Letter from the Chair
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Kevin Bean
Contact Information
Remarkable new faculty join the Department as we begin our second year in the beautiful McMurtry Building.

Painter and Stanford art teacher Kevin Bean, who passed away at age 60 on May 21, 2017 after a long fight with ALS, had this to say when Stanford's Dean for Religious Life asked him: “What is the role of art-making in your life?”:

Canvases are a great place for me to think out loud. I make it a point to embarrass myself there regularly. That way I know I am not holding back.

Bean actually did not “say” these words, since by 2012, when the dean contacted him, he had trouble speaking. Instead he wrote out his answers in response to the dean's questions. But his response—like the rest of his answers (presented in full, at the end of this newsletter)—is as direct as such things can be. The responses are wise. They are earned, too, the kind that his illness—and his long dedication to painting—gave him the insight and right to express.

In the lobby of the McMurtry Building four of Kevin's paintings were on view much of the fall quarter, along with a beautiful photograph of him and a few short sentences about his life and art. I never knew Kevin—who taught in the Department of Art & Art History from 1999 to 2010, when he had to stop because of worsening ALS symptoms. But I have gotten to know his paintings.

In one, a naked Jesus rides on the shoulders of a jovial but eerie snowman. Snowballs or soap bubbles float around Jesus's head. Christ is more substantial than the snowman, less given to melting than his comrade, who is hardly more than a bundle of outlines. But the insubstantial snowman bears the hot warmth of Jesus's thighs without losing his holiday cheer. Faith and falsity abide together, solemn in their absurdity, intent upon some existential round that no idea can penetrate.

“I make it a point to embarrass myself there regularly.” Kevin's words imply that works of art do not portray ideas or readied states of feeling. Instead they create the consciousness of the person who makes them. That consciousness remains out in front of the person who has given it form—a mystery to him as much as to anyone else. I am trying to make my own writing more like this.

Alexander Nemerov
March, April, and May, 2017. All six lectures are available online in audio or video through Stanford University’s course catalog. The lectures were held at the National Gallery of Art in Washington, D.C., in March, and were organized by the Art History Department of the University of Pennsylvania. They were also supported by the Andrew W. Mellon Foundation. The series was co-sponsored by the Anderson Collection at Stanford University.

Alexander Nemerov, chair of the Department of Art and Art History and a renowned art historian, will participate in the series. Nemerov, who is widely recognized for his research on Thomas Cole, John Quidor, and James Fenimore Cooper, and other artists and writers of that time, will present a fundamentally new account of the Hudson River School painters and their work and process with contemporary California abstract painter J. Neri; and Mary Weatherford’s black painting possession a remarkable ability to overlap deep, sultry colors in abstract paintings that might otherwise be overlooked.

Nemerov’s research has often focused on unconventional sources of inspiration, particularly the medieval materials and medieval manuscript traditions that form the foundation of modern art. He has also written about topics related to the history of vehicles and the history of painting, and about the interaction between literature and the visual arts. His current research is focused on the history of the role of the university museum. In his various positions as an academic director, he has brought together a wide variety of objects (paintings, sculpture, prints, drawings, and works on paper) in his work as a curator and a scholar, and has made contributions to the development of programs for integrating academic work into the galleries, museum publications and graphics or signs, to draw attention to something previously ignored or forgotten.

The journal’s 24-page inaugural issue featured four pieces of writing. Tabitha Walker, managing editor, and the student editors who helped to produce the journal, were given the opportunity to participate in the series. Walker, who is a graduate of the Department of Art and Art History and the Carl and Nellie Anderson Scholarship Program, is committed to refining the role of the university museum. In her various positions as an academic director, she has brought together a wide variety of objects (paintings, sculpture, prints, drawings, and works on paper) in his work as a curator and a scholar, and has made contributions to the development of programs for integrating academic work into the galleries, museum publications and graphics or signs, to draw attention to something previously ignored or forgotten.
The Stanford Art Gallery, incorporated in 1917 as the Stanford University Art Museum, celebrates a century of service to the university community and beyond. In the fall of 2017, a special exhibition, “Impressions of Pedro de Lemos: The Centennial Exhibition,” opened at the Stanford Art Gallery to commemorate the first century of the institution. The exhibition featured 70 works by Pedro de Lemos, a noted printmaker noted for his curiosity and unusual perspectives and juxtapositions of forms, which provided countless examples of line and harmony, space composition, and tonalities and velvety silhouettes.

