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Cover Screen Image: Craig W. Weiss
Letter from the Chair

Dear Alumni and Friends of the Department:

I’m delighted to greet you as returning Chair of the Department of Art & Art History, as we look forward to an exciting and eventful year. We are trying out this e-newsletter format as part of an effort to “go green,” saving paper and also printing costs in a time of financial watchfulness. Please let us know how we might improve it and better communicate with you in this and other formats.

We are starting the year off with a celebration of the creative work of our artists, designers, and filmmakers, on view in the Cantor Arts Center exhibition “From Their Studios” until January 3, 2010. It’s an impressive display of the diversity of media and themes explored by our faculty, who are also presenting weekly talks on their work and careers at the Cantor Arts Center. We are privileged to have such a distinguished group of dedicated artist-teachers in our midst. I hope you will take advantage of this chance to get acquainted with our newer faculty members, and to follow the unfolding careers of our established artists and filmmakers. The work of our newest colleague, Professor of Painting Xiaoze Xie, is also represented in the show. We are especially pleased to welcome him to our faculty and look forward to his contributions to our art practice programs.

Among our ongoing lecture and exhibition programs, which you can follow on our website are a couple of special events. On November 13-14, 2009 the Department was host for "A Great American Thing," an interdisciplinary symposium in honor of Wanda Corn, recently retired from our faculty. Wanda was past Chair of the Department, Director of the Stanford Museum, and Director of the Stanford Humanities Center, and a driving force in building our program in American art history. I know many of you will have enjoyed her teaching, curatorial projects, and writing over the years, just as we all have benefited from her leadership and sage counsel. Many of her former students were presenters at the conference, a rich testament to her success as teacher and advisor. In welcoming Wanda back to campus, we all join in saluting a distinguished career.

On the weekend of February 19-21, 2010, Stanford will host an international symposium and associated performance events in conjunction with an important exhibition of modern
Chinese ink painters that opens at the Cantor Arts Center that week. Scholars, artists, and performers will explore the status of painting, calligraphy, photography, film, music, and drama amidst the turbulent political and cultural landscape of early 20th century China.

In closing, we remember and celebrate the lives of two remarkable contributors to the Department. We salute the extraordinary generosity and friendship of the late Ruth Levison Halperin, who passed away late last year. With her husband Robert, Ruth endowed two chair professorships in the Department, in art history and in photography. In addition, the Ruth Levison Halperin Fund supports research and creative activity by our faculty and graduate students through grants for publications, travel, materials and equipment, in ways that are manifested throughout the entire range of our scholarly and creative efforts. Her contributions remain vital to our work, but Ruth will be missed as much for her energy, passion, and dedication to excellence that serve as a continuing inspiration to us all.

Lorenz Eitner, Osgood Hooker Professor in Fine Arts emeritus, passed away last March. Lorenz was the guiding force in building the Department of Art to a position of eminence during his long tenure as department chair, from 1963 until his retirement in 1989. He also served as long-term volunteer Director of the Stanford Art Museum, shaping the collection, exhibition, and research activities of the institution to the highest standards. A distinguished Géricault scholar, he received both the Mitchell Prize for the History of Art and a Charles Rufus Morey Book Award of the College Art Association in 1983 for his book Géricault: His Life and Work. Since his retirement, Lorenz continued an active program of research and publication. All of us in the Department and in the arts community at Stanford owe him a tremendous debt of gratitude. We remember him with fondness and respect.

Sincerely,
Richard Vinograd
Christensen Fund Professor in Asian Art and Chair
**Terry Berlier, Assistant Professor**

