

## Spanish Artists, David Ventura & Neus Hosta, Direct Sculpture Workshop

JO FARB HERNANDEZ

Artists David Ventura and Neus Hosta, co-founders of the Ventura and Hosta studio in northeastern Spain, are among the foremost artisans creating monumental figures or gigantes. These figures are important components of village festivals around Catalunya and beyond. Funding from SJSU's Natalie and James Thompson Endowment and the Center for Multi-Cultural Learning at Santa Clara University brought the two artists to Santa Clara for a three-week residency in fall 2006. Ventura and Hosta directed an intensive workshop integrated into SCU's sculpture courses (ARTS 64/164) taught by Professor Sam Hernandez.

Prior to the arrival of the Spanish artists, Prof. Sam Hernandez presented the concept of developing ideas for the creation of cabezudos or "big heads," the large helmet-style masks worn in conjunction with the gigantes in traditional Spanish processions. Each student was to create his/her own figurative helmet-mask sculpture after viewing Ventura's and Hosta's demonstrations of the different stages in the technical processes as they created a gigante of St. Ignatius Loyola (which remains at SCU). This included preparatory sketches for the design, the creation of a full-scale clay original, pulling a plaster mold from the clay form, layering special paper imported from Spain into the negative sides of the mold pieces, drying, removing, and reassembling the rough paper components, and finally painting and designing and creating costumes for each "big head."

During the quarter, several additional elements enhanced the students' understanding of the background and function of these works within the communities in which they are traditionally used. These included a panel discussion on the conceptual, technical, and aesthetic differences between Spanish and Mexican traditions in monumental paper constructions. Panelists were Prof. Jo Farb Hernandez (SJSU), who provided background contextual information on the tradition of

using the gigantes and cabezudos in Spanish festive processions; David Ventura and Neus Hosta, presented slides of their work and information about their clients and communities; and Rubén Guzmán, Mexican paper sculptor currently living in Oakland, California, who included slides of his work as well as actual objects for the audience



*Gigante "Giant" St. Ignatius of Loyola  
Cabezudo "Big Head" Daiblo*

to view. Having the Spanish and Mexican artists interact was fascinating; among other new understandings, we all agreed that the Mexican and Mexican-American press-molded paper tradition is more freely inventive and idiosyncratic than the Spanish tradition, which is more deeply steeped in folkloric and culturally-proscribed parameters.

A selection of works by Ventura and Hosta and documentary photographs by Jo Farb Hernandez that had been on display at SJSU's Thompson Gallery were transported to the SCU Department Gallery for a smaller and somewhat different exhibition titled "Connections and Links" after the SJSU exhibition closed. Paper works by Mexican paper artist Rubén Guzmán were also included in the SCU exhibit.

To celebrate the unveiling of the monumental gigante of St. Ignatius Loyola created by Ventura and Hosta for the SCU campus, a community-wide paella dinner was hosted by the Department of Art and Art History (prepared by Sam Hernandez and David Ventura). Later, when all of the student works had been completed, a university-wide processional and performance of all of the monumental constructions took place. Administered through a collaborative partnership between the Departments of Art and Art History, Music, and Performance Studies, the students "wore" their cabezudos and "danced" them to a percussion ensemble consisting of faculty and students from the Department of Music at SCU. The procession was enthusiastically received and covered widely in television and print, in both mainstream and Spanish-language media.

Having the opportunity to watch, study, and learn from two traditional artists from Spain helped to develop a much broader multicultural understanding among our student, faculty, and community participants than a less experiential and hands-on approach would have, and enabled us to trace those connections and explore the changes between Spanish and Mexican traditions over time within a broader context. Couched in relation to the contemporary arts issues that university students typically study, this emphasis on traditional and folk arts has broadened their bases and academic experiences, and has greatly enhanced all aspects of the university communities of both institutions.

Ventura's and Hosta's work is also featured in Prof. Jo Farb Hernandez's fully illustrated book *Forms of Tradition in Contemporary Spain* (University Press of Mississippi, 2005) that explores the works of four traditional artists from various parts of Spain.

\*Jo Farb Hernandez is the Director of The Natalie and James Thompson Art Gallery, San Jose State University.

# DEPARTMENT OF ART AND ART HISTORY

## MISSION GOALS OBJECTIVES

For the past two years, the studio art and art history faculty have met regularly to refine their respective mission, goals, and learning objectives. I would like to share with you some of the progress that we have made. These documents will soon be posted to the Department's website. We are open to any feedback concerning any aspect of these texts.

