



ALMANAC

An Index of Current Work and Thought

A selection of work from the students and faculty of the Art & Art History Department,
Stanford University, 2009-2010

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An Index of Current Work and Thought

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Sanaz Mazinani
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ACKNOWLEDGMENTS

The first edition of *ALMANAC* would not have been possible without the support of many individuals. First and foremost, we wish to thank our contributors for so generously producing or otherwise reworking materials for this inaugural issue. Our admiration for their work, for their creativity and interests, is what led us to produce such a publication; we are grateful for their enthusiasm and support for a project that, while clearly needed, was continually reshaped and refined as the production of *ALMANAC* progressed.

Beyond this immediate list of contributors, we must acknowledge the many individuals whose work remains just outside of these pages. Our peers, advisers, students, and interlocutors continue to inspire us, and indeed, it is the specific ecology of the department as it has evolved in recent years that has prompted and enabled such a project. For those of our colleagues who have signaled even passing enthusiasm or interest in *ALMANAC* without fully understanding its potential, we thank you, and hope that you will contribute as the publication evolves.

At an institutional level, we would like to express our gratitude to the Melitta and Rex Vaughan Fund in memory of Jean Schuyler; the Student Projects for Intellectual Community Enhancement Fund (SPICE), as administered via the Office of the Vice Provost for Graduate Education; and the Department of Art & Art History for their generous support of *ALMANAC*. While these organizations have been instrumental in producing this publication, we are particularly indebted to two individuals, Nancy Troy and Elis Imboden, for their continued support of — and interest in — the project.

Our special thanks to Martin Schapiro for going beyond his role as “designer” in his significant contributions to the conceptual and artistic shape of the publication.

Finally, we are grateful for the generosity and guidance of John Blakinger, Kate Cowcher, Sarah Curran, Lukas Felzmann, Anika Green, Arlene Gutowski, Elis Imboden, Rachel R. Isip, Andrew Mallis, Linda and Dick Schapiro, Lauren Schoenthaler, Troy Steinmetz, Nancy Troy, Susan Weinstein, Gail Wight, and Patience Young.

FOREWORD

I am pleased to be writing the foreword for the inaugural edition of *ALMANAC* as a new member of the Department of Art & Art History at Stanford, which I joined this past fall as Chair. My appointment comes at a moment of extraordinary promise for the visual arts at Stanford. Among the most exciting prospects before us is the new McMurtry Building, a complex that will bring our far-flung programs together with the Art Library under one roof in a space adjacent to the Cantor Arts Center. We expect the programming process to begin soon after the architect is named in early 2011.

In a gesture closely related to our plans for a new, unified space for the arts on campus, the book you are holding speaks to a desire to appreciate more fully how the differing practices at the core of our department — the making of art, and the thinking about it — are interrelated. Graduate students from the department have come together to launch *ALMANAC*, proposing to explore the activities of art practice, documentary film, design, and textual production by art historians, thereby uniting the diverse strands that are represented in the department as a whole. The project is intended to be an annually produced, collaborative publication, one that will overlap and intersect with many other features of the department, from graduate student-organized roundtables where work in progress is discussed, to symposia where more formal papers are presented, to exhibitions and screenings where work by students from all areas is considered.

The editors of *ALMANAC* have organized the publication in such a way that the longevity of the project will ultimately depend upon their own interests and motivations — future issues will draw from all corners of the department, but the tenor of each edition of *ALMANAC* will be determined by those who take an active role in fostering connections across the various disciplines of the department, then work to present them in these pages. This first, ambitious issue of the publication represents an auspicious start to the project, and speaks to an impressive range of talents and interests, from interdisciplinary faculty research, to graduate student-led projects that link into the greater San Francisco arts community, and to the work of exceptional undergraduate students. It is my hope that *ALMANAC* will continue with the energy that has thus far characterized the project.

