tissue fibers - as well as Kepes’s own experiments with camera-less photographic techniques. The exhibition was one of the first projects resulting from a $500,000 grant awarded to the Department of Art & Art History and the Cantor Arts Center from the Andrew W. Mellon Foundation to facilitate research on Stanford’s collection conducted by Stanford graduate students. The exhibition was well-reviewed by Kenneth Baker, art critic for the *San Francisco Chronicle*, and Blakinger gave a special lecture on the exhibition on November 5, 2014.

STUDY TRIP TO SPAIN

The group of eleven arrived after twenty-six hours of travel via plane and bus rides that took them from the hectic close of winter quarter at Stanford to the sudden peace of the Islamic palace of the Alhambra in Granada. The nine-day trip to Spain with eight students and three instructors (Bissera Pentcheva, Beatrice Kitzinger, Patricia Blessing) was the culmination of a seminar on the intertwining of Islamic, Christian, and Jewish cultures in medieval Iberia, approached through their art and architecture. The challenging itinerary took the group from the burning sun of Cordoba to the gusts of wind in rainy Toledo, the blizzard that met the bus in the mountains on the road to Burgos, and then to the sight of the Atlantic Ocean before they halted at Santiago de Compostela. They
visited sites ranging in date from the seventh-century church of Quintanilla de las Viñas to the eclectic fourteenth-century palace of Pedro the Cruel in Sevilla; including eleventh-century sculpture of the pilgrimage roads, tenth-century mosques of the Umayyad caliphate and churches of the isolated Asturian mountain kingdom, and the thirteenth-century garments of Alfonso X, author of the renowned Cantigas de Santa Maria. Students presented on site, facing the challenge of moving from preparation done in the library to engagement with objects and spaces, discovering the thrill of new insights based on direct observations, which often subvert preconceptions and established interpretations. While we associate knowledge with reading and interpretation, it was the experimental, temporal and spatial dimension of the trip that provided the most potent revelations.

Written by instructors Bissera Pentcheva, Beatrice Kitzinger, and Patricia Blessing
FESTIVAL INTERNATIONAL DE PROGRAMMES AUDIOVISUELS (FIPA)

Our MFA Program in Documentary Film and Video was selected as one of five film schools from around the world to participate in the “New Talents” section of the FIPA film festival in Biarritz, France. Stanford was the first American film program to participate in the “New Talents” section, which shows documentaries, animations, and experiential films from around the world. Professor Jan Krawitz, along with two second-year students, Lauren DeFilippo and Katherine Gorringe (both MFA ’14, Documentary Film), had the opportunity to travel to France in January 2014 to showcase six Stanford films that comprised an approximately 80 minute screening, which was followed by a presentation by the three.

CANTOR ARTS CENTER’S SPOTLIGHT ON ART SERIES

At noon on the first Wednesday of the month – from October to May – graduate students in the Department of Art & Art History give free gallery talks on objects in the Cantor Arts Center’s collection. During the 2013 – 2014 academic year, the Spotlight on Art Series welcomed talks by PhD candidates in Art History: Ravinder Binning, Indie Choudhury, George Philip LeBourdais, Sean O’Hanlan, Natalie Pellolio, Oliver Schultz, and Sydney Simon. These talks take place at the Cantor Arts Center at 328 Lomita Drive, and are free and open to the public.

ANDERSON COLLECTION

Sydney Simon, PhD candidate in Art History, was the first curatorial intern for the new Anderson Collection at Stanford University. Simon worked closely with Director Jason Linetzky on the installation, from the planning stages to actually bringing the work into the new building, and she also wrote almost all of the wall text for the inaugural installation. Additionally, Simon appears in the app that was specially designed for the visitors to the Anderson collection, which offers additional information about a selection of works on view. About her experience, Simon states, “writing wall text is a humbling experience—it’s hard!
But, it is invaluable to be able to convey something meaningful to a general audience in just a few sentences. My internship at the Anderson Collection sharpened my writing and my communication skills more generally. I could not have asked for a more exciting and productive opportunity to shape the first presentation of this remarkable collection right here on campus.

STANFORD ARTS INSTITUTE “ARTS IMMERSION NYC” PROGRAM

Arts Immersion trips give Stanford students an insider’s view into cultural capitals with a week-long engagement in the arts, allowing students to meet with institutional leaders, policy makers, and art practitioners, as well as visit museums, galleries, and concert halls. For the 5th annual “Arts Immersion NYC” trip, organized by the Stanford Arts Institute, 18 Stanford students accompanied by a program and faculty director, as well as our very own Sean O’Hanlan, PhD candidate in Art History who acted as the group’s resident art historian, jetted off to New York City during spring break where they met with art experts at Christie’s, danced with the Mark Morris Dance Group, and got a behind-the-scenes look at the Whitney Biennial with Triple Canopy. Upon the groups return, the students debriefed and built upon the themes they discovered during the trip in the course “Art in the Metropolis,” which met weekly during the spring quarter.

STANFORD ARTS INSTITUTE SUMMER INTERNSHIP PROGRAM

The Arts Institute’s Summer Internship Program provides invaluable experience to Stanford students interested in pursuing careers as arts professionals in various aspects of administration, production, and management. These nine-week, full-time positions of at least 35 hours per week, give students an opportunity to step outside the classroom and build a set of skills applicable in their careers as artists, administrators, and future leaders. During the summer of 2014, four Art & Art History students were awarded internships:

Mary Kate Anselmini BA ’15
Art History Major
San Francisco Museum of Modern Art

Michelle Kwon BA ’16
Art History Major and Art Practice Minor
Fine Arts Museum of San Francisco

Dianne Weinthal BA ’14
Art History Major
Robert Rauschenberg Foundation

Sophia Villarreal BA ’14
Art History Major
Museum of Modern Art

ADDITIONAL UNDERGRADUATE INTERNSHIPS

We’re excited to share the following internships that our undergraduate students participated in during the 2013 – 2014 academic year:

Mary Kate Anselmini BA ’15
Art History Major
Cantor Arts Center

Alina Borja BA ’14
Art History Major
Cantor Arts Center
Brady Magaoay BA '14 interned at The Phillips Collection. Pictured above with a painting from the permanent collection, *Thomas Eakins’ Miss Amelia Van Buren*

**Asia Chiao** BA '15  
Art History Major  
Cantor Arts Center

**Brady Magaoay** BA '14  
Art History Major  
The Phillips Collection

**Emma Collins** BA '16  
Art History and Economics Major  
Artsy

**Alice Phillips** BA '15  
Film and Media Studies Minor  
Material Pictures and Endgame Entertainment

**Kyla Crisostomo** BA '15  
Art History Major  
Cantor Arts Center

**Eliza Powers** BA '16  
Art History Major  
Smithsonian American Art Museum

**Connor Huchton** BA '16  
Film and Media Studies Major  
Everyman Pictures and Motion Picture Corporation of America (MPCA)