Terry Berlier recently received the Kala Art Institute Fellowship for 2009-10 which includes a residency and stipend, culminating in an exhibition in July 2010 in Berkeley. She spoke at the conference “Re-viewing Black Mountain College” on October 2009 at the University of North Carolina, Asheville and will be giving a Visiting Artist Talk at the Savannah College of Art and Design, Atlanta, in January 2010. Berlier is an interdisciplinary artist who works with sculpture, installation, sound, video, and drawing. These works are often interactive and she is currently working on translating ‘tree-cookies’ (cross sections of wood from trees) through sound sculptures by visually correlating the tree-rings’ data with the spiral grooves of a vinyl record. Her work has been shown in solo and group shows both nationally and internationally in San Francisco, Oakland, Berkeley, Davis, Sacramento, Barcelona, Venice, Meinz, Tel Aviv, and Cincinnati. She received the Visions From the New California residency for 2009 at the Exploratorium in San Francisco. Berlier is teaching two new studio based sculpture courses this year: Ecology of Materials (fall) and Kinetic Sculpture (spring) in addition to her regular Sculpture I class (winter). She also likes the challenge of working with the highly talented graduate students in the M.F.A. program at Stanford.

**Enrique Chagoya, Professor**

Enrique Chagoya visited the art departments of Vanderbilt University in Nashville, Tennessee, and the University of Minnesota in Minneapolis to lecture on his work and give critiques to graduate students. His work and interview with editor Peter Nesbett were featured in the September/October 2008 issue of *Art on Paper*. In January 2009, he had a solo show of multiples and prints at George Adams Gallery in New York. In February, he had a solo show of recent paintings and drawings at Lisa Sette Gallery in Scottsdale, Arizona, and was part of a major print show at the Museum of Contemporary Art in Denver, Colorado. In March, he had another solo show at the Anderson Gallery at the University of Buffalo, New York, and a two-person show with Jane Hammond at Columbia College in Chicago. He was one of the keynote speakers at their Southern Graphics Conference that was simultaneous to the exhibition. In April, he worked on two new etchings at United Limited Art Editions in Long Island, New York. In May, he had a solo show of multiples at Electric Works in San Francisco and made an edition of slot machines with his designs all around. In June, he was part of a group exhibition at the Museum of Modern Art in San Francisco. In August, he did a limited edition lithographic book in Lyons, Colorado. In September, he started a project with Philagraphe print festival in Philadelphia to make a print based on the print collection of the Rosenbach Library and Museum in September. Most recently, Chagoya lectured...
at Purchase University in New York and opened a solo show of new works at New York’s George Adams Gallery. Currently, he has a solo show in Palo Alto at Smith-Andersen Editions of monotypes through December and is in a group exhibition “Treasures of the Mexican Museum” at the Palo Alto Art Center. A new book by McSweeney’s publishing company will include many reproductions of his work with an extensive interview by Jesse Nathan.

Paul DeMarinis, Professor
Paul DeMarinis was awarded the D.A.A.D. Berliner Kunstlerprogramm Fellowship 2009-10. His new work “Dust” (2009) premiered in a group show “Likenesses” at the Mattress Factory in Pittsburgh, Pennsylvania, which opened in October 2009. He has upcoming lectures at FAMU (Film & Media School) in Prague, Czech Republic, and UDK Art University in Berlin.

Morten Steen Hansen, Assistant Professor
In the academic year 2008-09 Morten Steen Hansen completed the book manuscript *In Michelangelo’s Mirror: Mannerism and Imitation as Argument* and submitted it to a university press, which sent it out for peer review. A small conference took place in February that he arranged in affiliation with the Center for Medieval and Early Modern Studies entitled “Revisiting the Periphery: Sicily and the Arts.” On that occasion he gave a lecture on anti-classicism in Polidoro da Caravaggio’s Messinese production, and in March he lectured on a related topic at the annual conference of the Renaissance Society of America, this year held in Los Angeles. In January he spoke on Pellegrino Tibaldi’s frescoes from the Odyssey at “Performing Homer: From Epic to Opera,” an interdisciplinary conference hosted by the Department of Music at Princeton University.

Matt Kahn, Professor
Matt Kahn’s solo exhibition “Matt Kahn: Artist and Educator” was on view from May 8 to July 12, 2009 at the San Francisco Museum of Craft+Design. This exhibition was a survey of more than 60 of his most accomplished works in various media – from painting and sculpture, to textiles, metalwork, furniture design, and interiors.