Nancy J. Troy
Victoria and Roger Sant Professor in Art
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REMAIN HUMAN / "NFS"

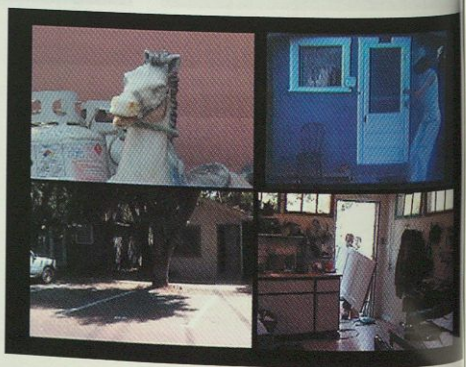
TERRY BERLIER

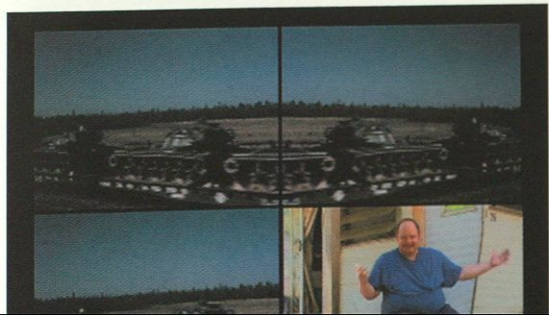
I make video, kinetic and sound sculptures that address a variety of topics including the environment, queer practice, and place/nonplace.

Remain Human: The Slatter's Court Project (2003-10) concludes an international fellowship and residency I received at Kala Art Institute in Berkeley for 2009-10. *Remain Human* is a forty minute experimental documentary video that focuses on the lives and stories of approximately six residents of Slatter's Court, a trailer park and outdated auto camp that has been designated 'blight' by the liberal town of Davis, California. After living there for three years during graduate school, I became fascinated with the contradictions of this community and privy to the stories of its tenants. Slatter's has, what urban historian Dolores Hayden calls 'the power of place' — character, uniqueness, and community. Its difference is magnified against the backdrop of the city of Davis, which is becoming increasingly homogenized into a nonplace. In September 2010, the *Remain Human* video was on exhibition at the Kala Residency Projects II show along with a recent piece titled "NFS."

"NFS" is an interactive video sculpture and a portrait based on the archive of H. Drew Crosby, whose personal belongings, consisting of one letter and few photographs, are now housed in the San Francisco Gay Lesbian Historical Society Archives.

Right: "NFS" documentary images
Remain Human: stills, 41 mins.