**Allison Rath** BA '14  
Art Practice Major  
DreamWorks Animation

**Connor Kelley** BA '15  
Film and Media Studies Major  
Everyman Pictures and Motion Picture Corporation of America (MPCA)

**Alex Simon** BA '14  
Film and Media Studies Major  
DreamWorks Animation

**Michelle Kwon** BA '16  
Art History Major and Art Practice Minor  
Cantor Arts Center

**Chioma Uboagwu** BA '15  
Film and Media Studies Major  
DreamWorks Animation

**Teamatapu Lohe** BA '16  
Film and Media Studies Major  
Bad Robot

**Sophia Villarreal** BA '14  
Art History Major  
Cantor Arts Center

**Nathalie Weiss** BA '16  
Art History Major  
Cantor Arts Center and Christie's (San Francisco)
FABIO BARRY
ASSISTANT PROFESSOR

In January 2014, Fabio Barry began teaching architectural history in the department with courses on Roman Baroque architecture, houses designed by artists and philosophers for themselves, the history of the dome from antiquity to the present, architectural theory from antiquity to modernity, as well as seminars on pre-modern perceptions of materials - “The Material Imagination” - and the life and works of Gianlorenzo Bernini, sculptor and architect to five popes. Barry’s research spans works of art and architecture from the archaic period to the Enlightenment. He has recently given invited lectures in Canada, the United States, and Europe, and at Stanford, he became a faculty workshop coordinator for the Center for Medieval and Early Modern Studies. This summer, Barry was the first Visiting Professor in Residence at the National Art School in Sydney, Australia.

TERRY BERLIER
ASSOCIATE PROFESSOR

Terry Berlier recently had two large-scale solo exhibitions: Erased Loop Random Walk at the San Jose Institute of Contemporary Art, and Time Slip at the Weston Art Gallery in Cincinnati, Ohio. Berlier’s sculpture, This Side Up Handle With Care, was exhibited at the Montalvo Arts Center’s Sculpture On The Grounds exhibition during her Artist in Residence there in 2014. Berlier was in numerous group exhibitions last year, including ReModel 2 at Claremont Graduate University Gallery where she participated in the Sculpture Education Now Conference. She was also in the group exhibition curated by Gwen Allen entitled Allegorical Procedures: Bay Area Collage, 1950-Present and participated in the panel discussion at San Francisco State University in 2014. Berlier’s sculpture Acoustic Locator was exhibited at the San Francisco International Airport Museum in the exhibition The Art of Recology in 2013, and she is currently working on a large-scale outdoor sculpture for the Montalvo Arts Center. Berlier received tenure in May 2014.

SCOTT BUKATMAN
PROFESSOR

Scott Bukatman is basically finished with the manuscript for Hellboy’s World, a book intended to open up new ways of understanding the experience of reading comics using the work of Mike Mignola as its primary case study. Talks derived from the book were delivered at The International Graphic Novel and Comics Conference at the British Library in London, and at the 2014 Frederic Ives Carpenter Lecturer at the University of
In the fall of 2013, Enrique Chagoya opened a traveling retrospective in the Basque Country at ARTIUM in Vitoria/Gasteiz, Spain, that will travel next spring to the Centro Atlantico de Arte Moderno (CAAM) in the Canary Islands. A fully illustrated in color, 225 page trilingual (English, Spanish, and Euzkera (Basque) catalog of the retrospective was released in May. In the winter, Chagoya had a solo exhibition of paintings at George Adams Gallery in NYC, and in the spring, he curated our MFA Thesis Exhibition and wrote a contribution for the catalog. Over the summer, Chagoya did a print project at Shark’s Ink in Colorado, and he was invited by the Metropolitan Museum of Art to do a taped interview speaking about Goya’s Caprichos for their website. He also created a set of prints at Universal Limited Art Editions in Long Island. In the fall of 2015, Chagoya will open a survey of his codices at the Yerba Buena Center for the Arts in San Francisco.

Paul DeMarinis had exhibitions at: Klanspuren, Innsbruck, Austria, in September 2013; Beall Center for Art and Technology, UC Irvine, from October 2013 – January 2014; Kunstfestspiele, Harrenhauser Gärten, Hannover, Germany from June 6 – July 1, 2014; and “Sound or Art” Prada Foundation, Venice, Italy, which was curated by Germano Celant and on view from June – November 2014. He gave a performance at “Klangkunstbühne” Universität der Kunste, Berlin, Germany, in October 2013. DeMarinis lectured at Avatar in Quebec, Canada, during the conference on David Tudor’s “Rainforest IV” in March, and at Kunsthochschule Kassel, Germany, in May 2014. Western Washington University commissioned DeMarinis, in collaboration with Rebecca Cummins, to create a kinetic sculpture, which opened in October 2014 and is titled Lunar Drift.
Jan Krawitz, still from Perfect Strangers, 69 minutes

Jan Krawitz's feature-length documentary about an altruistic kidney donor, Perfect Strangers, garnered Audience Awards at the San Luis Obispo International Film Festival and the Sebastopol Documentary Film Festival. In March, as one of eight filmmakers selected nationally, she toured with the film on the Southern Circuit showing it in six venues. The film also screened in Toronto at the ReelHeART International Film Festival and at the Big Sky, Thin Line, and American Documentary Film Festivals. Krawitz launched the outreach phase of her documentary with two screenings, one at the Transplant Games of America in Houston, and the other at the national conference of the America Association of Kidney Patients. In January, Krawitz travelled with two second-year MFA students to Biarritz to present a program of eight Stanford films. The Stanford MFA Program in Documentary Film and Video was the first U.S. film school to be invited to the highly selective “New Talents” section of the Festival International de Programmes Audiovisuels.

Pamela Lee spent the spring quarter in the Bing Overseas Study Program in Madrid, where she had the pleasure of teaching Goya and Picasso out of the collections of the Museo Nacional del Prado and Museo Nacional Centro de Arte Reina Sofia. In the winter, she lectured and led a three-day workshop in Rotterdam on her current research project, “Think Tank Aesthetics,” as well as gave the keynote address at the Stedelijk Museum in Amsterdam on the topic of modernism and global art museums. Recent publications include an essay in the Whitney Museum retrospective of Jeff Koons and writing on the French abstract painter Pierrette Bloch. Lee is currently teaching a graduate seminar on Abstract Expressionism, the first course held on-site at the new Anderson Collection at Stanford University.

