Dear Alums and Colleagues:

I write to you on the second day of classes in Stanford’s fall quarter 2015—otherwise known as the inaugural days of the new McMurtry Building. To say we are all awed and thrilled with the building is an understatement. Everyone I have talked to—people inside and outside of Stanford, art historians, curious tourists—shares the same feeling: the building is remarkable.

My first day teaching in the Oshman space—a large classroom that can be converted for the display of art—suggests the feeling in the new building. The undergraduates are keen to be here in the university’s Arts District. An excitement is in the air beyond just the excitement that starts every school year. For my part, the slides on the screen look the same. My own voice to my own ears sounds the same. And the laser pointer and clicker thankfully remain operational. But somehow everything is different. Maybe it is the proximity to the Cantor and the Anderson Collection. Walking over to the Cantor with my t.a.s after class, I appreciated the quick journey to the galleries and the intrinsic relationship between the department and the museums. Throughout the quarter, my students will take the same walk to their sections in the museums. It all connects, from the last Rodin sculpture to the first powerpoint, and vice versa. My colleagues, I am sure, have had similar experiences.

With McMurtry come new responsibilities and challenges. The way I put it to myself is that we must live up to our new building. Perhaps that is putting it too strongly, but I don’t mind the pressure. We should expect great things from ourselves. And who knows but that the building will be the inspiration for turns and transformations in our work that would not have happened otherwise.

A word, though, about the dear departed Cummings Art Building. The worthy and humble spaces of room 2 and room 4 are now quiet. Annenberg, one of the great auditoriums on campus, is done. I’ll miss that place especially. Not to mention room 103, scene of thousands of seminar meetings and faculty meetings over the years, or the studios thick with paint and charcoal. Safe to say that the accumulation of thought and exertion in that building belies the emptiness of it now.

During the last weeks prior to the move, the hallways filled with discarded and donated books. These were giveaways from faculty members, including myself, who had found themselves with too many volumes, too many papers, too many files, than they really needed. I came to feel the tyrannous weight of art books (so many, so heavy). I’m sure others did too. What we ended up leaving on the floor is, as they say, more than many a person might ever know, let alone forget. But we have brought the core of our learning, our essentials, to our new place, and with it a new dedication, and a new gratefulness, for what we have the chance to accomplish here.

-Professor Alexander Nemerov
Cantor Arts Center Acquires Acclaimed Realist Artist Edward Hopper’s New York Corner

The Cantor Arts Center’s mission to educate, inspire, and connect with diverse audiences on campus and beyond received a significant enhancement this year—the acquisition of Edward Hopper’s New York Corner (Corner Saloon), painted in 1913. An early Hopper work (created when he was just 31 years old), the painting, oil on canvas, is a highlight in the artist’s prolific career and a piece that established his signature style and reputation as a great American realist. Among other paintings that Hopper went on to make in a career that continued until his death in 1967, New York Corner anticipates another corner scene, the artist’s most famous work, Nighthawks, painted in 1942.

According to Connie Wolf, the John and Jill Freidenrich Director of the Cantor Arts Center (via Stanford News), New York Corner is a “transformational acquisition” reflecting the Cantor’s strategic approach to its collection, which now features over 44,000 works, and builds on last year’s gifted additions by Andy Warhol, Richard Diebenkorn and Jacob Lawrence. The piece creates a beautiful counterpart to the works of American abstraction now at the Anderson Collection of American Art at Stanford, allowing campus visitors—and Stanford students—an extraordinary opportunity to see paintings by Jackson Pollock, Mark Rothko, and Hopper all within a short distance.

New York Corner went on view in July. It is currently the center of an exhibition featuring other works by the artist—setting up a clear context for the Cantor’s new painting. The exhibition is paired in the same gallery with a show examining the recent gift to the Cantor of 29 of the painter Richard Diebenkorn’s sketchbooks. As a young artist at Stanford and in Palo Alto, Diebenkorn admired Hopper deeply, and one of his most Hopper-like early paintings, a beautiful view of the Palo Alto train station, is on view just a few feet from New York Corner.