### ART HISTORY

Our mission is to understand better the meanings and purposes of the visual arts, including their historic development, their roles in society, and their relationships to other humanistic disciplines. Our students can think critically and communicate clearly about art objects and cultural artifacts in multiple socio-cultural contexts and intellectual/historical traditions. To this end, the art history major develops the following skills: knowledge acquisition, critical thinking, analysis of visual and textual primary and secondary sources, advanced research and writing skills, sophisticated oral presentations and visual literacy. Our courses include a variety of offerings drawn from Western art, Islamic Art, and non-Western Art. Our faculty is comprised of active scholars who promote inquiry, life-long learning, and cultural understanding in their research and teaching.

We aspire to be one of the best undergraduate programs in art history in the country. We seek to meet the needs of a variety of students with a diversity of career objectives. The art history major at Santa Clara is distinguished by excellent teaching and mentoring, challenging courses, as well as opportunities for study abroad, peer educating, and student internships at local and Bay area institutions. Moreover, we also support, in conjunction with our fully-accredited campus museum, a dynamic series of docent classes for our students. Our alumni have been accepted into graduate programs at the University of Texas at Austin, University of Chicago, UCSB, Southern Methodist University, the Pennsylvania State University, Indiana University, the University of Southern California, NYU's Institute of Fine Arts, and the Courtauld Institute in London, as well as at professional programs at Sotheby's in New York and London, as well as Christie's. Our alumni are well equipped to pursue graduate work in art history, museum studies, and arts administration, as well as other fields including, but not limited to education, medicine, government, business, and law. In sum, the art history major fosters numerous opportunities for personal and professional

growth. Emphasizing both aesthetic and intellectual values, we encourage rigorous inquiry coupled with creative imagination, reflective engagement with society, and a commitment to working toward a humane and just world.

### I. Student Learning

Goal 1. (Knowledge Acquisition) Students graduate with an awareness of the breadth and depth of the world of visual and material culture, both through time and across geographical boundaries

Objective 1a. Students can explain the general developments of visual and material culture in the west.

Objective 1b. Students can describe the general developments of visual and material culture of at least one other culture outside the traditional western canon.

Goal 2. (Disciplinary Competence: Core Practices) Students can think critically and communicate clearly about art objects and cultural artifacts in multiple socio-historical contexts and intellectual/historical traditions.

Objective 2a. Students can analyze and evaluate primary and secondary visual and textual sources.

Objective 2b. Students can use appropriately the vocabulary of the discipline of art history.

Objective 2c. Students can explain connections between the visual properties of the object and its social, cultural, intellectual and historical contexts and meanings.

Goal 3. (Disciplinary Competence: Origins and Methods) Students know the fundamentals of Art History's history and its methods—including those borrowed from other disciplines.

Objective 3a. Students can read and understand the discipline's foundational texts.

Objective 3b. Students can describe the broad outlines of the history of the discipline.

Objective 3c. Students can apply and evaluate a variety of disciplinary and interdisciplinary methods, including their assumptions, biases, and limitations.

Goal 4. (Information Literacy) Promote life-long learning by ensuring that students can teach themselves about art and history through research.

Objective 4a. Students can effectively use standard research tools and indices and those specific to the discipline.

Goal 5. (Communication) Students can communicate effectively the results of their research in written and oral form.

Objective 5a. Students can formulate a hypothesis, research it, develop it into a thesis, and write a well-researched, well-argued, appropriately formatted paper that supports that thesis.

Objective 5b. Students can craft and deliver a formal oral presentation of a well-developed

argument in a form tailored to aural communication employing appropriate technology and professional decorum.

Objective 5c. Students can engage extemporaneously and critically with an object in front of a group.

### STUDIO ART

This document focuses on the Studio Art major. Our studio majors demonstrate a remarkable diversity in their interests and their respective goals.

### I. Student Learning

Goal 1. Technical Competence: Graduating studio majors will demonstrate technical competency in one or more mediums necessary to realize their artistic vision.

Objective 1a. Students produce a body of work in each course that demonstrates proficiency within the context of the course curriculum.

Objective 1b. Each graduating senior exhibits a technically proficient body of original artwork in a Senior Show (or similar public presentation).

Goal 2. Conceptual Competence: Graduating studio majors will demonstrate an ability to creatively synthesize ideas in the production of a work of art.