Throughout the academic year, Pavle Levi continued to teach a variety of courses on film history and aesthetics. He also assumed the directorship of Stanford’s Center for Russian, East European, and Eurasian Studies (CREEES). Levi published a number of essays on topics such as cinema and politics and experimental film, and began to develop a book called The Jolted Screen.
Jean Ma completed a book manuscript entitled *Sounding the Modern Woman: The Songstress in Chinese Cinema*. From the beginning of the sound cinema era, singing actresses captivated Chinese audiences. *Sounding the Modern Woman: The Songstress in Chinese Cinema* shows how their rise to stardom attests to the changing roles of women in urban modernity and the complex symbiosis between the film and music industries. The songstress - whether appearing as an opera actress, showgirl, revolutionary, or country lass - belongs to the lineage of the Chinese modern woman, and her forty-year prevalence points to a distinctive gendering of lyrical expression in Chinese film. Additionally, Ma coedited a special issue of the Journal of Chinese Cinemas on sound and music.

Michael Marrinan finished a draft of his book on the French painter Gustave Caillebotte, which will be published in 2015 by the Getty Research Institute thanks to generous grants from the department and the Ruth Halperin Fund. This past year, *The Culture of Diagram*, co-authored with John Bender in 2010, was published in German by De Gruyter of Berlin. In November 2013, Marrinan lectured on intersections between the paintings and letters of Vincent Van Gogh at San José State University. He taught a Stanford Introductory Seminar during the fall on the theme of “distraction” from nineteenth century flâneurs to Facebook users today. The entire class traveled to New York City for four days to explore the historical dimensions and urban realities of our increasingly divided attention provoked by digital technologies. On a parallel theme, Marrinan also taught a graduate seminar devoted to the writings of Walter Benjamin.

Jody Maxmin was highlighted as one of the Bay Area’s 15 Noteworthy Art Professors by the online publication, *The Art Career Project*. The article noted Maxmin’s enthusiasm and passion for classical art, as well her students’ appreciation for the individual attention she provides them and her genuine care of their success.

Jamie Meltzer is currently in post-production on his latest documentary film, *Freedom Fighters*. The film follows a group of exonerated men in Dallas who have started a grassroots detective agency to look into possible wrongful convictions. In the last year, the film has received grants from the...
MacArthur Foundation, the Tribeca Film Institute, and the Sundance Institute. Meltzer was recently granted tenure, and is now the program director for the MFA Program in Documentary Film and Video.

**RICHARD MEYER**
ROBERT AND RUTH HALPERIN PROFESSOR IN ART HISTORY

Having published two books in 2013, What was Contemporary Art? and Art and Queer Culture, the latter co-authored with Catherine Lord, Richard Meyer has been working this year on shorter writing projects including a catalogue essay on the poetics of the supermarket in the screen-prints of Sister Corita Kent, a nun and art teacher who set contemporary advertising slogans and product designs to surprisingly spiritual ends in the 1960s. The essay will accompany a forthcoming show at the Fogg Art Museum at Harvard University. In addition, he authored an article for *Wallpaper* magazine on the decor and collections of an erotic art foundation in Los Angeles. In 2014, Meyer delivered scholarly lectures and conference papers in London, Los Angeles, Aspen, San Jose, Toronto, New York, and Chicago, among other venues.

**ALEXANDER NEMEROV**
CARL AND MARILYNN THOMA PROVOSTIAL PROFESSOR IN THE ARTS & HUMANITIES

Alexander Nemerov published pieces on James Castle, Jackson Pollock, Carleton Watkins, Peter Paul Rubens, Henry James, and Emily Dickinson. Nemerov completed the manuscript for his book on Lewis Hine, forthcoming in 2016 from Princeton University Press, in conjunction with the exhibition on Hine to take place that year at the Cantor Arts Center. He also completed a book called Silent Dialogues, about the relationship of his father Howard Nemerov and his aunt Diane Arbus, which will appear in 2015, produced by the Fraenkel Gallery in San Francisco. Nemerov has been named to give the Andrew W. Mellon Lectures in the Fine Arts at the National Gallery in spring 2017, and he continues his service on the board of the Solomon R. Guggenheim Foundation. Teaching “Art History 1B,” the introductory survey of western art course, remains a passionate focus of his educational mission at Stanford.

**BISSELLA PENTCHEVA**
ASSOCIATE PROFESSOR

Bissera Pentcheva conducted two public seminars, one which was sponsored by the Onassis Foundation USA on Aural Architecture in Byzantium, exploring the interconnection between acoustics, the material fabric of the churches, and the liturgical ritual. Together with Alexander Nemerov, she inaugurated a second public series on “Material Imagination: Sound, Space and Human Consciousness,” which created a lively forum for discussion across disciplines in the humanities and sciences on campus. With generous funding from the department and in collaboration with campus colleagues, Pentcheva co-taught a seminar on Medieval Spain and took students on an exciting nine-day study trip to the Iberian Peninsula. Pentcheva

After a protracted period in press, Nancy J. Troy’s book, *The Afterlife of Piet Mondrian*, was published in the spring of 2014 by the University of Chicago Press. Its appearance was the occasion for lectures at the 92nd Street Y in New York, the High Museum in Atlanta, and the Los Angeles County Museum of Art. Troy also presented her work on the appropriation of Mondrian’s signature abstract style by fashion designer Yves Saint Laurent and Pop artists including Tom Wesselmann and Roy Lichtenstein at the Cantor Arts Center and Stanford’s Washington DC campus. Further afield, she participated in a three-way dialogue about Mondrian that appeared in the catalogue accompanying an exhibition of his work at Tate Liverpool.

Camille Utterback is currently one of three finalists for a major public art commission for the Moscone Center expansion in San Francisco. Utterback submitted an invited cinema-in-the-round proposal to the Smithsonian Institution, and collaborated with Stanford visiting physicist Dr. David Glowacki on interactive visuals for a ballet performance *Dances of the Sacred and Profane*, which premiered at the Fort Mason Center in San Francisco in September. Utterback spoke at The Americans for the Arts leadership roundtable in Sun Valley, Idaho, and at INST-INT — a conference on the art of interactivity — in Minneapolis, Minnesota. She was presented at the symposium on Aesthetics at the National Gallery in Washington DC in conjunction with the major exhibition, *Byzantine Art from Greek Collections*, and she delivered a paper at the symposium on the Cross of Cardinal Bessarion at the Gallerie dell’Accademia in Venice, Italy. Pentcheva continues to work on her third book about Hagia Sophia.