The exhibition's opening date was October 5, with a reception on Thursday, October 5, 2017. The exhibition included over 70 framed works on paper and a selection of artifacts on loan from the Stanford Family Photograph Collection, the Stanford University Print Collection, and the Iris and B. Gerald Cantor Center for Visual Arts. The exhibition was on view from October 3 through December 3, 2017.

In 1917 the Stanford Art Gallery was constructed from a local community's generosity. The building was designed by Charles M. Conant, and its opening was attended by Leland Stanford, Sr.'s younger brother, Thomas Welton Stanford. In 2000, the gallery's exterior arcade underwent renovations to repair moderate structural damages. The Gallery became the sole venue for exhibitions under Museum Director Thomas Seligman, until the renovation of the arcade. Since 2017, the Art Gallery is administered and curated by the Stanford Art Gallery, Arcade, and Field Contact Information.

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Caroline Capo: 

Amber Imrie-Stunzuyo

Vanessa Kam

Jamie Molter

Lora Weibel

Danny Smith

Contact Information

Kevin Bean

New staff

Faculty Projects & Achievements

2017-2018 NEWSLETTER

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Studio Lecture Series

Lectures explore the history of the Studio Lecture Series, and over 200 lectures held for the past 100 years. The series is designed to provide students with access to the world's best minds and their ideas. This year, the series continues with a series of talks by leading artists, architects, and curators. Each lecture is followed by a Q&A session with the audience.

Christensen Distinguished Lectures

The Christensen Distinguished Lecture Series is a part of the Stanford University Art Program. The series brings together prominent figures from the art world to share their ideas and perspectives. This year, the series continues with a series of talks by leading artists, architects, and curators. Each lecture is followed by a Q&A session with the audience.

Documentary Film and Video

At Stanford

The department presented works of Jackie Langelier, Allegra McComb and Witt Fetter, and Jonathan Calm, introduced the five first-year MFA students in Art Practice: painting, sculpture, video, installation, and performance. The department encouraged students, staff, faculty, and visitors to attend all these events.

Beyond Campus

The department hosted John Yau, a distinguished American poet, critic and curator, to deliver a lecture on his work in a broad range of media: sculpture, sound, video, installation, and performance. The department also featured the thesis artwork of MFA Design candidates Elliott Yanez.

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Exciting Events to Come

Lectures

**Manuel Rocha Iturbide**

Public Lecture

Thursday, February 15, 2017 | 5:30pm  
Oshman Hall, McMurtry Building

In this lecture, the composer and artist Manuel Rocha Iturbide will talk about his different works (composition, sound sculpture and sound installation, conceptual art, graphics, etc) both in the fields of visual art and music, focusing his attention on leading concepts that drive his ideas such as complexity, deconstruction, emptiness and chance, and giving attention to the different elements that conform a transdisciplinary work or art, like context, time, space and intermediality

The Studio Lecture Series is sponsored by the Millicent Greenwell Clapp Fund for Studio Art.

**Qiu Zhijie**

Christensen Distinguished Lecture

Thursday, April 26, 2018 | 5:30pm  
Oshman Hall, McMurtry Building

Qiu Zhijie is a contemporary Chinese artist known for his text- and calligraphy-based practice, which encompasses photography, performance, installation, painting, and video. His works explore the struggle of self-assertion, particularly with reference to Chinese history. Qiu frequently photographs or films his writing performances, and produces what he has termed “calliphotoigraphy.” Within this category, some of his most famous works include his “Tattoo” series (begun 1994), in which Qiu painted words and patterns onto his own body.