Jan Krawitz, Professor
Jan Krawitz is in the process of editing *Perfect Strangers*, a film about altruistic organ donation that she shot last summer. She attended the CILECT Congress in Beijing last fall where she presented a lecture on ethical issues in student films to an international audience of film professors. During the past year, she was an invited participant in the Mentoring Project, a collaboration between the Southwest Alternate Media Project in Houston and Ibero-American University in Mexico City. She was also selected for a visiting artist residency at The Evergreen State College and was one of 12 international mid-career filmmakers chosen to participate in Doc Lab at the Hot Docs
Festival in Toronto. Krawitz’s film Big Enough was screened at a film festival in Moscow and has been broadcast internationally in 12 countries. Her earlier films Little People and Drive-In Blues were included as case studies in the 2009 book Archival Storytelling. ❯

**Pamela M. Lee, Professor**

Pamela M. Lee continues to teach, lecture and publish widely on the art historical intersections between the Cold War, postmodernism, and globalization. Last year she gave keynote addresses at the annual meeting of the Association of Art Historians of Australia and New Zealand, an interdisciplinary conference on the concept of medium-specificity and expertise at Tel Aviv University, and the Graduate Student Conference at Duke University. She also presented material at the Getty Research Institute, Yale University, the annual meeting of the College Art Association, Los Angeles, and the Clark Art Institute at Williams College. Among other publications, her writing appeared last year in Artforum, October and Parkett as well as the catalogue for the Yokohama Triennial, Japan. A Spanish-language translation of her book Chronophobia is forthcoming from El Centro de Documentación y Estudios Avanzados de Arte Contemporáneo. Lee was named a member of the Board of Advisors of The Center for Advanced Study in the Visual Arts, National Gallery, Washington, D.C. ❯

**Pavle Levi, Assistant Professor**

Pavle Levi spent the 2008-09 academic year in Europe, lecturing, participating in conferences, and researching his new book on the relationship between avant-garde cinema, literature, and other arts/media. He gave a series of invited lectures in Croatia, Serbia, and Bosnia and Herzegovina, presented his work at conferences in France and Slovenia, and promoted the Serbo-Croatian translation of his book, Disintegration in Frames, across the former Yugoslav lands. The book received much critical attention and was widely reviewed in print, radio, and television. Levi published a number of essays on the politics of post-Yugoslav cinema and helped organize the 50th anniversary symposium on Alfred Hitchcock’s Vertigo held in the Stanford Humanities Center. In 2008-09, Pavle Levi’s scholarship was supported by the Wiiliam H. and Frances Green Faculty Fellowship. ❯

**Michael Marrinan, Professor**

During the 2008-09 academic year, much of Michael Marrinan’s professional activities were supported by research grants from the Department. In July 2008, he traveled to Paris to present a paper at the International Word+Image Conference with financial help from the Halperin Fund. Marrinan’s long-awaited book, Romantic Paris: Histories of a Cultural Landscape, 1800-1850, was published in March 2009. A grant from the Halperin Fund helped to offset the cost of producing the nearly 175 illustrations in that book. Finally, the same Halperin Fund
will make possible colorplates for a book called *The Culture of Diagram*, which Marrinan has co-authored with John Bender (English), that will appear in February 2010. Marrinan’s other activities include public lectures at the Cambridge (UK) Center for Research in the Social Sciences and Humanities (October 2008), at Humanities West in San Francisco (April 2009), and at the Mechanics Institute of San Francisco (July 2009).  

**Jamie Meltzer, Assistant Professor**  
 Jamie Meltzer’s last feature-length documentary *Welcome to Nollywood* aired on PBS, as part of a new series called “AfroPop,” and continues to travel around the world, most recently in Poland at a series of screenings put on by the AfryKamera festival. He recently completed a short documentary entitled *La Caminata* (www.lacaminata.com). The film explores the struggles of a small town in Mexico where they run a simulated border crossing event (700 miles from the real border) created to attract tourists and as a way to raise awareness about the difficulties of the real journey. The film premiered at True/False Film Festival in March, played as part of the Silverdocs Film Festival in June, and continues to make the film festival rounds. A documentary project in development (a co-production with *Nollywood* director Izu Ojukwu), recently received support from the Hellman Faculty Scholar Fund.  