Objective 2a. In each course, students will generate original works that reveal conceptual development and planning.

Objective 2b. Each graduating senior exhibits a body of original artwork demonstrating conceptual consistency and continuity in a Senior Show (or similar public presentation).

Goal 3. Critical Analysis: Graduating studio majors will demonstrate an ability to analyze critically their own art work and the artwork of others.

Objective 3a. Students actively engage in critical dialogue of their own artwork and the work of others during regularly scheduled course critiques and discussions.

Objective 3b. Articulation of an artist's statement for student's Senior Show or similar presentation of work.

Goal 4. Basic understanding of the development of western art embedded within its historical context from the ancient through the modern world.

Objective 4a. All studio majors are required to take ARTH 11, 12, & 13.

Objective 4a. ARTH 183 (Post-War Art of Europe and America) is highly recommended for studio majors.

is something to be said about being overworked and underpaid for a noble cause.

**Andrea Holston '04 Studio**  
[aholston@scu.edu](mailto:aholston@scu.edu)

After getting my teaching credential at SCU, I am now teaching Art at Miller Middle School in Cupertino. We have one of those Phillips projectors so I can use the computer to project images now - cool!

**Shannon Johnson '94 Studio**  
[johnss3@rpi.edu](mailto:johnss3@rpi.edu)

I'm working at Rensselaer Polytechnic Institute, as Web Director for EMPAC (Experimental Media and Performing Arts Center) I'm currently publicizing a big event, and here's something crazy: one of the aerial dancers for the event was a life drawing model in Father Sullivan's classes - back in 1994-6, and she knew Gratia and Sam, too. Now she's part of "Flyaway Productions" based in San Francisco. Here's the web site for our event: <http://www.empac.rpi.edu/events/2005/empac360.html> info on dancers, etc.

**Emily Lewis, '05 Art History**  
[emily@masterworksfineart.com](mailto:emily@masterworksfineart.com)

I am now Curator of Collections Management at Masterworks Fine Art, Inc. in Oakland, CA. [www.masterworksfineart.com](http://www.masterworksfineart.com) The gallery specializes in recognized European and American masters from the 17th to the 20th century.

**Monica Lewis '04 Studio**  
[monicamlewis@gmail.com](mailto:monicamlewis@gmail.com)

I'm on the staff of the Seattle Art Museum, and one of my paintings was just accepted for the annual competitive show-- the exposure is great!

**Annie Masterman, '05 Studio**  
[ammbroncet@aol.com](mailto:ammbroncet@aol.com)

San Luis Obispo is a fun, little college town, with lots of outdoors things to do when it's not raining. I am still working, of course, but now I'm showing some paintings at the Luna Café, near the train station. It feels great to get some exposure, since I am thinking about graduate school in the next few years!

**Matt Moore '98 Studio**

Arizona State University Art Museum announces the artists to be included in the upcoming exhibition New American City: Artists Look Forward. The event features the work of Arizona artist and farmer (and former student) Matt Moore. Matt has been creating large-scale projects on his family farm to visualize what it will be like, once the family sells the property to a developer for a housing subdivision. On adjacent acreage, still part of the farm, Matt recreated, using crops, the city plans for the entire subdivision, complete with

homes and streets. In May 2006, the two crops Matt planted, sorghum (representing houses) and black bearded wheat (representing streets), were at the peak of their growth cycles. ( See the aerial photograph below.) Matt Moore '98, large scale wheat & sorghum crop art, 2006

**Ray Ochoa '96 Studio**  
[counterfeittea@gmail.com](mailto:counterfeittea@gmail.com)

My "day job" in the high tech computer world pays the bills, and I'm still painting and drawing, but now with Corel's computer program "Painter." Here's a digital watercolor from a photograph of me, outlined in pencil:

**Katie Thies '04 Studio Art/Theatre Arts**  
[katie\\_thies@yahoo.com](mailto:katie_thies@yahoo.com)

After 4 months, Katie's not ready to come home from London. She's been working as a legal assistant and bartender - not in the same place - and seeing lots of art, theater and dance. She's also photographing, taking dance classes and traveling -- around England, at to Paris, Rome and Barcelona. Dublin on St. Patrick's Day was "the biggest party I have ever been to - basically an entire city drunk and crazy."