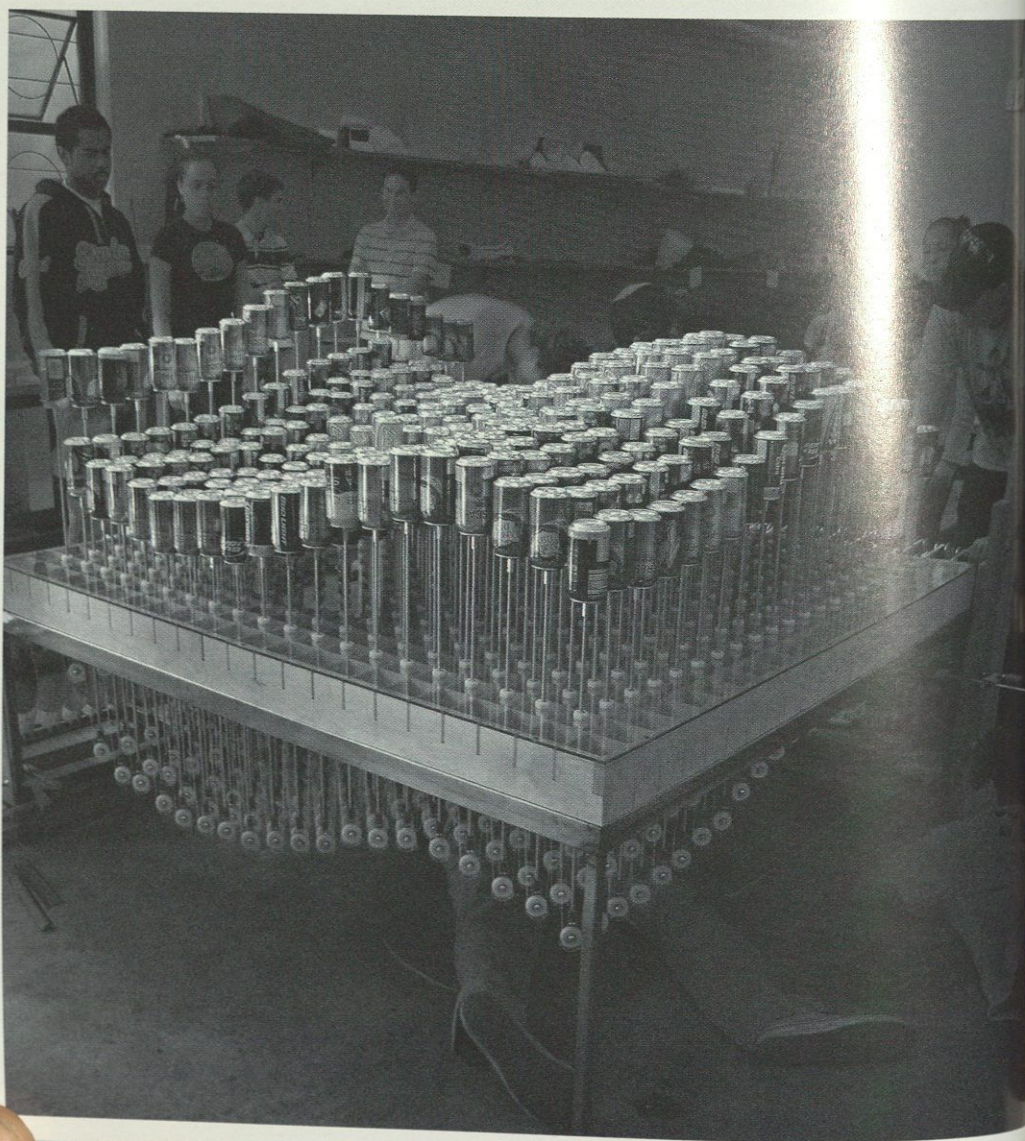


KINETIC SCULPTURE

TERRY BERLIER

The highlight of my teaching year was our *Kinetic Sculpture* class that came into being through an initial collaboration with Professor Dave Beach in Mechanical Engineering. We wanted to bring both Departments into closer contact, specifically to have artists and engineers work collaboratively in the creation of a work of art. We received a Stanford Institute for Creativity and the Arts (SiCa) grant for this project and worked closely with visiting artist Reuben Margolin. The final sculpture *The Soda Fountain* was installed at the NASA Jet Propulsion Laboratory, where it will remain until March 2011.

Below: *The Soda Fountain*,
under construction
Stanford, 2010



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Conceived and produced by the graduate students of the Department of Art & Art History at Stanford University, *ALMANAC* is a collaborative publication intended to stimulate and document conversations between distinct fields within the department at large, particularly around questions of the relationship between theory and practice. *ALMANAC* draws together the writing and artwork of students and faculty working in Art History, Art Practice, Design, and Film and Media Studies. The publication includes content produced for, and ideas emerging from, already established departmental events and independent projects. *ALMANAC* functions as both a substantial and innovative academic publication and as a kind of annual report: a document of the ideas and labor that link the theory, practice, and history of art as they unfold within – and adjacent to – the Department of Art & Art History at Stanford in the academic year ending June 2010.

With contributions from Michael Arcega, Jeremiah Barber, Terry Berlier, Elaine Buckholtz, Enrique Chagoya, Boo Chapple, Kate Cowcher, Amy DaPonte, Robert Dawson, Ala Ebtakar, John Edmark, Lukas Felzmann, Alex Fialho, Anna Fishaut, John Rory Fraser, David Fresko, Jacqueline Gordon, Barbara Greene, Alexander Greenhough, Jamil Hellu, Kiersten Jakobsen, Dorian Katz, Joel Leivick, Juan Luna-Avin, Sanaz Mazinani, Meghan O'Hara, Bissera Pentcheva, Purin Phanichphant, Jerome Reyes, Julie Levin Russo, Kristine Samuelson, James M. Thomas, Kenneth White, Gail Wight, Xiaoze Xie, and Jin Zhu.

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