**Bissera Pentcheva, Assistant Professor**  
 Bissera Pentcheva’s forthcoming book *Sensual Splendor: Space, Ritual, and the Senses in Byzantium* (Penn State Press, 2009-10) won a Millard Meiss publication grant. Her new research focuses on psychoacoustics (experience of sound in space) in Byzantine architecture; she has presented parts of this work at Stanford *SiCA*, Ludwig Maximilians Universität, Munich, Freie Universität, Germany, and the Max-Planck Kunsthistorisches Institut, Florence, Italy. As the director of the Undergraduate Medieval Studies Program, Pentcheva organized together with *SiCA*, CREEES, and CMEMS a concert of Byzantine chant, performed by Cappella Romana at Memorial Church. This event was well attended by both the Stanford and local community. In collaboration with Professor Robert Harrison, she organized a symposium entitled “The Descent of Grace: Art, Nature, and Religion.”  

**Kris Samuelson, Professor**  
 In summer 2008, Kris Samuelson went to Tokyo to begin researching and filming a new film, *An Abundance of Crows*. This production trip was partially funded by the Ruth Levison Halperin Fund in the Department of Art & Art History. She completed her term as Department Chair in 2008-09 and will be on a year-long sabbatical this academic year. She and her husband John Haptas have received a US-Japan Creative Arts Fellowship and will be back in Japan from January to July 2010 to continue work on their film.
Richard Vinograd, Professor


Gail Wight, Associate Professor

Gail Wight was invited to be the 2009 Imprint Artist in Residence at the San Francisco Center for the Book. The resulting artist book, Restless Dust, will be released this December. She was also invited for a residency with Artists in Archaeology in summer 2009, to work with excavations at Stonehenge and with the Stonehenge collection at the Salisbury Museum, to create a commissioned work for the museum’s permanent collection. She exhibited work at Rhode Island School of Design, Brown University, Or Gallery in Vancouver, Ulrich Museum, Kansas, UC Santa Barbara, the de Saisset Museum, Sonoma County Museum, the San Jose Museum of Art, and the San Jose Institute of Contemporary Art. She was a visiting professor in March 2009 in the School of Fine Arts at Kingston University, UK, as part of a teaching exchange with Stanford visiting artist Julie Myers. She served as keynote speaker for “The Limits of Knowledge” symposium at UC Santa Barbara’s Department of Art History. Wight received the Hoagland Award for Innovations in Undergraduate Teaching
with Professor Elizabeth Hadly (Biology), for their joint project “Along the Track of the Yellowstone Hotspot: Fusion of Art & Science,” taking place in spring 2010. She received SiCA funding on a joint venture with Professor Kim Anno from the California College of Art, for a very successful three-day conference, “Rising Tide: The Arts & Ecological Ethics,” which will be featured in Sculpture Magazine this coming spring.

**Bryan Wolf, Professor**

After completing American Encounters: Art, History, and Cultural Identity, a co-authored textbook for college students, Bryan Wolf has re-embarked upon a project postponed while writing the textbook. His new manuscript, The Dream of Transparency, focuses on the origins of liberal belief in the 18th century and its relation to visual culture. Beginning with British painter Joseph Wright of Derby and concluding with art of the late 20th century, the book explores the way that seeing functions historically to affirm the tenets of liberal belief: that the world is stable and inert, that the individual has agency within that world, that the individual’s relation to the environment forms a seamless whole. Wolf is currently working on a chapter on contemporary African American sculptor Martin Puryear. With Shelley Fisher Fishkin (English and American Studies), Wolf team-taught a freshman lecture course on American Memory and the Civil War for Stanford’s Introduction to the Humanities program. Lectures focused on literature and painting from the antebellum period to the present. Wolf also continues as the Co-Director of Stanford’s Arts Initiative and SiCA.

**About Our New Faculty**

**Professor Xiaoze Xie**

The Department welcomed Professor Xiaoze Xie in September 2009.