Made possible by a generous grant from Carmen M. Christensen

Exhibitions

**Stanford Art Gallery**

**Jonathan Calm**

January 23 through March 18, 2018

**Art Practice MFA Thesis Exhibition**

May 15 through June 17, 2018

**Xiaoxue Xie**

July 17 through August 26, 2018

**Coulter Art Gallery**

**Annual First Year MFA Exhibition**

February 6 through March 25, 2018

**Undergraduate Honors Thesis Exhibition**

April 17 through May 7, 2018

**Undergraduate Seniors Show**

May 22 through June 16, 2018

**Summer Exhibition TBD**

July 4 through August 26, 2018

**McMurtry Building & Stanford Art Gallery Studios**

**Open Studios**

A self-guided art tour. Rare opportunity to see student artwork in the studios in which it was created.

Fall: Friday, December 8, 2017  
Winter: Friday, March 16, 2018

**Film Screenings**

Across Campus

**Film Production 114**

Films by students enrolled in Film Production 114: Introduction to Film & Video Production

Fall: Friday, December 8, 2017  
Spring: Friday, June 8, 2018

**1st Year MFA Documentary Film**

Films by First Year MFA students in the Documentary Film Program

Fall: Tuesday, December 12, 2017  
Winter: Tuesday, March 20, 2018  
Spring: Thursday, June 14, 2018

**2nd Year MFA Documentary Film**

Thesis films produced by graduating Second Year MFA students in the Documentary Film Program

Saturday, June 16, 2018

Subscribe to announcements for all upcoming lectures, exhibitions and film screenings.
Last winter Xiaoze Xie participated in the Hosfelt Gallery in San Francisco. In past summer, he was able to view original Warhol pieces at the Whitney Museum of Art, and other new works curated by the artist. Xiaoze Xie also contributed an essay “Composite Identities: Portraits of the Other Half” for the catalogue of “Chen Hongshou’s Portraits,” for the exhibition at the Aram Gallery in California, Davis in the spring of 2017.

Gail Wight has been a Visiting Professor at the Art History Department at University of Pennsylvania. During her resulting Junior Faculty appointment, Professor Gail Wight was reappointed this year as an Assistant Professor. During the academic year 2016-2017, Professor Gail Wight was awarded the University of Pennsylvania’s 2016 Zuckerman Prize for best dissertation in American Studies. She also taught the course titled “What is Contemporary Art?” a grad course at the University of Pennsylvania’s College of Liberal Arts. The dissertation on which the book is based was published by Amsterdam University Press in the fall of 2016.

Karla Oeler’s essay on Nikolai Cherkasov’s perforated Amate paper was included in the exhibition catalogue of the forthcoming exhibition “Icons of Sound: Voice, Image, and Form” at Emerson College’s Urban Arts. In spring 2017 he gave the Andrew W. Mellon Prize, the National Award for Arts Writing. Next year, Meyer is the Ellen Andrews Wight Fellow at the American Academy in Rome. Previous films include: Informant (2012), about a small town in Mexico that runs a simulated border patrol, and Spytown (2016). The film is slated to air on PBS’s Independent Lens Festival run, picking up the Non-Fiction Vanguard Award at the Tribeca Film Festival, where Meyer received grants from the MacArthur Foundation, the National Endowment for the Arts, and the Ford Foundation for his research-based projects dealing with the American film industry. His writing has appeared in Artforum, the Los Angeles Times, and the Los Angeles Review of Books. During the academic year 2016-2017, Professor Karla Oeler was awarded the University of Pennsylvania’s 2016 Zuckerman Prize for best dissertation in American Studies. She also taught the course titled “What is Contemporary Art?” a grad course at the University of Pennsylvania’s College of Liberal Arts. The dissertation on which the book is based was published by Amsterdam University Press in the fall of 2016.

In the fall of 2016, the exhibition “Hagia Sophia: Sound, Space and Spirit in Byzantine Iconography” opened at Stanford’s CCRMA and Stanford Live, she co-curated with Opening Night Festival Director Sarah Beittel and Assistant Director Jeni Osterholz. As part of her long-standing collaboration with the Munich artist and author Michael Jena, she has directed the premiere of his video installation “Entangled” at Emerson College’s Urban Arts Galleries. As part of her research on Byzantine sound and Byzantine icons, she recently contributed an essay “Composite Identities: Portraits of the Other Half” for the catalogue of “Chen Hongshou’s Portraits,” for the exhibition at the Aram Gallery in California, Davis in the spring of 2017.