**NANCY J. TROY**
**VICTORIA AND ROGER SANT PROFESSOR IN ART**

Over the past year, Adam Tobin instituted story development and film pitching workshops at DreamWorks Animation, and hosted visiting screenwriters in his courses, including Victoria Strouse (*Finding Dory*), Dana Fox (*Ben and Kate*), and Janet and David Peoples (*12 Monkeys*). Tobin oversees the Film & Media Studies summer internship program, and is the director of the department Honors Program. *The Stanford Daily* named Tobin to their “Top 10: Professors List for 2014.”

a juror for the City of Palo Alto Arts Commission, and continues to serve on the board of ZER01. On campus, Utterback moderated a Liu Lecture Series panel on Art & Design and curated two graduate student exhibitions: The Materialists, in the Stanford Art Gallery, and Magnificent Obsessions, in the SubGallery. She also served on the website redesign committee.

RICHARD VINOGRAD
CHRISTENSEN FUND PROFESSOR IN ASIAN ART
Richard Vinograd presented a number of papers this past year, including: “Early Modern Enterprises of Interaction: Motives, Mechanisms, and Mediations,” the keynote paper at the Interactions in Art: East Asia and Europe, 1600 - 1800 workshop at the Institute of Modern History, Academia Sinica, in Taipei during December 2013. He presented “Lost Landscapes” at the international symposium Beyond Landscape at Stanford University in May, as well as “Imperial Enactments: Scenes and Screens” presented at the Bernhard Karlgren Workshop on The Arts of Imperial Portraiture and the Cultural Construal of the Self at the Swedish Collegium for Advanced Study in Uppsala, Sweden in May. Vinograd directed the Mellon Seminar on “Exhibiting Asian Art” at the Cantor Arts Center during spring quarter. He was the Panel Chair and Discussant for “Giuseppe Castiglione and Qing Visual Narrative Revisited, 1730 - 1800,” which was held in March during the Association for Asian Studies Annual Conference in Philadelphia, PA. Lastly, Vinograd wrote the essay “Xu Bing’s Sino-Syntax” for the exhibition catalogue of the It Begins with Metamorphosis: Xu Bing exhibition at the Asia Society Hong Kong in the summer.

GAIL WIGHT
ASSOCIATE PROFESSOR
Gail Wight’s Homage to the Wind (2012) was included in “thing-world. International Triennial of New Media Art” at the National Art Museum of China in Beijing, and was featured in the accompanying exhibition catalogue edited by Fan Di’An and Zhang Ga. Wight’s new work, The Spider and the Fly, was showcased in a solo exhibit at First Street Gallery in Eureka, CA this past spring and was on view this fall in a solo exhibit at Patricia Sweetow Gallery in San Francisco. She
spoke at the symposium, Wider Vantages Are Needed Now, Times 18, organized by Lawrence Weschler at the de Young Museum, and gave lectures at the University of Delaware, The Wichita Art Museum in Kansas, UC Santa Cruz, Humboldt University, CCA and Mills College. Wight was nominated a Visionary Pioneer of Media Art by Ars Electronica in Linz, Austria.

XIAOZE XIE
PAUL L. & PHYLLIS WATTIS PROFESSOR IN ART

Xiaoze Xie continues to explore the vulnerability and the fragmentary nature of historical memory through provocative paintings and installations based on a wide range of images culled from newspapers and internet sources. Most recently, Xie turned to Weibo (the Chinese equivalent of Twitter) as the most current means of conveying information. For his solo show at Chambers Fine Art in Beijing last fall, he created a major installation entitled Weibo Project with a series of paintings on aluminum panels based on images that reflect some of the most urgent social issues in China today, ranging from pollution to demolition problems, violence to social scandals and government corruption.

Xie received the Painters & Sculptors Grant from the Joan Mitchell Foundation in New York in 2013. Over the past year, Xie has participated in many group exhibitions internationally, including The 1st China Xinjiang International Arts Biennale at the Urumqi International Exhibition Center in Xinjiang, The 13th China Pingyao International Photography Festival at multiple venues across Shanxi, and Mark My Word at the San Jose Museum of Art in San Jose, CA.
RECENTLY RETIRED

JOEL LEIVICK
PROFESSOR EMERITUS

After 33 years of teaching in the department, Joel Leivick has retired, but he is still occupied with the same activities as usual: photographing, working in the studio, and playing jazz. He’ll be back to teach one more quarter during the spring of 2015. Leivick’s work, along with works by Robert Dawson, was featured earlier this year in the exhibition, Three Lives in Photography, at the Sesnon Gallery at UC Santa Cruz. Leivick is particularly happy to announce the recent acquisition of an archive containing 152 of his photographs spanning a period of over 30 years by Stanford Special Collections.

KRISTINE SAMUELSON
PROFESSOR EMERITA

Kris Samuelson is finishing up the last of her teaching this quarter, working with both graduate classes in the MFA Program in Documentary Film and Video. The past year she has traveled extensively with Tokyo Waka, the film she made with John Haptas, screening it in Boston, Brazil, and Japan. Samuelson is now researching and scouting a new film on illegal wildlife crime and animal extinction.

BRYAN WOLF
PROFESSOR EMERITUS

Bryan Wolf retired this past summer after twelve years of teaching at Stanford. He arrived in Palo Alto from the American Studies Program and English Department at Yale in January 2002, and served as the Co-Director of the Stanford Arts Initiative from 2006-2011. He had previously taught at Stanford during the 1995-96 academic year as the inaugural Visiting Distinguished Professor in American Art and Culture. Wolf served this past summer as a Senior Advisor at the Terra Foundation Summer Residency Program in Giverny, France. Wolf is currently completing a book – tentatively titled Hidden Histories – about three artists who grapple, in fundamental and often unexpected 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. 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. The book explores the ways in which these artists address the world of history and politics outside the language of history and politics.
ROBERT DAWSON
PHOTOGRAPHY

Robert Dawson published his book, *The Public Library: A Photographic Essay*, with Princeton Architectural Press in April. Dawson was interviewed by NPR, and his book was reviewed widely by The New Yorker, the Paris Review, Huffington Post, LA Times, SF Chronicle, Wall St. Journal, and Slate. He also received a 2014 Guggenheim Fellowship. Dawson gave lectures about his work at the American Library Association in Las Vegas, NV; Oakland Main Library; San Francisco Main Library; UC Santa Cruz; Mid-Manhattan Library, NY, NY; and the Brooklyn Main Library, NY, NY. He participated in a group exhibition with Stanford Professor Joel Leivick and David Pace at UC Santa Cruz, and was part of a group show at the Palo Alto Art Center entitled Bibliophilia. Building on his earlier work, he began a new one-year project called “Raising Literacy: A Photographic Survey of Libraries and Literacy in San Joaquin County.”