Born in P. R. China, Xiaoze Xie received his M.F.A. degrees from the Central Academy of Arts & Design in Beijing and the University of North Texas in Denton, Texas. A prolific artist, Xie has had solo exhibitions at the Scottsdale Museum of Contemporary Art, Dallas Visual Art Center, The Danish Art Exchange (Beijing), Modern Chinese Art Foundation (Gent, Belgium), Charles Cowles Gallery (New York), Zolla/Lieberman Gallery (Chicago), Nicholas Metivier Gallery (Toronto, Canada), China Art Archives and Warehouse (Beijing), and Gaain Gallery (Seoul, Korea). He has participated in numerous group exhibitions including “Shu: Reinventing Books in Contemporary Chinese Art” (2006-08) at China...

About Our Lecturers

Our four long-term Lecturers continue to make significant contributions to the Department’s Art Practice, Photography and Design programs.

Kevin Bean, Painting
Kevin Bean began his career as a biochemist at the University of Illinois and in Zurich, Switzerland, before turning his attention to painting. That change of career gives him empathy for students who struggle to choose a deeply fulfilling course of study from their many intellectual options. He studied painting at the Portland School of Art (now Maine College of Art) before ending UC Berkeley’s graduate program in 1993. There he won the Chancellor’s Award for Excellence in the Arts. He has very diverse groups of paintings because he explores very diverse processes. They range from those based on backyard family photographs to culturally-shared images of Abraham Lincoln and Martha Stewart; from atmospheric color-field paintings to hard-edged geometric abstractions. Regardless of the obvious differences, his ongoing concern has always been with the world of light. In spring 2008 Charles Campbell Gallery exhibited a 20-year survey of his paintings. That year he was awarded a Pollock-Krasner Grant. Bean has taught at Stanford since 1999 and especially loves Drawing I and Painting I. Former students of his have gone on to graduate programs at Harvard, Yale, and many other wonderful institutions.
**Robert Dawson, Photography**

Robert Dawson’s photographs have been recognized by a Fellowship from the National Endowment for the Arts and by a Dorothea Lange-Paul Taylor Prize. His books include *Robert Dawson Photographs* (1988); *The Great Central Valley: California’s Heartland* (co-authored) (University of California Press, 1993); *Farewell, Promised Land: Waking from the California Dream* (co-authored) (UC Press, 1999) and *A Doubtful River* (co-authored) (University of Nevada Press, 2000). He is founder and co-director of the Water in the West Project. Dawson’s photographs are in the collections of the Museum of Modern Art, New York, the National Museum of American Art (Smithsonian Institution), and the Library of Congress. He received his B.A. from the University of California at Santa Cruz and his M.A. from San Francisco State University. He has been an Instructor of Photography at San Jose State University since 1986 and at Stanford University since 1996.

**John Edmark, Design**

As an Artist in Residence at the Exploratorium in San Francisco, John Edmark created “The Geometron,” a new exhibit that combines mirrors and video technology to allow the user to create ever changing kaleidoscopic patterns on the surface of a large sphere. He was awarded a $20,000 Curricular Innovation in the Arts grant from SICA for his proposal to create a new course, Design for Exploration, that will teach students the processes involved in designing hands-on interactive exhibits for museums like the Exploratorium. During the summer he collaborated with Jarek Kapuscinski, Assistant Professor in the Music Department, on an animated film entitled *Juicy*, a series of short vignettes animating whole fruits, pulp, and fruit juice. *Juicy* was premiered at the Field of Vision Festival of Animation and New Media in Torun, Poland, in September.