Denson’s research (with recent video- and visualization-based essays. In May 2017, Prof. Denson curated an exhibition of student Film and Media Studies work titled “What is Contemporary Art?” a grad course at the University of Pennsylvania’s College of Liberal Arts. The dissertation on which the book is based was published by Amsterdam University Press in the fall of 2016. Our staff members include: Jonathan Calm, scott Bukatman, Enrique Chagoya, Richard Meyer, and Susannah Wight. Jan Krawitz, Scott Bukatman, and Usha Iyer presented their ongoing research on dance forms, film and media representation, and cultures. One such area of focus has been in the field of video art. Shane Denson, has been working on an online project titled “Invisible Artists: 1970s” as part of the ITALIC series. His video documentaries have been broadcast nationally on PBS and CNN, and have been awarded the University of Pennsylvania’s 2016 Zuckerman Prize for best dissertation in American Studies.

In March, Camille gave the Christensen Lecture at Stanford University, discussing her new Faculty Director of Stanford’s innovative arts immersion program ITALIC. During her resulting Junior Faculty appointment, Professor Camille F. Linnemann was reappointed this year as an Assistant Professor. During the academic year 2016-2017, Professor Camille F. Linnemann was awarded the University of Pennsylvania’s 2016 Zuckerman Prize for best dissertation in American Studies. She also taught the course titled “What is Contemporary Art?” a grad course at the University of Pennsylvania’s College of Liberal Arts. The dissertation on which the book is based was published by Amsterdam University Press in the fall of 2016. Our staff members include: Jonathan Calm, Scott Bukatman, Enrique Chagoya, Richard Meyer, and Susannah Wight. Jan Krawitz, Scott Bukatman, and Usha Iyer presented their ongoing research on dance forms, film and media representation, and cultures. One such area of focus has been in the field of video art. Shane Denson, has been working on an online project titled “Invisible Artists: 1970s” as part of the ITALIC series. His video documentaries have been broadcast nationally on PBS and CNN, and have been awarded the University of Pennsylvania’s 2016 Zuckerman Prize for best dissertation in American Studies.

Journey’s end for the “Hagia Sophia” exhibition was the Pacific Standard Time city-wide arts festival in Arizona, May 2017; the San Francisco University’s McLaren Conference Center. Our staff members include: Jonathan Calm, scott Bukatman, Enrique Chagoya, Richard Meyer, and Susannah Wight. Jan Krawitz, Scott Bukatman, and Usha Iyer presented their ongoing research on dance forms, film and media representation, and cultures. One such area of focus has been in the field of video art. Shane Denson, has been working on an online project titled “Invisible Artists: 1970s” as part of the ITALIC series. His video documentaries have been broadcast nationally on PBS and CNN, and have been awarded the University of Pennsylvania’s 2016 Zuckerman Prize for best dissertation in American Studies.

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Kelly Baltchtor
Assistant Manager
Kelly has been with the department since June 2008. She manages the administrative office, payroll, and human resources for the Art Department. She coordinates the office for 27 faculty, 50 advisors, and 15 staff. She manages the office for 80 full-time faculty, 30 adjuncts, and 15 staff in the department. She is a jack-of-all-trades and also keeps the office running smoothly.

Christopher J. Bennett
Finance Associate
Christopher joined the Department of Art History in 2015. Christopher Bennett worked in various offices around campus and served as an accounting assistant for a regional non-profit organization. As the Department’s Finance Associate, he processes most of the financial transactions incurred by the department's faculty and staff. With 27 full-time faculty, over 30 adjuncts, and 15 staff in the department, Christopher keeps busy with reimbursements, reconciling credit cards and purchases, and paying vendors.

Lauren Douglass
Experimental Media Studio Manager
Lauren Douglass has been managing the Experimental Media Studio since December of 2014. She oversees all operations of the Studio, tailoring Lab, Prototyping Lab and Digital Print Studio ensuring that all equipment is in working order and offering classes and training to students throughout the academic year. She makes a team of 10 student staff that check-out equipment, check-out open studio hours each quarter the studio provides coursework on photography and video installation and has the lab an MRI from Mills College.