JOHN EDMARK
DESIGN

John Edmark spent the summer of 2014 as an Artist in Residence at Autodesk in San Francisco where he developed a number of Fibonacci-based zoptrome sculptures, and a design for easy-to-construct polyhedral ketidoscopes intended to allow geometry teachers to have access to these powerful tools for teaching about symmetry and spatial geometry. In August 2014, the Helicone, Edmark’s design for a hand-held kinetic sculpture, began appearing at museum stores throughout the country and abroad. In February 2014, John gave a talk about his work entitled “Surprising Structures and Baffling Behaviors: Math-Inspired Kinetic Sculptures” for the Stanford Science Circle High School Program. In July 2014 he spoke about his work to Stanford University Math Camp (SUMaC).

LUKAS FELZMANN
PHOTOGRAPHY

During 2014, Lukas Felzmann worked with the Santa Barbara Museum of Art on two group exhibitions; first, *Heavenly Bodies*, which was also released as a book project of the same title by Nazraeli Press, and at the end of the year running into 2015, he is participating in a second exhibition there called *Art to Zoo*. Over the summer, Felzmann spent much of his time in the studio designing and producing sky/ground, a special edition of his two previous books, *Swarm* and *Waters in Between*, united in a laser etched stainless steel container with prints. The rest of the year was focused on editing, sequencing and designing his fifth forthcoming monograph, *Gull Juju*, to be released in the spring of 2015 by Lars Müller Publishers.
**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 lead the task force for the department’s new website, which launched on August 12, 2014.

**RORY BROWN**  
**FACILITIES MANAGER**

Rory has been with the department since August 2006. His roles include: building operations, project management, health and safety, property and space management, IT support and general administration. He is currently working towards a BA is Philosophy and Religion at San Francisco State and lives with his wife and three children in Santa Clara.

**LIZ CELESTE**  
**GALLERY & EXHIBITIONS MANAGER**

Liz joined Stanford in March 2013 to manage all exhibition programming for the department including the Stanford Art Gallery, SubGallery, and Cummings Lobby Gallery. Additionally, she is forging partnerships with other campus programs and departments to connect students with more opportunities for exhibition, collaboration, and professional development. Prior to her role at Stanford, Liz was Deputy Director of Exhibitions & Programs for the award-winning gallery and performance venue, Urban Arts Space, and a founding manager for Idea Lab, a project incubator for innovative student ideas. Liz received her MA in Arts Administration, Education and Policy from The Ohio State University.

**LINDA ESQUIVEL**  
**UNDERGRADUATE COORDINATOR**

Linda currently holds the position of Undergraduate Coordinator for the department. Working closely with the Student Services Manager, faculty, and staff, she provides advising to department majors and minors to monitor their progress and ensure they’re on track for graduation. She also coordinates art-focused events and workshops exploring graduate schools, internships, career development within the arts, 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 is no different, but with a few added tasks to ensure that all of this equipment makes it to our brand new building next summer! Other than that, Christian continues to live the good life.

**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 is looking forward to the transition this summer from our home of many years to our new digs across campus in the McMurtry Building.

REGINA MILLER
STUDENT SERVICES MANAGER

Regina joined the department in August 2014; she came to us from the Department of Statistics where she had served as Student Services Officer for over three years. Prior to Statistics, she worked in the Department of Anthropology as Student Services Specialist. As our Student Services Manager, she oversees all aspects of student services in the department, with special focus on the graduate programs. She works closely with graduate students and faculty, and supports the four graduate programs including advising students, degree progress, curriculum planning, student funding, and admissions.

Terry Berlier, images from Erased Loop Random Walk, 2014

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 since 2012, and manages processing purchase card and travel card transactions, reimbursements, and purchase order requests.

Terry Berlier, images from Erased Loop Random Walk, 2014
CRAIG WEISS  
PHOTOGRAPHY LAB MANAGER

Since the spring of 2002, Craig has served as Photography Lab Manager in the department. He oversees the digital and traditional black/white darkroom facilities, including 35mm and 8x10 film, camera equipment, and supplies. He recently completed the final shooting phase of a five-year, black & white photography project documenting Route 20 (the longest US road, a 3,365 mile cross-country route from Boston, MA to Newport, OR) with New England photographer Mike Boucher. The target completion date for the book & gallery exhibition is the summer of 2016.

MARK URBANEK  
FILM & MEDIA STUDIES TECHNICAL MANAGER

In May 2014, Mark was honored to receive the Amy J. Blue Award bestowed on “staff members who are exceptionally dedicated, supportive of colleagues, and passionate about their work.” He oversees all technical and facilities requirements of the Documentary Film Program, and manages the program’s operational budget. He is responsible for the quarterly student film screenings as well as the annual thesis screening, and serves as a liaison to program alumni.

Live interactive graphics produced by Camille Utterback for the ballet Dances of the Sacred and Profane by Mark Foeringer, Dance Project | SF. Projected imagery was produced in real time in response to dancers’ movements as tracked by a 3D camera array. Photo credit: Brett Bowman
Sure, you’ve been to the Art & Architecture Library and the Cantor Arts Center to view our always interesting Stanford exhibitions, but do you have the Zentrum für Kunst und Medientechnologie in Karlsruhe and the Museum der Moderne in Salzburg on your museum bucket list? If not, you’d better add them. The list of venues borrowing archival collections brought into Stanford Libraries by the Art & Architecture librarians continues to grow, as do the corresponding exhibition and publication opportunities for Stanford students. One of the primary duties of the Art librarians is to evaluate the art related archival collections on offer to Stanford Libraries, and if the decision is made to pursue a collection, author an acquisition proposal and shepherd that proposal through the various stages of acquisition process. The exhibitions and the publication referenced below are all based on or include materials from collections brought into the Stanford Libraries by the Art librarians.

I’m delighted to report on two local exhibitions: “Testing the Boundaries: Wendingen 1918-1932,” the Library’s Summer/Fall show, curated by Julia Schubach (Class of 2014, Architectural Design), and “The New Landscape: Experiments in Light by Gyorgy Kepes” at the Cantor (through Nov. 17), curated by John Blakinger (PhD candidate, Art History and discussed in depth on pages of this newsletter). Working closely with Tom Beischer, Lecturer in Architectural Design, in a directed reading project, Julia created a wonderful exhibition on the Dutch design journal, Wendingen, selecting which issues and page spreads to show, writing the exhibition texts, and even building the support cradles.