**Lukas Felzmann, Photography**

Lukas Felzmann was born and educated in Zürich, Switzerland and holds an M.F.A. from the San Francisco Art Institute. He has taught photography at the California College of the Arts, the San Francisco Art Institute and at Stanford University since 1993. His recent work has been a photographic exploration of the Sacramento Valley as place and as metaphor by documenting a marsh altered through agriculture. In the work, images and ideas about landscape, as well as natural and cultural conditions, intersect. This work is contained in his second monograph, *Waters in Between*, subtitled: *An archive of a marsh with marginalia* by Angelus Silesius and John Berger, Lars Müller Publishers, 2009. An exhibition titled “Ghostpile” opened at the Stanford Art Gallery in November 2008 and a version of it was shown at seminare rerum in Zürich in 2009. Felzmann’s third monograph *Helix* was published by Cavallo Point in 2009. Felzmann also presented “Gull Juju,” a new installation as part of the “From Their Studios” exhibition at the Cantor Arts Center. Felzmann is interested in all forms of cultural expressions, particularly music, the visual arts, architecture, natural history, and bookmaking.
Michael Arcega (M.F.A. ’09) and Jina Valentine (M.F.A. ’09) received the prestigious Joan Mitchell Award, given only to 15 national awardees based on their artistic merit. They were also awarded the 2008 Murphy and Cadogan Fellowships in the Fine Arts from San Francisco Foundation. Michael Arcega received a year long M.F.A. Studio Award from the Headlands Center for the Arts. Jina Valentine received the Paris Studio Award from Stanford University.

Mike Attie (M.F.A. ’09) was the Director’s Choice for Bob’s Knee at the Black Maria Film and Video Festival, and also won the Best Short for the same film at the Sebastopol Documentary Film Festival.

Alice Barnes (B.A. ’06) who played 1st singles for Stanford Women’s tennis while majoring in art history and who was recipient of the Al Master’s Award (the highest honor given to Stanford’s student-athletes) in 2007, entered her third year of medical school at Cambridge University with a likely specialization in oncology.

Chris Bell (M.F.A. ’07) was the recipient of the prestigious Lee Krasner Award.

Nicholas Berger (M.F.A. ’08) was a finalist for Nutkin’s Last Stand at the Students Academy Awards.

Emile Boaker (M.F.A. ’10) was a finalist at the Student Academy Awards and Angelus Film Festival for In Circles.

Elaine Buckholtz (M.F.A. ’06) received a major grant from the Center for Cultural Innovation.

Elisabeth Centeno (B.A. ’07) spent a year working in New York as a John Gardner Fellow before entering Yale Law School. She was interviewed on NPR in August as one of the three student commentators on the election of Judge Sonia Sotomayor.

Elisabeth Centeno, left, with Judge Sotomayor October 2009
Yve Chavez (B.A. ’10) was a Multicultural Undergraduate Intern at the Getty Museum in summer 2009, with a concentration in classical antiquities.

Jasmine Chiu (B.A. ’08) taught for a year at the American School in London and resumed her study of art history at Oxford in fall 2009.

Alaa Eldin El Dajani (M.F.A. ’10) was a regional finalist at the Student Academy Awards and finalist at the Angelus Film Festival for In Circles.

Jett Fein (B.A. ’09) was honored as one of 25 winners of the J.E. Wallace-Sterling Award for academic distinction, shortly before submitting his honors thesis in art history.

Alex Fenner (B.A. ’09) began his first year at Yale Law School in fall 2009.

Maria Fortiz-Morse (M.F.A. ’10) was named Student Symposium Fellow at the Telluride Film Festival.

Peter Jordan (M.F.A ’08) won the Best Short Documentary Award for Artistic Vision for The First Kid to Learn English from Mexico at the Big Sky Documentary Film Festival.

Matt Harnack’s (M.F.A. ’09) Used Matter was recognized as the Best Environmental Film at the Marin County International Festival of Short Film and Video. He also was a semi-finalist for Fossil Fuel Free Film at the Angelus Film Festival.

Catherine Harris (M.F.A. ’05) was hired as an Assistant Professor of Art at the University of New Mexico.

Amy Hicks (M.F.A. ’05) was hired as an Assistant Professor of Art at the University of Delaware.

Arnold Kemp (M.F.A. ’05) was hired as Chair of the M.F.A. in Visual Studies Program at the Pacific Northwest College of Art.

Carolina Kondo (M.F.A. ’10) received the Peter Marino Production Scholarship awarded by the Northern California Chapter of National Television Academy. She was also a finalist for Garden of Innocence and El Milagro at the Angelus Film Festival.