The museum purchase was made possible by the Halperin Art Acquisition Fund, an anonymous estate, Roberta & Steve Denning, Susan & John Diekman, Jill & John Freidenrich, Deedee & Burton McMurtry, Cantor Membership Acquisitions Fund, an anonymous acquisitions fund, Pauline Brown Acquisitions Fund, C. Diane Christensen, an anonymous donor, Modern & Contemporary Art Acquisitions Fund, and Kazak Acquisitions Fund.
New McMurtry Building Marks A Transformative Move For Department of Art & Art History

The student who take classes here or just hangs out here will notice that it’s progressive. They will see that it’s open. That’s the point. It’s not just a training ground, it’s also a place to think and work and create. That blend is the central theme of McMurtry.

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The overlap is already creating new interactions. The building as whole encourages exploration, for example, inspired by Stanford's tradition) and the other in pati-nated zinc (representing experimentation). At the core of the building is a central courtyard en-literally entwine around the atrium. Cements into the cultural fabric of the campus and just minutes from the Anderson Collection and Bing Con-sidered as a part of campus. "There’s no retreat nor fortress, neither bastion, but a ter nor fortress, neither retreat nor bastion, but a

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Lecture by Hilton Als
Among the Highlights of
This Year’s Lineup of Events

**Lectures**

Anthony McCall
Steven Ostrow
Hilton Als
Natalia Almada
Thomas Elsaesser
Casey Reas
Yael Bartana
Lawrence Weschler
Rebecca Solnit

**Screenings**

MFA in Documentary Film Quarterly Screenings
Winter and Spring FilmProd 114 Screenings
Joshua Oppenheimer, “The Look of Silence”
Lazar Stojanovic [title]
MFA in Documentary Film Thesis Screening

**Exhibitions**

In the McMurtry Building:
Anthony McCall, *Leaving (With Two-Minute Silence)*
Undergraduate Juried Show, *Comma And…*
MFA in Art Practice, *Hi 5*
MFA in Design Thesis Show

In the Stanford Art Gallery:
Group Show, *Fragmentary Narratives*
Sue McConnell, *On the Shoulders of Giants*
MFA in Art Practice Thesis Show

**Special Events**

Symposium: “Piranesi, Paestum, and Soane”
Fall and Winter Open Studios
Symposium: “Fragmentary Narratives”
Light and Sound Installation,
Nighthouse Studios

Please see our [website](#) for the complete schedule and additional details.
Our Faculty

Fabio Barry

Professor of Practice

Barry has been teaching at Stanford since 2004, where he has focused on architectural theory and practice. He has been involved in several projects that explore the intersection of architecture and urban design. Barry has also been active in the community, serving on the board of directors of the非盈利组织非盈利组织.

Terry Behler

Professor of Practice

Behler has been teaching at Stanford since 2000, where she has focused on sustainability and design. She has been involved in several projects that explore the intersection of architecture and the environment. Behler has also been active in the community, serving on the board of directors of the non-profit organization.

Pacale Lee

Associate Professor

Lee has been teaching at Stanford since 2009, where he has focused on urban design and planning. He has been involved in several projects that explore the intersection of architecture and urban planning. Lee has also been active in the community, serving on the board of directors of the non-profit organization.

Bissors Pusthay

Associate Professor

Pusthay has been teaching at Stanford since 2011, where he has focused on architectural theory and design. He has been involved in several projects that explore the intersection of architecture and design. Pusthay has also been active in the community, serving on the board of directors of the non-profit organization.

Adam Tobias

Professor

Tobias has been teaching at Stanford since 2005, where he has focused on architectural history and theory. He has been involved in several projects that explore the intersection of architecture and history. Tobias has also been active in the community, serving on the board of directors of the non-profit organization.

Park Levy

Assistant Professor

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Enrique Chagoya

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The Department of Art & Art History welcomes two new faculty members this year, one in photography and the other in documentary film and video. Both bring an academic perspective that’s culturally driven and international in scope, and both focus on art and social change.

**Jonathan Calm**

*Assistant Professor*  
*Photography*

A native New Yorker, Jonathan Calm is a visual artist in the media of photography and video whose work combines as well as challenges the aesthetic and ideological tenets of architecture, documentary journalism, and sculpture. A central theme of his work is the relationship between photography and urban architecture, and the powerful role of images in the way architectural constructs shape the lives of individuals and communities.

In recent years, Calm has explored the socio-cultural, historical and geopolitical imprint of public housing on both sides of the Atlantic, tracing the onslaught of the American ‘project’ back to its European Modernist roots across a palimpsest of visionary theoretical predicates and harsh urban realities, with an eye toward ever more critical reinvention of communal city life.

