

Becoming Venetian: Immigrants and the Arts in Early Modern Venice

Assistant Professor, Blake de Maria, publishes her first book, *Becoming Venetian: Immigrants and the Arts in Early Modern Venice*, Yale University Press 2009.

Yale University Press releases the book with the following statement:

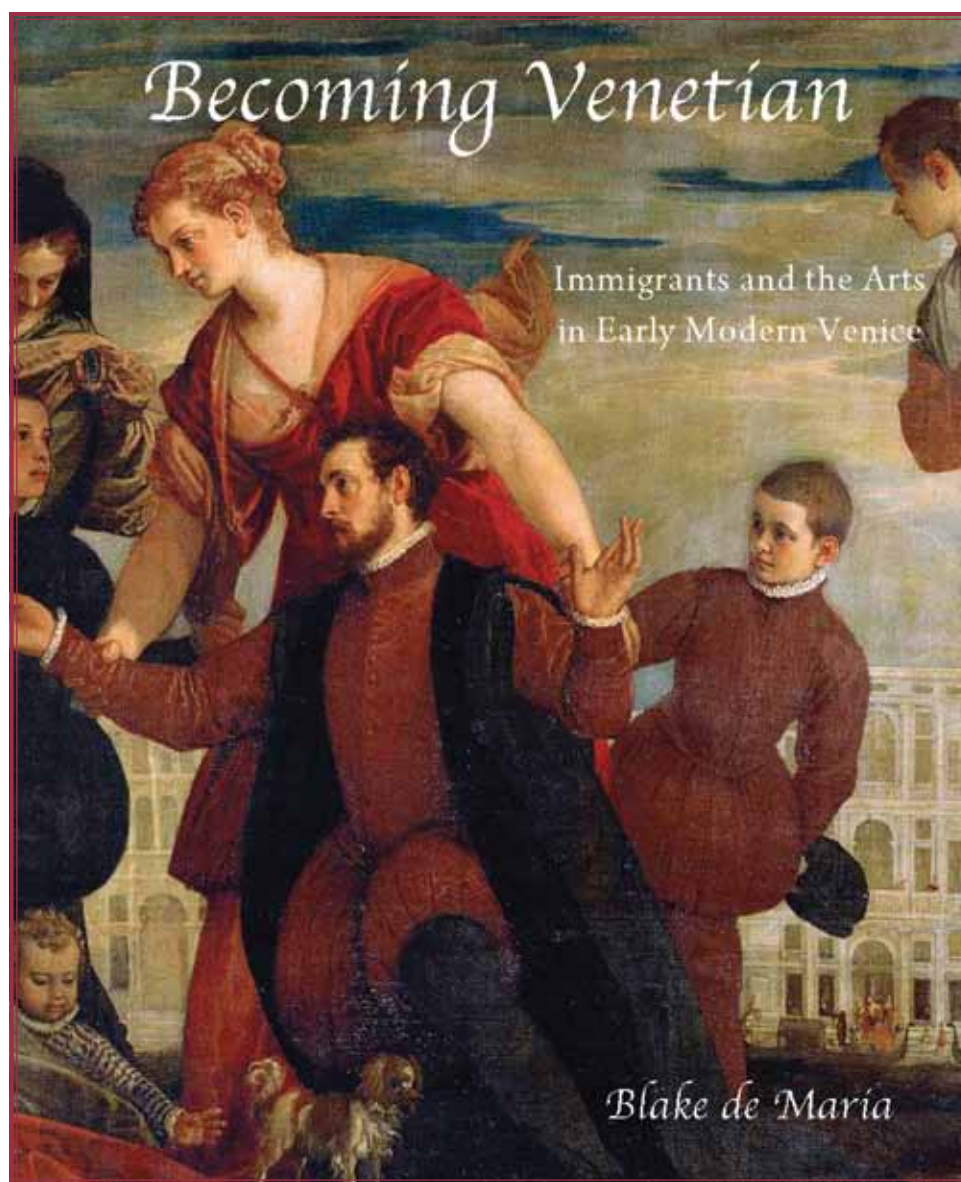
Renaissance Venice was probably the most racially, ethnically and religiously diverse of all the early modern European cities, so inevitably some of the wealthiest and most influential members of its commercial community were not Venetian by birth. They came to the city expressly to become citizens and to enjoy the financial and social benefits that went with such status. But the process of becoming Venetian was a lengthy one, often taking more than twenty years, during which period immigrants would set up a complex network of social, personal and commercial relationships. The most successful of them also became patrons of the best architects, painters and sculptors the city boasted, thus enabling them to establish a very visible identity and prestige in their newly adopted homeland.