It is certainly exciting to report the interest of the international museum community in these collections, with the Zentrum für Kunst und Medientechnologie Karlsruhe organizing “Civic Radar: Lynn Hershman Leeson - The Retrospective” (Dec. 13, 2014-March 29, 2015) and the Museum der Moderne Salzburg developing a major retrospective on Carolee Schneemann, working closely with Tom Beischer, Lecturer in Architectural Design, in a directed reading project.
which will draw extensively on our Schneemann archive and opens in Nov. 2015. Kyle Stephan, (PhD candidate, Art History), researched the Hershman Leeson archive extensively, selecting exhibition material for the ZKM. Kyle’s efforts led to a major loan by Stanford Libraries of over one hundred items which are now on their way to Karlsruhe. The Schneemann archive would not reside at Stanford if it were not for the insight of Kenneth White (PhD candidate, Art History), who brought Carolee and her collection to our attention. Kenneth is also directly involved in another Schneemann project, serving as Principal Editorial Advisor for a soon to be released major monograph, *Carolee Schneemann: Unforgivable* (London: Black Dog Publishing, 2014). Kenneth will also publish a text in the monograph, with illustrations from the archive.

With the recent arrival of two wonderful collections, we anticipate additional loan and publication requests with associated opportunities for Stanford students. We’ve recently acquired one hundred and fifty-two photographs from Joel Leivick, Professor Emeritus, documenting his career from 1979-2012. We’ve also just accessioned a manuscript and drawing collection pertaining to Marjorie Henderson (Buell). Henderson was the creator of the classic cartoon series, “Little Lulu,” which first appeared in the *Saturday Evening Post* in 1934/35. These collections and others now under consideration will continue to bring the museum and publishing world to Stanford, opening doors to unique and exciting opportunities for Stanford students.

Wendingen exhibition page spread, vol. 5, no. 8/9 (Nov. 1923).
MKE ARCEGA (MFA ’09) participated in the group exhibition Rerereading Arrangements (Collaborative project with Chris Brown) at the Asian Art Museum in San Francisco, CA this past July. During the spring, he was part of the group show, New Natives, at Lighthouse Contemporary in Hong Kong. Mike gave a Visiting Artist Lecture at the Oxbow School last month. His solo projects include Baby (Medium for Intercultural Navigation), on view from September - November 2014 at the SFAC Gallery Window in San Francisco, CA, and the Public Art Commission, Auspicious Clouds, for SFAC’s Broadway/Chinatown Streetscape Project slated for 2015 – 2016. His forthcoming exhibition, Everybody’s Ocean, opens in December at the Santa Cruz Museum of Art and History.

NISA ARJ (BA ’08) is currently in the PhD program in the history, theory and criticism of art at MIT.

JEREMIAH BARBER (MFA ’10) lives and maintains a studio in San Francisco. This last year he has made new performance works, including Other Half Orbit at Southern Exposure, and If Only my Own Person at SOMArts Cultural Center. Barber is currently collaborating with his partner, Ingrid Rojas Contreras, on the exhibition Lo Real Maravilloso/ The Marvelous Real to debut at the Mission Cultural Center in February 2015. The exhibition is curated by another Stanford MFA graduate, SANAZ MAZINANI (MFA ’11).

NICHOLAS BERGER (MFA ’08) is just finishing editing a feature length documentary about Lithuanian folk singers called Land of Songs.

RAVINDER BINNING’S (PhD candidate, Art History) dissertation proposal was recently approved; his dissertation focuses on fear and images in Byzantium, particularly the image of Christ the Judge in context.

MARGARET BURGESS (BA ’95) is the Susan Donnell and Harry Konkel Associate Curator of European Art at the Portland Museum of Art in Portland, ME.

DEWITT TIENWEI CHENG (BA ’71) is a Bay Area artist, art critic (ArtLtd, Artillery, East Bay Monthly, Artvoices, and Visual-ArtSource.com) and curator at Stanford Art Spaces.

CYNTHIA Daignault (BA ’01) is currently living and working in New York. Her work has been featured in numerous gallery and museum shows, most recently in 2014 with a solo presentation at the Fort Worth Modern. She has published two limited edition artist books - CCTV (2012) and I love you more than one more day (2013). Daignault has done a number of curatorial projects including the 2014 show Ruffneck Constructivism at the ICA with Kara Walker, and the 2013 exhibition, Eric’s Trip, at Lisa Cooley, which featured other Stanford alumni, VICTORIA FU (BA ’00) and KAMAU AMU PATTON (MFA ’07). She is in a group exhibition at the Brooklyn Museum entitled Crossing Brooklyn, which is on view through January 4, 2015.

LAUREN DEFILIPPO (MFA ’14) received the 2013 Jerry Jensen Memorial Scholarship from the National Academy of Television
Arts and Sciences, San Francisco/Northern California Chapter.

AMY ESHELMAN (BA ’08) moved back to Seattle and worked as Lead Printer for the Fine Art/Fashion photographer Jock Sturges, after which she went back to school for Apparel Design. Amy is now working as a Fashion Designer at Nordstrom in their Lingerie and Soft Accessories Departments.

MAX GOOD (MFA Candidate, Documentary Film) premiered his short film “Perpetual Ed” at the Sheffield Doc/Fest in June 2014. A portrait of a dying musician who shares his wisdom, humor, and cynicism, the film was also recently honored with the Grand Prize in the Maine Media Workshop’s Character Contest.

ALEX FIALHO (BA with Honors ’11) co-curated the exhibition Trisha Brown: Embodied Practice and Site-Specificity for the Lower Manhattan Cultural Council in NYC at Governors Island, which was on view from May – September of this year. The New York Times, the New Yorker, and Artforum all reviewed the show. Alex recently accepted the position of Programs Manager with Visual AIDS, for which he’ll be coordinating all their exhibitions, events, panels, and screenings.

JAMIL HELLU (MFA ’10) was selected for the Artist in Residence Program at Recology San Francisco in 2014, and received the Graduate Fellowship Award at Headlands Center for the Arts for 2010-2011. Currently teaching photography at the San Francisco Art Institute, he is also an adjunct faculty member at Diablo Valley College.

J. CHRISTIAN JENSEN (MFA ’14) was awarded the 2014 Student Academy Award Documentary Silver Medal for his film White Earth. He was also nominated for the IDA/David L. Wolper Student Documentary Achievement Award, along with SARAH BERKOVICH (MFA ’13), for their film Between Land and Sea.

JESSE KROMPIER (BA ’10) is living in Los Angeles and working in film production. He has won prizes for submissions in multiple commercial contests, and he teamed up with fellow Stanford alum SOLLY MIRELL (BA ’10) to produce and direct the short horror film Teddy Bear, which was selected and screened at the 2013 SIE LA Film Festival. In the fall of 2014, he entered his first year at UCLA School of Law with a Dean’s Merit Scholarship, and is pursuing a J.D. in the Entertainment, Media, and Intellectual Property Law program.

JUSTINE LAI (BA ’08) received her MFA in Painting from Cranbrook Academy of Art in 2013. She has published a catalogue essay on Detroit artist Tyree Guyton as part of CUE Art Foundation’s 2013-14 Young Art Critics Mentoring Program. She is based in Bloomfield Hills, MI, and Brooklyn, NY.