**John Warner '99 Art History**  
[johngwarner@gmail.com](mailto:johngwarner@gmail.com)

I finished my MA in Arab Studies at Georgetown University in May '05 and headed to London and Paris to work on a documentary film project. In August I'll be moving to Yemen to work and study and finally, become comfortable in Arabic. I know Yemen has been on top of your lists of places to visit... so, once I settle, I hope to see many of you there!

**Wei Weng '03 Studio**  
[halcyon2wei@yahoo.com](mailto:halcyon2wei@yahoo.com)

Wei received her M.F.A. in painting in May '05, from California College of Art in San Francisco, and then moved to New York. Here's some samples of her MFA work: <http://sites.cca.edu/mfashow/wweng/01.html>

**Ann Wolfe '99 Art History**  
[awolfe@nevadaart.org](mailto:awolfe@nevadaart.org)

From 2002 - 2005 Anne served as assistant curator at the San Jose Museum of Art, and wrote Suburban Escape: The Art of California Sprawl, to be published by the Center for American Places and the University of Chicago Press in September '06. Early this year, Ann became curator for The Nevada Museum of Art, overseeing the exhibition and collection program, and community outreach. She will also research and publish material on the museum's permanent collection of works from the late 19th century to the present.

**Lindsey Wylie '02 Art History**  
[lindsey.wylie@gmail.com](mailto:lindsey.wylie@gmail.com)

After working at the San Jose Museum of Art,

Lindsay has returned home to Dallas to pursue graduate studies in art history at S.M.U. (Prof. Kathleen Maxwell's undergraduate alma mater!) She says "Since I'm still into contemporary art, I'm researching Richard Misrach now, for an interesting seminar course called Picturing Nature." She also says, "I miss California in some ways, but I am getting a kick out of the accents and southern traditions that are so unique to Texas. I'd forgotten a lot about what makes Texas Texas."

## Congratulations:

To all of our art history and studio majors who graduated between July 1, 2005 and June 30, 2006!

## ART HISTORY

ANGELA ARNOLD  
MICHELLE DEZEMBER  
CHRISTOPHER DOERHOFF  
MARC GAGNON  
MELISSA GUERTIN  
MARY NADINE KANE  
KARL KUEHN  
KRISTEN MJOSETH  
ANNA MORRISSEY  
LAURA PRICKETT  
ERICA SIMMONS  
COURTNEY THIESEN

## STUDIO ART

STACEY ABOUJUDOM  
KELSEY BOYS  
NICOLE BROWN  
ANGELA CAMPOS-ROTSTEIN  
KYLE CASTRONOVO  
KARA CHASE  
CHRISTOPHER DOERHOFF  
ELIZABETH FOLEY  
DAVID FOSTER  
LAURA GALINDO  
MARIANA GALINDO  
KIRSTEN GERMERAAD  
SHANNON HEGARTY  
JENNIFER JIGOUR  
MATTHEW KLEMANSKI  
MALLORIE KUMPF  
LANDIS LAU  
GRACE LEE  
KRISTIN LUEDERS  
KATHERINE MILLER  
UYEN NGUYEN  
ELIZABETH RIBERA  
DARYA SAKHAROVA  
ISABEL SCARPELLI  
ERICA SIMMONS  
JAMES SOMERTON  
VANESSA SPECKMAN  
KIRSTEN TANNER  
COURTNEY THIESEN



### KATE MORRIS

Kate Morris rejoins the Department of Art and Art History as assistant professor in fall 2006. Kate offers courses in Native American and pre-Columbian art, in addition to all three sections of the western art history survey.

### DAVID PACE

David Pace traveled to El Salvador in the fall of 2005 to continue an ongoing photographic project with the help of a grant from the Bannan Institute here at Santa Clara. Photographs from the trip were exhibited in Sobrato Hall in February 2006. In conjunction with the show, a slide lecture was presented accompanied by the poetry of Juan Velasco and live music by Greg Schultz. Images from the project were published in the Fall/Winter issue of the Santa Clara Review and the spring issue of Explore Magazine. David's work was also exhibited at the Center for Photographic Art in Carmel and Works Gallery in San Jose. In June 2006, David completed his fourth term as President of the Board of Directors of the San Jose Institute of Contemporary Art.

### ANDREA PAPPAS

Andrea Pappas has been busy presenting papers at conferences and has published two new articles about Mark Rothko and Jewish Identity. She continues her research on the populist history of the market for modernist art (1929-1959) and will give a paper on this topic at CAA this year. Andrea taught an experimental course with English professors Stephen Carroll and Dolores LaGuardia. All the students in her ARTH 12 and ARTH 13 also enrolled in one of their English comp classes. Andrea and the English professors developed joint written assignments and coordinated teaching efforts in many other creative ways. Both the faculty and the students found these paired courses very valuable. She loves hearing from alumni, so drop "Prof. P." a line if you have time.