Given the quality of the artistic enterprises associated with members of Venice's immigrant

(namely, extraordinarily wealthy merchants who were ardent patrons of the arts) than

the fact that they were not born in to Venice's hereditary nobility. This lively and anecdotal book shows how the naturalized citizens of Venice exercised remarkable influence on both the visual and economic culture of early modern Venice, and demonstrates that only through the study of those figures excluded from the highest echelons of Venetian society will the vibrant, diverse and exceptional world that was early modern Venice be fully understood.

An innovative, fascinating look at the immigrant population of Renaissance Venice and its contribution to the fabric of early modern Venice, this book will appeal to a wide audience, including students and scholars with an interest in this period, art and cultural historians, and Venice enthusiasts alike.



merchant community, it is remarkable that the artistic patronage of the naturalized Venetian citizen has been largely overlooked in modern scholarship—an oversight that has less to do with who these men where

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Farewell

SUSAN FELTER

Susan Felter has served as a Photography Professor for Santa Clara University for 26 years. She will be starting a much-deserved retirement in 2010, which she comically refers to as her “graduation.” She plans on using her time exploring new directions in her own photographic work. She would like to re-visit some old New Year’s resolutions, like “getting more organized, fixing up the garden, and exercising.” Felter hasn’t stopped thinking about teaching. She will be exploring best teaching practices for the latest versions of digital imaging software, Adobe Photoshop and Lightroom.

Felter has contributed greatly to the Art & Art History Department and the artistic community at large. She was the only photo instructor in the 1980s. Now, the department offers 13-14 photography classes a year with 3 full-time instructors. Her course curriculum embodies a wide range of photographic ideas “documentary reality, poetic fantasy, traditional straight photography and digital monkey business.”

GERRY SULLIVAN

Painting and Drawing Instructor, Gerry Sullivan, recently retired from the Art & Art History Department. He came to SCU in 1971 and is known as the “true father” of SCU’s Studio Art program. He is the cornerstone that shaped and expanded the program into what it is today.

Sullivan taught watercolor, oil and acrylic painting. He also specialized in life drawing, employing traditional oil painting techniques from the Renaissance to the 20th century. He passed on the knowledge of classic methods to his students, including true fresco painting on wet plaster and egg tempera painting.

Tech Tools of the Trade

Asst. Prof of Studio Art Katherine Aoki and former de Saisset staff curator Karen Kienzle co-curated Tech Tools of the Trade: Contemporary New Media at SCU’s de Saisset Museum, April 17 - June 28, 2009. This survey exhibition featured work produced

by Bay Area-based or Bay Area-rooted artists who utilize new media in their artwork — defined in the context of this exhibition as electronic, digital, or web-based. Organized into accessible thematic sections (Biomorph, Identity, Web Repurposing, New Light, Hope and Promise, Surveillance, and Simulation), the artwork explored the ways that technology has shaped our sense of selves, our vision, our bodies, and our world. The show was very well



*Top Row: Gerry Sullivan S.J., Prof. Sam Hernandez
Bottom Row: Prof. Kelly Detweiler, Prof. Susan Felter*

received with over 4,000 viewers. Artists in the exhibition included John Pierre Bruneau, Jim Campbell, Anthony Discenza, Rodney Ewing, Martha Gorzycki, Lynn Hershman, Sherry Karver, Nina Katchadourian, Scott Kildall, Andrew Kleindolph, Jill Miller, James Morgan, Deborah Oropallo, Trevor Paglen, Alan Rath, Jackie Sumell, Stephanie Syjuco, Gail Wight, and Christine Wong Yap.