CLAIRE REHNQUIST LYNCH (BA ’14) completed her residency at Recology San Francisco this past spring, and is pursuing more residency opportunities in the Bay Area.

SANAZ MAZINANI (MFA ’11) recently opened her solo exhibition, Frames of the Visible, at Taymour Grahne Gallery in New York. In September, she unveiled a temporary public art project for the DC Commission on the Arts and Humanities, and installed...
a 100-foot site-specific mural in Facebook’s New York headquarters. This fall, Mazinani's works are on view in group exhibitions in San Francisco, Los Angeles, Philadelphia, Toronto, and Calgary, Canada. In 2013, Mazinani received the Kala Art Institute Fellowship, and was awarded grants from the Canada Council for the Arts and the San Francisco Arts Commission.

**FELICITA NORRIS** (MFA Candidate, Art Practice) had one of her paintings featured in a curated, all-women group show called *Bitch* in December 2013 at CELLspace Gallery in San Francisco’s Mission District. She and **MICHAEL BARTALOS** (MFA '14) were chosen to take part in MFA Now, a group exhibition at Root Division located in downtown San Francisco. *MFA Now* is an archive project featuring 126 Bay Area MFA Candidates with a juried exhibition presenting 17 of those artists’ work (of which she and Michael were part of). During the summer, one of Felicita’s paintings was selected to take part in a juried group show at the Center for Sex and Culture called *Doing Your Dirty Work: Closer, Deeper*, located in San Francisco’s SoMa District. Last, but certainly not least, she and **CHRISTOPHER NICKEL** (MFA Candidate, Art Practice) were awarded The San Francisco Foundation’s 2014 Murphy & Cadogen Contemporary Art Award, which came with a stipend and accompanying exhibition at San Francisco’s SOMArts Cultural Center in September 2014.

**YULIA PINKOVICH** (MFA ’12) recently accepted the position of Assistant Professor of Painting & Drawing at Mills College in Oakland, CA. She participated in a group show, *Paseo*, in Taos, New Mexico that was juried by Lucy Lippard. Opening last month, Yulia was also in the group show, *Re:New*, at Lost and Foundry in Oakland. Her forthcoming solo show at the Basement Gallery Oakland is slated to open next March.

**LORDY RODRIGUEZ** (MFA ’08) accepted a tenure track position at San Jose State University to teach Arts Entrepreneurship. He was recently added to the Board of Directors for ProArts, a non-profit alternative space in Oakland. His last solo show was at Hosfelt Gallery in San Francisco entitled *Code Switch*, and he completed a poster series for the San Francisco Arts Commission for their Art on Market Bus Kiosk public art program titled “Strangerhood.”

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*Enrique Chagoya Dystopian Cannibals (detail)*, 2013. Codex/Scroll 12 in. x 94 in. Acrylic and water based oil on hand made Amate paper
Later on this year, he and Electricworks will be releasing a poster series of each of the six pieces he made for the commission. Reproductions of the commissioned pieces will be permanently installed in the United Airlines Baggage Claim section at SFO. Lordy will be doing a residency at Oxbow School in Napa in the spring of 2015.

HELEN HOOD SCHEER (MFA ’13) won the 2014 Student Academy Award Documentary Gold Medal for her film The Apothecary.

JOHN SEED’s (BA ’79) essay “Setting the Stage for Insight: Nathan Oliveira’s Road to Stanford” will appear in the new book A Family Affair: Modern and Contemporary American Art from the Anderson Collection at Stanford University. He is continuing to write about art and artists for both the HuffingtonPost and Hyperallergic.com and entering his 28th year as a Professor of Art and Art History at Mount San Jacinto College.

MINA T. SON (MFA ’11) spent three months in Japan during 2014 working on a documentary film about the rebuilding efforts of a rural seaside town devastated by the 2011 tsunami. She received funding from the Independent Television Service Diversity Development Fund and the U.S. Japan Friendship Commission.

KYLE STEPHAN (PhD candidate, Art History) was awarded a Mellon Graduate Curatorial Fellowship at the San Francisco Museum of Modern Art to conduct research on artworks in the Donald and Doris Fisher Collection. She was also the recipient of project sponsorship from the Ministry of Culture of Brazil for a cinema program that will tour Rio de Janeiro, São Paulo, and Brasilia in Winter 2014-15.

ELLEN TANI (PhD candidate, Art History) is currently a Predoctoral Fellow at the Carter G. Woodson Institute for African-American and African Studies at the University of Virginia. In July 2014, she published her essay “The Face is a Politics” in the exhibition catalog for the retrospective Charles Gaines, Gridwork: 1974-1984 at the Studio Museum in Harlem.

JINA VALENTINE (MFA ’09) is an Assistant Professor of Art at UNC Chapel Hill. She was recently part of a three-person group exhibition entitled The Intuitionists at the Drawing Center in New York.

SOPHIA VILLARREAL (BA ’14) accepted the position of Arts in Student Life Coordinator at the Stanford Arts Institute.

HENRY WEINER (MFA ’14) received the 2014 UFVA Carole Fielding Student Grant for his film Wandering Rabbi.

We are incredibly proud of the professional pursuits and achievements of our students and alumni. Please visit our website’s alumni page and recent news page to learn more about them.
ART HISTORY LECTURE SERIES

The Art History Lecture Series, sponsored by the Cantor Arts Center Membership Executive Council, featured three esteemed art historians for evening public lectures during the 2013–2014 academic year. David James, who is on the faculty of the School of Cinematic Arts at the University of Southern California, kicked off the series with a talk on “Their Satanic Majesties’ Movies: The Rolling Stones in Cinema.” A bit later in the year, Christina Kiaer, associate professor in the Department of Art History at Northwestern University, spoke about “African-Americans in Soviet Socialist Realism.” Our last guest of the year was noted performance artist Andrea Fraser, a professor in the Department of Art at the University of California, Los Angeles. In conjunction with The McCoy Family Center for Ethics in Society’s Ethics of Wealth Series, Fraser spoke about “Art, Equity, and Inequity,” which was followed by a response from Shannon Jackson, goldman professor of rhetoric and of theater, dance, and performance studies at UC-Berkeley.

STUDIO LECTURE SERIES

The Studio Lecture Series, generously funded by the Millicent Greenwell Clapp Fund for Studio Art, welcomed four highly regarded artists who conducted studio visits with our ten MFA students, giving critiques and leading discussions, and who also delivered evening lectures open to the public. Starting off the series was Eric Fischl, an internationally acclaimed American painter and sculptor, who delivered a talk on “The Body in Question.” In February, Yun-Fei Ji, who is trained in traditional Song Dynasty landscape painting techniques, spoke about “Notes, Tales, and Insults.” Trevor Paglen, whose work blurs lines between science, contemporary art, and journalism, visited the department to lecture on “Seeing Secrecy.” In May, Yoshua Okón, whose work, like a series of near-sociological experiments executed for the camera
blends staged situations, documentation and improvisation, joined us on campus to give an overview of his art production from the past fifteen years.