### RYAN REYNOLDS

Ryan Reynolds began teaching drawing and painting at Santa Clara University in fall 2005. In 2006, his work was published in New American Paintings, and exhibited at the Headlands Center for the Arts, and Swarm Gallery in Oakland. He is represented by Stellar Sommerset Gallery in Palo Alto, g2 Gallery in Scottsdale, Arizona, and by Sakata Garo in Sacramento, where he is preparing for a solo exhibition in September 2006.

## Alumni News

Rita Alcantara '01 Studio  
[ritaa@youthinfocus.org](mailto:ritaa@youthinfocus.org)

For a year now, I've been Program Director at Youth in Focus, here in Seattle, which includes designing new curricula, which I've based on coursework I did with Prof. Pappas at SCU. My new courses were part of recent (successful!) grant proposals for our program. One course, "Projected:Self:Image", is being funded by the Mayor's Office, and I'm working on another one, "Picturing My History," with Seattle's Museum of History and Industry. Another really exciting thing is I'm going to Louisiana to teach photography for a few days. We'll be working with youth who are



Fall 05' Sculpture Classes. "Cabezudos" Big Heads

living in FEMA temporary housing because of Hurricane Katrina. This project is sponsored by Rosie O'Donnell's foundation "For All Kids" (<http://www.forallkids.org/main.cfm>).

Ashley Ator '05 Studio  
[LzrdYL@aol.com](mailto:LzrdYL@aol.com)

It's been a great first year in the MFA program here at San Jose State. I've been able to develop and show several "conceptual photo" projects here on campus. Now, it's back to the "real world" working at Best Buy for the summer. Oh well.

Davina Camardo '05 Art History  
[dicamardo@gmail.com](mailto:dicamardo@gmail.com)

I'm living in Eugene, OR, and have been working at the Sizzler for the past couple of months and have been getting to know the new territory – including the beach, a hot springs and Portland. It's very strange to not be starting school this year as everyone else is gearing up to go back. But I'm on schedule to start grad school next year and greatly looking forward to it.

Alicia Cave '01 Art History  
[acave@slis.sjsu.edu](mailto:acave@slis.sjsu.edu)

I'm now at San Jose State, pursuing a master's degree in library and information science and looking forward to graduating in summer 2006. My interest has been in art librarianship, digital media, and the surrounding copyright issues. This semester I'm looking forward to working with Dr. Kathleen Cohen from SJSU's Art History Department, assisting her with the World Art Image Database.

Katie Day, '01 Art History  
[katiecday@gmail.com](mailto:katiecday@gmail.com)

I will FINALLY finish my Art History M.A. at U.C. Davis with submission of my thesis at the end of May (hopefully - one more reader to go). I worked for The Crocker Art Museum for awhile, but now work as an account manager for a Marketing Firm (ironically named Crocker/Flanagan.) So far, corporate life is okay, and Crocker/Flanagan gave me the art design for the yellow page covers. However, if my husband and I move to another city, I will definitely check out art museums again - with my new MA and marketing skills!

Kim Demartini '01 Studio  
[kdemartini@hotmail.com](mailto:kdemartini@hotmail.com)

I've closed the studio in the South Bay for now and am on to a new adventure here in New York City. Ted, my boyfriend, got a

promotion and we decided to come together, although I do not have a job yet and hope to eventually start another studio here...

Michael Frank '02 Studio  
[mof4003@rit.edu](mailto:mof4003@rit.edu)

After graduating in '02, I spent some time training horses and making jewelry in Canada. Then, I got into Rochester Institute of Technology, and now I just had my MFA thesis show -- technically my field is "Imaging Arts," but I would call myself an "installation artist." My family has come and gone... I'd like to sleep for 5-6 months but there's too much to do!

Lauren Guardalabene '04  
Art History

I've been working at the San Jose Museum of Art for over a year, and am now the Visitor Services Coordinator, supervising all our front line staff. It's been a great experience and I've learned a lot about the museum/non-profit/art world... though I miss the enlightening reading I used to do at school. I also miss my parents' financial support (shopping on a non-profit salary is virtually impossible!), but there

## Faculty Updates

### KATHERINE AOKI

Last fall, assistant professor Katherine Aoki participated in group shows at the Bedford Gallery in Walnut Creek and the University of Kentucky. In February, she and her husband David became new parents with the arrival of their daughter, Sara.