Santa Clara University art history major Lauren Baines played an important role by writing all of the identification and interpretive

labels in conjunction with Prof. Aoki. Students in Aoki’s Art in the Computer Age course developed Guide-by-Cell interpretive content for the exhibition. Their assignment was to research an artist in the show, focusing on how/when that artist started using technology in their artwork and how technology plays a role in their medium and/or concept. Students recorded their findings at the Multimedia Lab in the new Learning Commons, and their mp3 files were uploaded into a dial-in system available to museum patrons via cell phone.

The Tech Tools exhibit was further promoted and developed by three educational programs: a special event for SCU students; a panel discussion; and an art contest.

College Night at the de Saisset, on the evening of April 30th, 2009, was extremely successful, bringing in over 350 visitors. Santa Clara University students Lizette Faraji and Kathryn Robinson, an art history minor and an art history major respectively, played a vital role in the coordination and execution of this event. Beyond designing the evening’s t-shirt and flyers, arranging the band, and organizing volunteers, the two were responsible for the marketing and publicity which included the first ever Facebook announcement for the College Night event. The night offered SCU students and their friends the chance to take-in the Tech Tools exhibit, enjoy refreshments and music, and participate in creating a collaborative new media artwork with Tech Tools artist Andrew Kleindolph, which stayed on display for the remainder of the exhibition. This program was co-sponsored by the de Saisset Museum and a SCU Technology Innovation grant.

In May, the de Saisset Museum, in conjunction with the Center for Science, Technology and Society, hosted a very poignant and well-received panel: Tactical Digital Aesthetics: An evening of art and conversation exploring new media, remediation, and cultural politics. A lively and accessible keynote was given by Johanna Drucker, followed by a roundtable discussion featuring Drucker and artists Ray Beldner, Stephanie Syjuco, and Anthony Discenza. Katie Vann (CSTS) and Asst.

Prof. Aoki moderated the panel. The event was funded by the de Saisset Museum, the Public Engagement Program of the Center for Science, Technology, and Society, and a SCU Technology Innovation grant.

In addition, the de Saisset Museum, in conjunction with FreshBrain (a website dedicated to creating a safe and engaging space for teenagers to learn and experiment with technology), held the Contemporary New Media Art Contest in spring 2009. Inspired by the Tech Tools exhibition, students ages 13-18 were invited to submit new media works. The works were judged by a panel of experts, including Rebecca Schapp (de Saisset Museum), Prof. Aoki, Ernest Jolly (Preparator at de Saisset and local artist), and Katie Vann (CSTS). First place was awarded a cash prize of \$250 and 1st -3rd place have their work featured in the museum this fall.

Studio Art Professors Kelly Detweiler and Don Fritz exhibit in Seoul, South Korea

In May of 2009, Kelly Detweiler and Don Fritz were invited to exhibit in Seoul as part of the Show Mi Festival, which was held in the Banasil Art Center in the Insadong area of Seoul. Insadong is the art center of Seoul and the Gana Art Center features six floors of galleries. The show featured thirty artists working in the traditional Minhwa form of folk art. Detweiler and Fritz were the first western artists ever to produce artwork which was directly influenced by this ancient form. The producer of the show, Professor Song, teaches traditional painting techniques at a University in Seoul and also does private classes in Minhwa painting.

Detweiler and Fritz provided a new direction for this type of painting since neither of them were trained in traditional methods; they took freely from the format and imagery and presented a slightly more contemporary vision. The work was well received and the exhibit was visited by close to a thousand people in the 10 day run.

This was the second trip to Korea for both faculty members.