Calm’s art has been featured in numerous solo and group exhibitions, including *Frequency* at the Studio Museum in Harlem (2005); *Role Play* at the Tate Britain (2006); *Black Is, Black Ain’t* at the University of Chicago’s Renaissance Society (2008); *Streetwise* at the Reina Sophia Museum in Madrid (2008) and the Chelsea Art Museum (2011); *deCordova Biennial* at the deCordova Sculpture Park and Museum (2013); and *Rooted Movements* at LMAKprojects in New York City (2014). Numerous publications including *The New York Times*, *Art in America*, *The New Yorker*, *The Village Voice*, *Artforum* and *The Washington Post* have given significant mention to his work.

**Srđan Keča**

*Assistant Professor*  
*Documentary Film and Video*

A native of the former Yugoslavia, Srđan Keča has made documentaries, essay films and video installations there, in the UK, and the Middle East. After studying physics at the University of Belgrade, he moved on to documentary filmmaking at the Paris-based Ateliers Varan. He received his M.A. from the UK National Film and Television School (NFTS) in 2011.

His projects include *Mirage*, an experimental documentary exploring the marks of displacement and longing in the city of Dubai; *A Letter to Dad*, an essay-film about family, war and forgetting; and *Museum of the Revolution*, a multi-channel video installation on one of the most prominent architectural projects of socialist Yugoslavia, which was never built.

Keča’s documentary films have consistently screened at leading festivals including IDFA, DOK Leipzig, Full Frame, Jihlava IDFF, among others, winning multiple awards and critical acclaim. More recently, his installation *Museum of the Revolution* was on display at the 2014 Venice Biennale of Architecture and has been touring venues including Whitechapel Gallery in London and Proyect 88 in Mumbai. *Flotel Europa*, a found-footage essay film he edited and co-produced, premiered at the 2015 Berlinale, winning the Tagespiegel Jury Award.
Michael Marrinan Retires

Michael Marrinan retired effective September 2015, and will teach half-time for the next two years. He plans to spend the rest of his time reading and writing in his adopted city of Paris.

Marrinan has taught at Stanford since 1989. His principal area of research is the art and culture of France from the 18th to the 20th century. He has written books on the political meaning of history painting (Painting Politics for Louis-Philippe, 1988), and on the visual culture of nineteenth-century Paris (Romantic Paris, 2009). He has just completed a new book on the French painter Gustave Caillebotte, which will be published soon by the Getty Research Institute, with the assistance of grants from the Department of Art & Art History and the Ruth Halperin Fund. Earlier this year, Marrinan wrote the lead essay for Gustave Caillebotte: The Painter’s Eye, an exhibition of Caillebotte’s pictures at the National Gallery in Washington that opened in June 2015.

Marrinan’s interests go beyond painter and places. He has studied how knowledge is presented in visual form, expressing his ideas in The Culture of Diagram, written with John Bender and published in 2010. In 2007 he co-directed a year-long seminar at Stanford sponsored by the Mellon Foundation called “Visualizing Knowledge: From Alberti’s Window to Visual Arrays.” He has also co-edited volumes on description in the 18th century (Regimes of Description, 2005) and the digital legacy of Walter Benjamin’s Kunstwerk essay (Mapping Benjamin, 2003). He was a Guggenheim Fellow in 1989 and a Senior Fellow at the Getty Research Institute in 2011.

Marrinan continues to be busy. He traveled to the Kimbell Museum at Fort Worth in November. He lectured on intersections between the paintings and letters of Vincent Van Gogh at San José State University. He also finished an essay on diagrams in the writings of Charles Sanders Peirce for a volume called Thinking with Diagrams to be published in 2016. And he taught a Stanford Introductory Seminar 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.

“Michael Marrinan has brought so many wonderful things to our department for the past 25 years,” said Alexander Nemirov, the chair. “He has been a passionate teacher and a passionate scholar. He always thinks on a high plane, with great erudition, and the utmost seriousness. And he is a good person, a good friend.”
Kelly Batcher
Assistant Manager
Kelly has been with the department since June 2006. She manages the administration of faculty research and grant funding, budget, and fiscal operations. For current and prospective majors/minors, Kelly offers advising and information. Kelly is currently working toward a B.A. in Philosophy and Religion at San Francisco State University.

Christopher J. Bennett
Finance Associate
Christopher holds a B.A. in music, with an emphasis on early music performance. Before working at Stanford, he worked as an Administrator for The Choral Project, a regional music nonprofit, where he still sings as a member of the choir. When not tracking department finances he enjoys camping, gaming, and singing the national anthem at Sharks games. He is honored to be joining the Art & Art History Department as Finance Associate.