Katherine enjoyed a solo exhibition entitled "Construction of Modern Girlhood" at Smith Andersen Editions in Palo Alto in May. Her works on paper are featured in a solo show entitled "Cult of the Cute" this summer at the San Jose Museum of Art. In August, Katherine will be making art at Djerassi, an artist residency program in Woodside, CA.

### BRIGID BARTON

Brigid Barton took two quarters off this academic year to pursue a research project in France. She and her husband Rob Robinson were faculty leaders for a Stanford Alumni Tour on the Rhine River in September and then went to the south of France to do research. The art history project was on Modernists in Provence in the period between 1880 and the 1960s. She currently is teaching two courses in Stanford's Continuing Studies Program on this topic. She continues to be active on the Foundation Board of the Palo Alto Art Center and she and her husband will be membership spokespersons for the Angus Bowmer Society for Educational Outreach at the Ashland Oregon Shakespeare Festival starting next fall.

### RENEE BILLINGSLEA

Lecturer Renee Billingslea now shares a three-year appointment with Prof. David Pace. She is teaching two new photography courses, one of which gives students an opportunity to experiment with non-silver photography processes, and the other a class that offers students a chance to reflect and explore issues of poverty with in our own community, through the lens of a camera. Renee also taught a new version of the Studio Seminar during the winter quarter. Her installation, *The Fabric of Race: Racial Violence and Lynching in America*, was on exhibit at the Martin Luther King Library, San Jose, CA, and Penn State University, Altoona, PA. She also showed new work in *Hair Raising* at the San Jose Institute of Contemporary Art.

### BLAKE DE MARIA

During the 2005-2006 academic year, Blake de Maria presented papers at annual meetings of the College Art Association and the Renaissance Society of America. She spent spring quarter 2006 in Venice preparing her manuscript "Becoming Venetian: Immigrant and the Arts in Early Modern Venice." Upon

her return to Santa Clara in fall 2006, she will become Director of the University's Medieval and Renaissance Studies Program.

### KELLY DETWEILER

Kelly Detweiler escorted students from the West Coast to Syracuse University's Florence Program last fall. From there he visited Malta and Sicily. He exhibited at the Heritage Bank in San Jose, and in San Francisco at the 401 Fremont Building. He recently featured an open studio as part of the South Bay Open Studios Program. Kelly's work will be included in a portrait exhibit (*Beyond the Image*) in fall 2006 at The Triton Museum in Santa Clara.

### SUSAN FELTER

It's been a gratifying year of 'futurism' for Susan Felter. With the help of designer Zeis Waidtlow, Prof. Marco Marquez, and Nick Wong (SCU '05), Susan now has a web site! [www.susanfelter.com](http://www.susanfelter.com). Another great leap forward is her collaboration with her mother June Felter, a well-known Bay Area figurative painter. They participated in two shared exhibitions, for the first time in their respective careers. After a show at the Pacifica Center for the Arts, the work moved to 871 Fine Arts, in the art gallery building at 49 Geary St., San Francisco -- a very exciting event for the entire Felter family. Some photos can be viewed by scrolling down at this link: <http://www.artbusiness.com/1open/042906.html>

Susan is also enthusiastic about the photography curriculum as it moves forward, with more and more students arriving with digital cameras and lap-tops in hand. Newer, simplified software allows for the addition of digital components to the photo program without curtailing traditional photography course offerings. Demand for B/W darkroom work continues to be very strong, and the recently developed Mixed Media Photo class also adds breadth, by forging connections with the painting, drawing, and sculpture offerings of our department.

### KAREN FRASER

Karen just received her Ph. D. in Art History from Stanford University. During the 2006-2007 academic year, she will be teaching two courses in Japanese art as well as sections of Art History 11 and 12.

### DON FRITZ

Don Fritz has had a busy exhibition and teaching schedule. He had a one person show in the fall at Billy Shire Gallery in Culver City, CA—complete with advertisements in national venues such as ART FORUM and ART IN AMERICA. Don had another one person show at MOHR GALLERY- Community School of Arts and Music last month. This latter venue also included an artist's lecture.