Faculty Updates

RENEE BILLINGSLEA

Renee Billingslea's installation *The Fabric of Race: Racial Violence and Lynching* was shown at the Michael Rosenthal Gallery in San Francisco. Later in the year, the installation traveled to Cuesta College art gallery, in San Luis Obispo. She will be showing new work at

the SFMOMA art gallery in San Francisco this winter and will be launching her new website: reneebillingslea.com.

DAVID PACE

David Pace received a Gold Medal from the Council for Advancement and Support of Education (CASE) for his photo essay "The person in front of you" published in Santa Clara Magazine. David was appointed Co-Director of SCU's new International Studies program "Reading West Africa" in Burkina Faso, where he will be teaching during fall 2009. His films were screened at the Davis Film Festival in Davis, CA and at the Society for Photographic Education's Multi Media Film Festival in San Francisco. His work in the group show *Robots: Evolution of a Cultural Icon*, originated by the San Jose Museum of Art, traveled to the Sonoma County Museum of Art in Santa Rosa, CA and will travel to the Ulrich Museum of Art in Wichita, Kansas. Portraits from Africa were included in the group shows *People and The Educated Eye*, both at the Smith Center Gallery at Ohlone College in Fremont, CA. He completed his fourteenth year as a member of the Board of Directors of the San Jose Institute of Contemporary Art.

KATHY AOKI

Katherine Aoki, Assistant Prof. of Studio Art, in conjunction with Swarm gallery (Oakland, CA), installed her large wall installation *Battle of Kawaii* at an art collector's home in Chatauqua, NY in July 2008. The following month, Aoki and her husband celebrated the birth of their second daughter, Erin. In April 2009, she created new work for the group show *Regime Change* at Swarm gallery. She created new monotypes and lithos to benefit the San Jose Institute of Contemporary Art (*Monotype Marathon* June 2009) and *Intersection for the Arts* (auction July 2009). Aoki's linocut *Thanks Mom* was included in *California in Relief: A History in Wood and Linocut Prints* in the Hearst Gallery at St. Mary's College, July 25-Sept. 30, 2009. Aoki created new sculpture, prints, and drawings for her solo show, *Museum of Historical Makeovers*, at Swarm, which runs September 18-October 25, 2009. Aoki co-curated the *Tech Tools of the Trade: Contemporary New Media* exhibition at SCU's de Saisset Museum, April 17 - June 28, 2009. Students from her *Arts 70: Art in the Computer Age* course, created the "guide-by-cell" content for the show, so that viewers could dial-in and hear more information about participating artists. Aoki was also part of a jury panel for the online "FreshBrain" (www.freshbrain.org) new media student art competition inspired by the Tech Tools show.

SUSAN FELTER

This was Susan Felter's second year teaching digital photography. She also continues to work on her "Hunting and Gathering" digital montages of small plants and animals, experimenting with different sizes and shapes, and degrees of "real" and "unreal" combinations. Some of this work was included in the de Saisset Museum's winter show *Natural Blunders*, as well as the SCU Faculty Show at the Heritage Bank of Commerce in downtown San Jose. She was also pleased to show her old circus photographs, from back in the 1980s. The show *Clowns and Divas* was at the new George Lawson Gallery, also called 'room for painting, room for paper,' in San Francisco. The gallery also printed a modest book of the show, because the digital revolution has made it more affordable to print small editions of picture books. A great boon to artists and libraries!

DON FRITZ

This past academic year has been busy and productive in the fields of teaching and research for Fritz. He continued to teach beginning, intermediate, and advanced ceramics and sculpture. Several of his students received recognition by the department for their work in the end-of-the-year student exhibition and one student received a scholarship to attend the Anderson Ranch Arts Center in Colorado. Fritz started the "Clay Club" to offer students a greater opportunity to continue their study of ceramics and also to provide them an avenue by which to pursue community service and greater exhibition opportunities. In the area of research, he has been involved in numerous gallery and museum exhibitions throughout the academic year including: *Show MI Festival*, Jana Center, Seoul, Korea; *CCACA Conference*, Natsoulas Gallery in Davis, California; *Eccentric Image*, Blue Line Gallery in Roseville, California; *War Show*, Natsoulas Gallery in Davis, California; *ARAC: Anderson Ranch Art's Center*, Aspen Art Museum in Aspen, Colorado; *Good Old Days*, Hesperia Gallery in San Francisco, California; and *Deja Vu*, Billy Shire Fine Art in Culver City, California.