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 toward a B.A. in Philosophy and Religion at San Francisco State University and lives with his wife and three children in Santa Clara.

Lauren Douglas
Experimental Media Studio Manager
Lauren Douglas joined the Art & Art History Department in 2014 and oversees the operations of the Experimental Media, Sound, and Design Lab. She spent the majority of her first year preparing for the move into the department’s new home at McMurtry, including researching and making purchases for the new Print Lab that will help expand the department’s programming in the new space. Her studio practice focuses on photography and she has an MFA from Mills College.

Linda Esquivel
Undergraduate Coordinator
Working closely with the Student Services Officer, faculty, and staff, Linda advises department majors and minors, monitoring their progress and ensuring they’re on track for graduation, and coordinates art-focused events and workshops exploring graduate schools, internships, career development within the arts, networking and community-building. She also assists with prepara- tion of the annual course schedule and outlines. In her role overseeing the Peer Mentoring program, Linda works with students to become leaders and role models for current and prospective majors/minors.

Matthew Fishel
Art & Media Technologist
As Art & Media Technologist, Matthew Fishel researches, implements and facilitates the use of art production and presentation tech- nology for the art department. His roles in- clude classroom AV support, training and maintenance for advanced digital tools, and consulting for special projects. Matthew came to Stanford from Baltimore, where he helped found ICA Baltimore in 2012. He is a practicing artist and digital filmmaker, and earned his MFA in Interdisciplinary Art at Maryland Institute College of Art in 2010.

Christian Gainsley
Film & Media Studies Technical Assistant
Christian has been a technician with the Documentary Film Program since 2008. Managing new equipment and purchases, touch, and check out to students of the pro- gram, his job will be busier than ever this year, with the expanded facilities of the new McMurtry Building. He’s looking forward to discovering all the nooks and crannies in which to do so.

Elis Imboden
Department Manager
Elis arrived at Stanford in 2005 after serv- ing as an administrative director for non-profits working on arts and cultural environments. As department manager, she is responsible for all administrative and operational functions of the department and oversees our team of staff. Her role includes direct oversight of the department’s budget and finances, and management of faculty appointments and promotions processes. Elis also enjoys vol- unteering at her son’s elementary school.

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 Special- istic. At 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 advis- ing students, degree progress, curriculum planning, student funding, and admissions.

Meredith Nee
Events & Public Relations Manager
Meredith, an East Coast transplant who previously worked for WGBH Public Broad- casting 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 media relations, and liaises with various Stanford departments and organizations to facilitate arts programming on campus.

Jeff Stevens
Preparator and Production Assistant
Jeff joined the Art & Art History team in July 2015 as a preparator and production assistant to help with exhibitions and events at the McMurtry Building and the Stanford Art Gallery. Jeff assists students, faculty, and visitors with installations to install and de-install artwork in various exhibition spaces on the Stanford campus. Prior to Stanford, Jeff served for five years as an events prepara- tor and production supervisor at the San Francisco International Airport Museum. In this role he was responsible for the installa- tion and de-installation of exhibitions as well as mounting and framing of photography shows. Jeff graduated from San Francisco State University in 2012 with a dual bache- lor’s degree in Art History and Studio Arts.

Mark Urbanek
Film & Media Studies Technical Manager
Mark is about to start his 26th year at Stanford with the Documentary Film and Video Program. He oversees all technical and facilities requirements of the Documentary Program, and manages the program’s operating budget. He is responsible for the quarterly student film screenings as well as the annual thesis screening and serves as a liaison between the program and the department. He is excited about the move to the McMurtry building and is looking forward to the new facilities.

Craig Weiss
Photography Lab Manager
Since the spring of 2002, Craig has served as Photography Lab Manager in the depart- ment. He oversees the digital darkroom facilities, computer workstations, scanners and printers plus the traditional black/white darkroom facilities, including 35mm, 2 1/4, 4x5 & 8x10 film camera equipment. He works with undergraduate and graduate stu- dents on photography-related projects and also supervises 6-10 student lab attendants each quarter. His personal black and white photography project, documenting Route 20 – the longest US road, will be exhibited during the summer of 2017.

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Contact Us

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Donations to the Department of Art & Art History can be made online at giving.stanford.edu/goto/artdepartmentgift or via our website.