Melanie Levy (M.F.A. ’09) received the Best MiniDoc Award for Artistic Vision for The Secret Life of Beards at the Big Sky Documentary Film Festival.

Juan Luna-Avin (M.F.A. ’10) received the 2009-10 McNamara Arts award from the Hispanic Scholarship Fund. This is a major award, given to only two recipients in the arts, which will help Juan with his thesis work.
**Armando Miguelez** (M.F.A. ’10) was included in the 2009 Havanna Biennial.

**Charlene Music** (M.F.A. ’09) received the UFVA Carole Fielding Student Grant and the Student Production Grant from the Caucus for Producers, Writers & Directors Foundation. She also won the Special Jury Award for *Roz (and Joshua)* at CINE.

**Tim O’Hara** (M.F.A. ’08) received the jury prize for *Operation Falcon* from the Marin County International Festival of Short Film and Video.

**Theodore Rigby** (M.F.A. ’10) received the Shelly Fay Videography Scholarship awarded by the Northern California Chapter of National Television Academy. He also won the Gold Jury Prize at the San Francisco International Film Festival, was a national finalist at the Student Academy Awards and semi-finalist at the Angelus Awards for *Close to Home*.

**Emma Sachs** (B.A. ’08) won a Sand Hill Fellowship through the Haas Center and spent a year working for the Packard Foundation. In fall 2009, she entered the doctoral program at the University of Michigan (Interdepartmental Program in Classical Art and Archaeology) on full scholarship.

**Jason Sussberg** was named the Student Symposium Fellow at the Telluride Film Festival.

**Vivian Wang** (B.A. ’05) was awarded an M.A. in art history from the Courtauld Institute in London, won the 2009 Moot Court Competition at Stanford Law School in April 2009 (with Judge Stephen Breyer presiding), and was named Co-President for 2009-10 of Moot Court at Stanford Law School.

**Anthony Weeks** (M.F.A. ’10) was awarded a film honorarium by the Princess Grace Foundation-USA.

*The Department is proud of the accomplishments of our students and alumni. Go to Department News and Alumni to read more about them.*
The Lectures in Art Series, made possible by funding from the Cantor Arts Center Membership Board, hosted four visiting lecturers: James Meyer, Emory University (“Entropy as Monument”), Michael Cole, University of Pennsylvania (“Urbanism and Violence in Grand Ducal Florence”), Mary Ann Doane, Brown University (“Screening the Female Face”), and Finbarr Barry Flood, New York University (“The Trouble with Images: Aniconism, Iconoclasm, and the Representation of Islam”).

Performance artist Ward Shelley, New York-based Brazilian artist Vik Muniz, and London-based artist and lecturer Julie Myers delivered a public presentation and visited with M.F.A students in art practice, as part of the Studio Lecture Series.

The Thomas Welton Stanford Art Gallery hosted a full line-up of exhibitions, starting with Stanford Lecturer Lukas Felzmann’s solo photography exhibition “Ghostpile,” followed by the annual shows of graduate student in art practice (“Very Close to Far Away” – 1st Year M.F.A. and “Wunderflater” – M.F.A. Thesis) and design (“Design in Balance”), and concluding with Stanford alum Ben Dean’s “Account.”

The Film and Media Studies Program continued its successful screenings of short films created by M.F.A. students
in Documentary Film and Video in the fall, winter and spring terms, and sponsored special screenings of *Times of Harvey Milk* and *Decay of Fiction*, and a talk by *Ice Age* producer Chris Wedge.

The Department and the California College of the Arts jointly hosted “Rising Tide: The Arts & Ecological Ethics.” This hugely successful three-day conference, sponsored by SiCA, was an interdisciplinary gathering that looked at the relationship between aesthetics and the green revolution.