SAM HERNANDEZ

Hernandez was on a sabbatical for the spring quarter 2009. During his sabbatical, Hernandez worked on sculpture and a series of paintings, for an exhibition at the William Siegal Gallery in the rail-yard district in Santa Fe, New Mexico, opening October 16th, 2009. He also taught a two-week session at The Haystack Mountain School of Crafts in Deer Isle, Maine. The course, called *Redefining the Object*, took place May 31-June 12. This course focused on deconstructing

and manipulating the object and creating a sculpture or functional object utilizing aesthetics, inventiveness, and irony. His students came from all walks of life, including a former professor from Michigan, current graduate students from Colombia Univ., NYC, a retired police officer from Boston, as well as a working artist from Cape Cod.

PANCHO JIMENEZ,

This academic year, Jimenez held a solo show of his work at the University of California, Merced. The show consisted of his large-format ceramic busts and, in conjunction with the show, Jimenez gave an artist talk on campus. Jimenez also exhibited work at the American Museum of Ceramic Art in Pasadena California. The show was titled *Cerámica de la Tierra* and Jimenez's work, and the work of Luis Bermudez, were exhibited alongside ceramics of pre-Columbian Mexico and Peru as a way of exploring the influence pre-Columbian arts have on contemporary ceramic artists.

This past winter, Jimenez participated in an exhibition of artwork at the Louie-Meager Art Gallery on the campus of Ohlone College in Fremont, California. The show titled *People* featured work by Bay Area arts educators whose work explores the human figure. Jimenez's art was also featured in the Lark Book publication *500 Ceramic Sculptors*. Art critic, historian, and professor Glen R. Brown — an elected member of the International Academy of Ceramics in Geneva — selected Jimenez's entry from more than 8,000 entries. This past school year, Jimenez continued to serve on the Core Curriculum Subcommittee on Diversity. Lastly, after six years of service, Jimenez stepped aside as the Faculty Director in the Unity Residential Learning Community — a position he thoroughly enjoyed. In lieu of his time in Unity, Jimenez will take on a greater commitment in the Drahnmann Academic Advising Center.

RYAN REYNOLDS

Ryan Reynolds had a solo exhibit in September 2008 at B. Sakata Garo Gallery. The show was titled *Minutes of the Earth* and explored themes involving the urban landscape and the perception of time, space, and light. In July of 2009, Reynolds had an exhibit at Swarm Gallery called (SUB)URBAN, which explored similar themes. In the spring of 2009, Reynolds continued the figurative tradition established by Gerry Sullivan. This figure drawing course emphasizes a rigorous focus on proportional structure and anatomy. As a result, Reynolds' current work is inspired by the experience of researching the complexities of the human figure.

KELLY DETWEILER

In May of 2009, Detweiler opened a solo exhibit titled *Marking Time* at the Triton Museum of Art. The title referenced the collage works in the exhibit that were started with desk calendars. The exhibit featured nearly 50 works ranging in scale from small to very large and consisted primarily of work made during the past five years.