CHRISTENSEN DISTINGUISHED LECTURE

Made possible by a generous grant from Carmen M. Christensen, the department hosted Wu Hung, Harrie A. Vanderstappen Distinguished Service Professor in Chinese Art History and director of the Center for the Art of East Asia at the University of Chicago, who delivered the 2013–2014 Christensen Distinguished Lecture. Hung’s talk, “Absence as Memory,” given in November, explored the methodological potential of “reading absence,” as he noted that “absence” is understood in a dialectical relationship between depicting and de-picting. The general idea being that instead of providing visual information about the subjects represented, certain images, installations, and performances deliberately erase or withhold such information. Since such phenomena are seen throughout the history of world art, Hung argued that we need to explore the reason for creating such works as “empty signs” and their expected reception. The lecture examined three types of paintings created after the fall of the Ming Dynasty in 1644; Hung demonstrated how these images, though deliberately “empty” in physical and historical specificity, conveyed complex political and psychological meanings at the time of the Ming-Qing transition.

The 2013 symposium, Between Perception and Persuasion: Rhetoric in and Around Aesthetics, was organized by the Department of Art & Art History with co-sponsorship by various departments and organizations across campus. Held at the Contemporary Jewish Museum in San Francisco in November, the symposium featured six presenters from across the country.
including one of our own PhD candidates in Art History, Oliver Shultz, with a response to his talk by fellow Stanford PhD candidate in Art History, George Philip LeBourdais. Shannon Jackson, professor of rhetoric and of theater, dance, and performance studies at UC-Berkeley, delivered the keynote address.

**STANFORD ART GALLERY EXHIBITIONS**

The Stanford Art Gallery is a 1,900 square foot exhibition space that is an integral part of the programs, research, and curricula of the department, and provides a dynamic learning and teaching resource for both students and faculty. During the 2013 – 2014 academic year, the gallery presented four exhibitions: *The Rapture*, which featured photographic works by Professor Emeritus Joel Leivick in the fall of 2013; the first-year MFA show, *Hi5*, featuring the work of our five first-year Art Practice students during January and February 2014; *Materialists*, the MFA Design show which showcased work from eleven students in the Stanford Graduate Design Program which is a collaboration between the Department of Art & Art History and Mechanical Engineering; and *Half Tilt Full Lean*, the MFA Thesis Exhibition for our five graduating Art Practice students during May and June. Again this year, Art History PhD candidates collaborated with the second-year Art Practice students to produce a catalog that accompanied the exhibition.

Felicita Norris, installation view of her works on view during the first-year MFA Exhibition, *Hi5*, 2014.

Lauren Ashley Toomer, installation view of her works during the first-year MFA Exhibition, *Hi5*, 2014.

SPECIAL EXHIBITIONS

Open Studios is an afternoon event during which the department opens the doors to its otherwise closed studios to showcase Art Practice undergraduate work. The department encourages students, staff, faculty, and visitors to Stanford’s campus to wander through Cummings Art Building and the Thomas Welton Stanford Art Gallery Building where undergraduate work in painting, drawing, digital art, photography, interdisciplinary arts, and sculpture, among others, are on display. Open Studios occurs at the end of both fall and winter quarter, and we were thrilled to welcome Stanford News Services to the winter Open Studios.

We’re grateful for the video coverage that the Stanford News team put together, and for University Communications for spreading the word about this great event via Stanford’s social media platforms. View Stanford News Service’s video coverage of Open Studios!

Claire Lynch, Alli Rath, and Anthony So, three Art Practice seniors, participated in the 2014 Senior Show entitled Frame by Frame. The exhibition ran in Cummings Lobby from June 4 – June 15, with an opening reception on Friday, June 6. There was an accompanying exhibition catalog, which was designed by Art Practice alum Cesar Torres (BA ’13).
STUDENT AND GUEST FILMMAKER SCREENINGS

As in years past, first-year students in the MFA Program in Documentary Film and Video presented their short films with screenings in the fall, winter, and spring quarters. Second-year MFA students in the program presented their thesis films in a screening entitled The Last Screening, which was held on Saturday, June 14, 2014. The MFA documentary film screenings continue to be incredibly popular events, with each filling, and in some cases, overflowing, Annenberg Auditorium. Undergraduates in the "Film Production 114: Introduction to Film and Video Production" course showcased their short films in screenings during the fall and spring quarters.

The Film and Media Studies Program supported special screenings of Professor Jan Krawitz’s Perfect Strangers, screened in February; One Woman, One Century, a film screening and Q&A with Director Želimir Žilnik; and a series of four screenings by French writer and documentary filmmaker Chris Marker in November 2013. The program welcomed Greg Pope who gave a film performance at the Stanford Art Gallery entitled Cipher Screen, which used two 16mm projectors with black film loops and a live sound feed to create an exciting live art piece.
**UPCOMING EVENTS**

### DECEMBER
- 5: Open Studios
- 5: The Material Imagination: Sound, Space, and Human Consciousness Workshop Series
- 5: Fall Film Production 114: Undergraduate Film Screening
- 9: Fall MFA Documentary Film Screening

### JANUARY
- 13: Opening of Hi-5, the First-Year Art Practice MFA Exhibition (on view through March 1)
- 16: The Material Imagination: Sound, Space, and Human Consciousness Workshop Series

### FEBRUARY
- 5: Art History Lecture Series: Harry Cooper
- 19: Studio Lecture Series: Mark Fox
- 16: The Material Imagination: Sound, Space, and Human Consciousness Workshop Series

### MARCH
- 11: USA Premiere of Hidden Fields Dance Performance, danceroom Spectroscopy
- 13: Open Studios
- 14: Bay Area Graduate Symposium
- 17: Winter MFA Documentary Film Screening
- 24: Opening of Design Thesis Exhibition (on view through April 26)

### APRIL
- 16: Christensen Distinguished Lecture: Svetlana Alpers
- 24: The Material Imagination: Sound, Space, and Human Consciousness Workshop Series

### MAY
- 7: Art History Lecture Series: Francisco Prado-Vilar
- 8: The Material Imagination: Sound, Space, and Human Consciousness Workshop Series
- 12: Opening of Art Practice MFA Thesis Exhibition (on view through June 14)

### JUNE
- 4: Opening of Senior Show (on view through June 14)
- 5: Spring Film Production 114: Undergraduate Film Screening
- 11: Spring MFA Documentary Film Screening
- 13: MFA Thesis Documentary Film Screening