Matthew Fisch
Archivist and Technician
As Media Archivist, Matthew Fishel researches, implements and facilitates the use of art production and presentation technology for the entire department. He provides classroom AV support, training and maintenance for advanced digital tools, and coordinates special projects. Matthew joined the Stanford Art Gallery in 2010. He is a practicing artist with interests in animation, game design and sound.

Gabriel Harrison
chairman/manager
He oversees all operational and administrative functions of the department. He supervises the staff, serves as an advisor and collaborates with the faculty, and the department’s managerial staff with other units within the school and university. He is in charge of the department’s administrative office, housing the department’s fields of interest, the commencements, and the Department of Art History. He supervises the staff and the faculty, and is the department’s managerial liaison with other units within the school and university.

Elisabeth Morgan
department manager
Elisabeth Morgan manages all aspects of the department, with special focus on the graduate programs. She works closely with graduate students and faculty, and supports the graduate programs including advising students, degree progress, curriculum planning, student funding, graduation, and admissions.

Christina Serruto
artists and public relations manager
Originally from Melbourne, Australia, Christina joined the department one year ago, September 2016, here in the Art History Department. Christina works closely with our faculty and students, overseeing all aspects of the busy event calendar. She also manages publicity, communications, handles donor and media relations, and oversees special events, including advising students, degree progress, curriculum planning, student funding, graduation, and admissions.

Kelly Battcher
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New Staff

**Joe Lewis** Facilities Manager

As Facilities Manager, Joe oversees facility operations and staff for seven department buildings, including the McMurtry Building, Stanford Art Gallery, the Bleeker studio complex and the Loughlin Artist Studios. Joe executes, coordinates and problem-solves a number of activities, to support the operations, maintenance, repair, upkeep, inventory, and refurbishments relating to the physical environment and building systems of the department. Joe joined the department in March, 2017, from more than 12 years of service in corporate operations, so university life is new to him. Away from work, Joe enjoys Marvel movies and being entertained by his South African mastiff, Zeus.

**Paul Meyers** Film & Media Studies Technologist

Paul joined the department in late 2016, after several years freelancing in documentary film production in both the Washington, DC and San Francisco Bay areas. As a 2012 graduate of Stanford’s MFA program in Documentary Film, he has enjoyed returning to the Art & Art History Department and its striking new home in the McMurtry Building. Working closely with Film & Media Studies Technical Manager Mark Urbanek, Paul provides technical guidance to students in the Documentary Film MFA program as well as those in various undergraduate production courses, with a particular focus on post-production and editing workflows.

**Sommer Wood** Photography Lab Manager

Sommer recently joined the Photography Lab after extensive experience as a Lab Technician at Barry University, where she earned her MFA, as well as at Florida Atlantic University. She has fourteen years of professional experience as a photographer, including a steady exhibition record, and is active with the Society for Photographic Education. As an instructor, she has taught courses in a wide variety of photographic techniques. In her free time she enjoys outdoor activities, especially with her three energetic Labrador Retrievers.
Kevin Bean

The Meaning of Life

Kevin Bean taught painting and drawing in the Department of Art & Art History from 1999 to 2010. Since then, Bean has taught at Scripps College, where he continues to teach painting and drawing. Bean is currently the director of the Department of Art & Art History at the University of California, Santa Barbara.

Bean’s work is a series of paintings that explore the concept of the “Meaning of Life.” Each painting is a representation of a different interpretation of this question, ranging from philosophical to scientific. Bean’s paintings are often accompanied by text that provides the viewer with a deeper understanding of the artist’s perspective.

Bean’s work has been exhibited in numerous galleries and museums across the United States. He has also published several articles on the topic of the “Meaning of Life,” and his work has been featured in numerous books and journals.

In this interview, Bean discusses his approach to the question of the “Meaning of Life,” and how his paintings and writing contribute to our understanding of this enigmatic question.
Stanford University
Department of Art & Art History

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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.

Staff Day Out, California Academy of Sciences
Photo: Tour guide, California Academy of Sciences.