KATHLEEN MAXWELL

Maxwell spent the summer of 2008 preparing her new Core pilot course sequence entitled *Art, Politics, and Propaganda*. These courses focus on two artistic styles that are usually characterized as antithetical: classical art of ancient Greece and Islamic art which first appears in the 7th C.E. Both cultures were studied in order to appreciate their differences and to recognize the significant influence of



Elizabeth Robidart, Senior Administrative Assistant (2008-2009), stirs up the paella for the party.

classical culture on early Islamic art. Maxwell also presented her research on New Testament text criticism and Byzantine decorative style manuscripts at the Byzantine Studies Conference last fall. In addition to working on her book, a portion of her spring quarter sabbatical was devoted to the preparation of several presentations for an audience of New Testament text critics at a 2009 symposium on a Greek Gospel book, *Mingana Peckover Gr. 7*, at the University of Birmingham in the U.K. [For photos of the manuscript, see: <http://vnr.bham.ac.uk/Collections/Mingana/Peckover_Greek_7/table/>.]

BLAKE DE MARIA

Blake de Maria's first book, *Becoming Venetian: Immigrants and the Arts in Early Modern Venice*, is soon to be released by Yale University Press. Please see corresponding article for more information. She has already begun work on her next manuscript concerning Galileo and the reconciliation of art, science, and faith.

KATE MORRIS

Last year, Kate Morris' article on "Text and Image in Contemporary Native American Art" was published in *American Indian Art Magazine*. In the fall quarter, she was on research leave, writing a feature-length article on landscape installations and the film-based works of Mohawk artist Alan Michelson. Morris has been traveling to and from Canada as part of her research, and is currently enjoying the temperate climate of Vancouver, B.C.! She will return to the U.S. to deliver the Oscar Howe Memorial Lecture at the University of South Dakota, and to attend the biennial conference of the Native American Art Studies Association. Professor Morris is looking forward to being back at SCU for the winter quarter.

ANDREA PAPPAS

Prof. Pappas was on sabbatical during fall and winter terms this last year. She chaired two panels at the College Art Association in Los Angeles in February. Back at school during the spring, she worked on several projects associated with the new core curriculum. She would love to hear from alumni and invites you all to view her Facebook page: www.facebook.com/andreapappas.

Staff Updates

ROSE KHOR

Rose Khor previously worked for the Department as the Digital Image Database Manager and has moved on to become the Senior Administrative Assistant. She is happy to be working in this new capacity and learning skills in administrative management. Thank you so much to the faculty, staff, and students who have helped make this transition fluid and mutually rewarding.

ELIZABETH ROBIDART

Robidart, the Senior Administrative Assistant, has had a lovely year with the Department; however, she bids a fond farewell to the Department. Robidart will be married in early September and join her fiancé in CT as he completes his medical residency in Yale.



Class of 2009, Elizabeth Carter

Alumni News

Ashley Baker, Art History, '08

Baker will be pursuing her M.A. and attending the Courtauld Institute of Art in London. She will be studying Antiquity to Byzantium with Paul Stewart for the upcoming academic year.

Jen Zeidan, '09.

After successfully completing an internship with Cisco Systems, Zeidan was hired on with a full-time position as a Production Engineer for Cisco System's Cisco TV. She is also the owner of Back to Basics Media (Production and Graphic Design).

Shannon Hegarty, Studio Art, '06.

Hegarty is currently completing her MFA in Graphic Design at Savannah College of Art and Design in Savannah, GA. In the summer of 2008, she interned at People Magazine in New York City.

Karl Kuehn, '06

Kuehn is currently living in San Francisco and this fall will begin his fourth year teaching Kindergarten-8th grade Performing Arts at The Harker School in San Jose.

Emily Lewis, '05

Emily (Lewis) Lacroix married her sweetheart, Matt, in April 2009. They are currently residing in Boston, MA. Lacroix is a freelance graphics and web developer specializing in the needs of small and mid-size museums.

Michelle Dezember, '06

Michelle Dezember just finished a Fulbright grant in Barcelona, where she helped start an educational plan and department for a new museum of immigration (www.mhic.net). This was a fulfilling project that allowed her to work with immigrant youth on subjective map making.

Brianna Lewke, '09

Brianna Lewke will be moving to Nuremberg, Germany in summer 2009. She will be studying both German and Art History at the Friedrich Alexander Universitaet of Erlangen- Nuremberg.