Don has also been busy with his inclusion in Art Fairs in Chicago and San Francisco. This pace continues in the summer of 2006 as Don has been invited to teach a workshop at Split Rock, University of Minnesota. He will also be teaching summer session at Santa Clara University.

### SAM HERNANDEZ

Sam Hernandez received a Santa Clara Multi-Cultural Learning Center grant that provided funds for implementing a fall workshop within the regular sculpture program to produce Gigantes and Cabezudos (large-scale busts and public processional figures using a paper molding technique developed hundreds of years ago in Spain). (See feature article on page 1.) Sam also was invited to teach an intensive sculpture course in bronze casting last September at Anderson Ranch Arts Center in Colorado. He was also featured in a one-person exhibition at the Weigand Gallery, at Notre Dame de Namur University, in Belmont, CA. This venue included an exhibition catalog. In addition, Sam participated in numerous group shows including the International Shoebox Sculpture Exhibition at Gallery One, University Art Gallery, Honolulu, Hawaii; "Beyond Boundaries," Washentaw Community College, Ann Arbor, MI; "Sculpture Is" at the Pajaro Valley Art Center, Watsonville, CA, Group Exhibition 2006. Finally, Sam co-produced a 140 minute DVD entitled *Forms of Tradition* that was featured at San Jose State University's Natalie and James Thompson Art Gallery.

### PANCHO JIMENEZ

This winter Pancho Jimenez was featured in a one-person show at the College of Merced Art Gallery. At Santa Clara, Pancho also helped upgrade the ceramics facilities with the purchase of two new electric kilns and some much needed new kiln shelves and kiln furniture. Pancho is completing his third year as faculty Director for the Unity Residential Learning Community and continues to work for the University's Center for Multicultural Learning. Last summer (2005), he and his wife welcomed the birth of their third child, Camille Therese, born June 13.

### KATHLEEN MAXWELL

Kathleen won the College of Arts and Sciences' David E. Logothetti Teaching Award in September 2005. In April, she was invited to present a paper at the 10th Annual Byzantine Conference held at UCLA. This summer she is presenting papers at two international conferences-- in Edinburgh (The Society for Biblical Literature) and in London (XXIst International Byzantine Congress).



**Santa Clara  
University**

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Santa Clara, California  
95053

# Art Post

Department of Art and Art History

## 2006 Student Awards

### STUDIO ART AWARDS

Sullivan Scholarship:

**SHERRIE BENJAMIN AND LORAE LIN OBERST**

Best of Show: **LORAE LIN OBERST**

Jesuit Award: **DARYA SAHKAROVA**

Painting: **LORAE LIN OBERST**

Sculpture: **KELLE E FLINT**

Mixed Media: **LAURA GALINDO**

Ceramics: **ELIZABETH RIBERA**

Photography: **ELIZABETH FOLEY**

Digital Media: **MARIANA GALINDO**

Any Media: **DAVID FOSTER**

Any Media: **LIZ LEUDERS**

Any Media: **KRISTIN CARDOZA**

Anderson Ranch "Brooks Fellowship:"

**KIM MUNSON**

Jim Blair Sculpture Competition:

**KIM MUNSON, ED ABILLAR,  
DON McCUBBIN, LIZ RILEY**

Special Recognition Award for Mind Over

Matter: **JAYNA SWARTZMAN AND  
YEKATERINA KULESOVA**

### ART HISTORY AWARDS

Art History Research Paper Prize

First Place: **MORGANN TRUMBULL**

Second Prize: **ANGELA ARNOLD**

Honorable Mention: **KAINOA WESTERMARK**

Art History Symposium Prize:

**KRISTA McNAMARA**

Special Recognition Award for Explore with  
Me Docent Program: **MICHELLE DEZEMBER**

## Visual Art Society presents Mind over Matter

Santa Clara Visual Art Society, the brain child of Santa Clara's Jayna Swartzman ('06) and Yekaterina Kulesova ('06), presented Mind over Matter in early June. Swartzman and Kulesova developed a venue for Santa Clara University's current students and alumni to publicly showcase and sell their artworks in a one-week exhibition at 721 Franklin Street,

Santa Clara. The exhibition opened on June 1st and ran through June 7th. The opening reception, held on Friday, June 2, featured wine, food, music and poetry reading. The exhibition included photographs, mixed media, painting and sculpture. Swartzman's and Kulesova's innovative concept and extraordinary dedication were celebrated in a special recognition award announced at the end of the year bbq and awards ceremony.

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