The Christensen Distinguished Lecture, one of the Department’s signature events made possible by a generous grant from Carmen M. Christensen, featured Michael Fried, renowned art historian, art and literary critic, and poet. His talk about the artistic significance of Anri Sala’s *Long Sorrow* drew an impressive attendance at the Annenberg Auditorium.
SPOTLIGHT: Wanda Corn

A Great American Thing: A Symposium in Honor of Wanda Corn

On November 13-14, 2009, more than 150 family, friends, colleagues, students, and members of the Stanford community gathered at Annenberg Auditorium to pay tribute to Wanda Corn, the Robert and Ruth Halperin Professor Emerita in Art History. Sponsored by the Department, this two-day symposium led by 18 art historians, many of whom were former students she trained, honored her scholarship, pedagogy and valuable contributions in the field of American art history. The event concluded with Professor Corn’s presentation entitled “Mary and Me: Modern Woman, Modern Women.”

During her nearly 30 years of distinguished teaching career at Stanford, Professor Corn also served a term as Director of the Stanford Humanities Center and another as Acting Director of the Stanford Museum (Cantor Arts Center). She retired from teaching at Stanford in 2008.

Professor Corn remains active as a curator of museum exhibitions, and continues to research, write, and lecture on high, middle and low culture interpretations of Grant Wood’s “American Gothic.” She is now preparing an exhibition and book Seeing Gertrude Stein, Five Stories to be launched in San Francisco and Washington D.C. in 2011.
Mark your calendar for these featured special events hosted by the Department of Art & Art History. Go to News & Events for complete event listings and details, or to view changes or additions to the events calendar. All events are free and open to the public.

January
12 Opening of the 1st Year M.F.A. Exhibition (on view through February 21)
28 Art History Lecture–Akira Mizuta Lippit, University of Southern California (Sponsored by the Cantor Arts Center Membership Board)

February
11–12 Beyond Boundaries Symposium: Mexican photography, featuring Lourdes Grobet, Eniac Martinez, and Elena Poniatowska (Sponsored by SiCA)
19–21 Tracing the Past, Drawing the Future—an international symposium on Chinese Art (Sponsored by Cantor Arts Center)

March
16 Opening of the Design Exhibition (on view through April 25)
17 Winter M.F.A. Documentary Film Screening

April
8 Art History Lecture–Suzanne Preston Blier, Harvard University (Sponsored by the Cantor Arts Center Membership Board)
15 Studio Lecture–Reuben Margolin (Sponsored by SiCA)

May
6 Christensen Distinguished Lecture–P. Adams Sitney, Princeton University (Sponsored by a generous grant from Carmen M. Christensen)
11 Opening of the M.F.A. Thesis Exhibition (on view through June 14)

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

To get on the mailing list for event announcements, complete the event registration form.
Greetings and best wishes from the Art & Architecture Library.

As I look back on the achievements of 2008-09 in light of the economic challenges we face in the next fiscal year, I am heartened by the Library staff’s commitment to maintaining excellence in our services and collections. And I invite you to visit our new website where we are developing innovative ways to examine the archive of materials we compile at this Library. The site is not a replacement for physically visiting the Library, for working face to face with our (super!) staff, or for actually handling the unique materials we collect. But these online engagements can preview and extend the experiences that occur in the humanist laboratory that is the Library.

The Exhibitions section snapshots our exhibition program where we present curated selections drawn from our archive. The New Books page hints at the range of material we collect, and will soon provide lists of all incoming books. Our Notable Acquisitions component focuses specifically on our Locked Stacks collection, the core of our local archive. For me, the Research Topics area is the most exciting and most clearly demonstrates our approach to building a visual studies archive, a collection of materials that is not bounded by walls but by ideas. Each research guide presents an array of materials, from general surveys to primary source materials, and suggests that the boundary between what we consider “secondary” sources and “primary” sources shifts with time and vantage point. The new website is a work in process and will soon feature flip books, podcasts, and an enhanced image section. Many thanks to Anna Fishaut, Assistant Librarian, whose work has brought this initiative from promise to reality, and to Amber Ruiz, Visual Resources Collection Curator, whose staff has developed much of the digital material we will feature in the next months.
The Department wishes to thank new and long-time benefactors whose financial and in-kind gifts were received since November 2008. Their generous support has allowed us to advance our initiatives, invest in resources to meet growing programmatic needs, and provide broad opportunities for our students.

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

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