Augusta Shifflett, '08

Shifflett just had her one-year anniversary at Erin Martin design, an interior design firm in St. Helena. She works as a personal assistant to the designer, managing the two companies (design office and furniture showroom) and buying some art for the showroom and design clients.



Class of 2009, Lauren Baines and family

Mike Larremore, '08

Now, a year after graduation, Larremore is celebrating the release of his website (www.mikelarremore.com), he just finished constructing his photo studio, and he is booking everything from designer fashion shoots to band promo photos to nightclub posters. Each successful shoot is a learning experience and an opportunity to build his reputation. But more importantly, each successful shoot is another day to follow his dream.

"Thank you to everyone who has helped me along the way,"



Congratulations 2009 graduates

Congratulations:

To all of our art history and studio majors who graduated between July 2008 and June 2009!

LAUREN ASHLEY BAINES
AMANDA MARY BORGES
CHRISTINAH ROSE BARNETT
ASHLEY ROSE BATZ
ELIZABETH LOUISE CARTER
ELISA MARIA CORDUA
ASHLEY CUMMOCK
CHRISTINA HISAKO COYLE
SAMANTHA CHRISTINE DEVINE
SCOTT SCHERMAN DOW
VERONICA NICOLE ENG
DANIEL LOPEZ ESCOBAR
JUAN CARLOS ESQUIVEL
DANIEL FINFER
MARISSA EMIKO KAWAIOLAIKAPOLIOHILO-FORD
PATRICIA Q GABEL
JENNIFER GOCHOCO
BRIDGET KATHRYN JOHNSON
ANNALISA BRAULT JORDAN
CARRIE ANDRESEN KIRKPATRICK
ERIC VALENCIA LEDESMA,
BRIANNA VIRGINIA LEWKE,
HEATHER MEGAN LYNCH,
CARA COLLEEN MATSUKANE,
ERICA MAWBEY-LANCE
HILLARY DEBRA MORIMOTO
KIRSTIN OLSON
MARIA PATRICIA RAMOS
TAYLOR HARRIS REINHOLD
KATHRYN REED ROBINSON
MELISSA SANCHEZ
HERMIONE LOUISE SHARP
JENNIFER WALID ZEIDAN

We Want You

We would love to know what our Alumni are up too. Please feel free to contact us by going to <http://www.scu.edu/cas/art/alumni>.



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University**

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Art Post

Department of Art and Art History

2009 Student Awards

ART HISTORY AWARDS

LAUREN BAINES: Art History Paper Prize tie for First

SCOTT DOW: Art History Paper Prize tie for First

AARON CATOR: Art History Paper Prize Honorable Mention

LIZZIE CARTER: Art History Paper Prize Honorable Mention

MARY HAYES: Art History Student Research Symposium Prize for Award of Excellence

JEN ZEIDAN: Art History Student Research Symposium Prize for Honorable Mention

STUDIO ART AWARDS

Winners of the Sullivan Scholarship:

KATHRYN FRASER
MICHAEL MCGREGOR
COURTNEY HANEY

Benson Memorial Center Purchase Awards:

KATHRYN FRASER
ALEJANDRA GERMANN
KRISTEN REIKE

Anderson Ranch Prize:

ARIANNA RODRIGUEZ

HEATHER LYNCH: Best of Show

ANNA MARIE LEON: Sculpture Award

TINAH BARNETT: Painting Award

MIDORI SHIBUYA: Photography Award

KRISTA KALLEN: Photography Award

VERONICA ENG: Ceramics Award

ANNA MARIE LEON: Printmaking Award

TAYLOR REINHOLD: Painting

DAVID CHOE: Sculpture

DANIEL ESCOBAR: Digital Media

ALEX HIGUERAS: Drawing

KIRSTIN OLSEN: Mixed Media Award

ANAMILE QUISPE: Jurors Choice

AMANDA BOURGES: New Perspectives Award

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