

2012 Boliou News
Thank Kristina
Include AH comps
Include note to submit
THANK Meagan for the GREAT cover!

Going to add images to electronic version??

Boliou News Art History Department

The Art History department has had another fine academic year. Ten seniors graduated at the start of the summer, and next year there will be eight senior and six junior majors. Next year, since Alison and Ross will each be away part of the year and teaching only two classes apiece, we will welcome a one-year visiting professor to the department. Catherine Walden, who recently completed her PhD at the University of Virginia, will teach a variety of courses on medieval art and architecture in addition to being an instructor in the 101 and 102 introductory survey sequence.

Once again the Hyslop-Warnholtz fund provided support for many students to pursue internships and academic work relating to comps projects. And we were excited to bring a diverse assortment of speakers to campus this year with the Edwin L. Weisl, Jr. Lectureship in Art History, courtesy of the Robert Lehman Foundation. In the fall Victoria Young, from the University of St. Thomas, spoke about “Frank Gehry’s Winton Guest House: Relocation and Renovation.” In the winter Gloria Sutton, from Northeastern University, gave a talk entitled “Between Cosmopolitanism and Globalism: Considering the Art of Renée Green.” Then in the spring we had three talks. Carleton alumnus Stuart Comer, Film Curator at Tate Modern in London, spoke on “Rethinking Moving Images at the Museum.” Mark Dimunation, a St. Olaf alumnus and the Chief Curator of the Rare Book and Special Collections Division at the Library of Congress, gave a talk called “Living with the Real Thing: From the Original to the Digital.” And Alison’s former student, Julie Hochstrasser, from the University of Iowa, spoke about “Trade Secrets: Unpacking Commodities in Still Life of the Dutch Golden Age.”

The senior comps examination, appended to the end of this newsletter for your vicarious pleasure and/or vicarious anxiety, was devised by Michael Cothren, Professor of Art History at Swarthmore College.

Alison M. Kettering, William R. Kenan, Jr., Professor of Art History

Living on Bainbridge Island near Seattle this past winter, a place rich in Carleton alumni, I was disappointed to find that my brand new Carleton sweatshirt attracted not a single nod of recognition or greeting. This may have been due to the chilly weather, which always required me to wear a jacket over the shirt. What was I thinking when I bought it!? But I did manage to connect with Carls anyway, both there and at the annual alumni reception at the College Art Association meetings in Los Angeles. More good connections occurred after I returned to Northfield. In May, Stuart Comer ’90, now Curator of Film at Tate Modern in London, came to give a lecture in the brand new Cinema of the Weitz Center. And then Reunion, a highlight of the academic year for me, brought many of you to campus.

Although I am now on phased retirement and teaching fewer courses, each affirms my appreciation for the intellectual engagement and enthusiasm of my students. Most special was the Dutch art course (officially called “Rembrandt, Vermeer, and Netherlandish Art”), both because of the personality of the class and because, for the first time in my career, I could actively link nearly every course reading to the article I was writing “after hours.” That essay focused on the functioning of still life within Dutch genre paintings, particularly the role of food in turning a humble peasant farmstead into a rustic idyll.

A writing project earlier in the year centered on the series of stunning artist portraits in colored chalk that 16th-century printmaker Hendrick Goltzius drew during his trip to Italy in the 1590s. These contributed to his pivotal transition from expressing ideas in line alone to painting in oils by 1600. Ever in search of Goltzius drawings, my travels last summer took me to Amsterdam, Haarlem, and Paris. Even the highest resolution

digital images can't compare with studying the sheets first hand. This coming summer I'm off to Frankfurt (after a stay in Amsterdam) and in the late fall I'll visit print rooms in Berlin and Vienna.

Back on earth, I mean, back in Minnesota, I did research connected with my project on food images by preparing a talk for a program at the Minneapolis Institute of Arts called "CrossTalk." The series brings art historians together with contemporary practitioners in professional artistic fields. In my case, the topic was how the presentation of food creates meaning. I spoke about Dutch still life (of course), followed by a presentation by a "food stylist" at General Mills. You would be surprised by all the common ground we found. Regrettably no snacks were served.

Fred Hagstrom – Rae Schupak Nathan Professor of Art

I had two terms off this year, so I had a good chance to do a lot of new work, plus to get in some travel. In fall I was invited to have an exhibition and do some lectures at a school in Hang Zhou China. It was one of the most satisfying events in my career. They did a huge show for me and treated me very well. I had never been to China, but my first visit there was an incredible experience.

A month later, S and I traveled to Turkey where we saw a good deal of art, both Islamic art and antiquities. We were in Istanbul and also at an amazing site for Greek and Roman ruins in Ephesus. Both of these trips were a chance to see art that I have never seen before.

Later in the year we went to the East Coast to give several alumni talks. I met alumni in Boston, New Jersey and New York. You might have read about the artist's book I did on Frank Shigemura in the Voice. I have been giving alumni talks on this book, trying to bring the story of the Japanese American internment and how Carleton, and particularly Presidents Nason and Gould, reacted to that moment in our history. It is a good topic for alumni events, but for me it is a chance to see people I have not seen for years. In Boston, Chris Grace and Ted MacLean hosted me, and at the other two stops I saw many old friends.

I continue to work in book arts. On my sabbatical I did a second edition of the Shigemura book, and also did two additional books. One is a collaboration with my friend Stan Honda about his time in Iraq as a news photographer. The second is based on my experience of leading students to New Zealand. While there we have always visited a particular Maori tribe, and over the years they have become good friends. Their parents had an incredible story of meeting during World War II during the fighting in Crete. I did a book on their story, including their years of returning to New Zealand and founding the marae that we visit. These books have led to good opportunities for me in terms of exhibitions and placing my work in collections. I now have my own studio at Carleton in the new Weitz center. I get a lot done there and I appreciate having a good workspace. I like the new building. We have moved the drawing studio there, and it feels like it is working out well.

As for new work, we will have a faculty show at the new museum space in Weitz next fall. It is so nice to have a huge improvement of the College's gallery space. I have some new work started in books, and I keep going in traditional prints as well. I am currently working on two book projects. One is on the Marshall Islands nuclear tests in the 40's and 50's, with the issues of the nuclear veterans as well as the damage to the islanders' way of life. The other is based on the diagrams of the slave ships in the middle passage.

Katie Ryor Art History

This year I was on sabbatical leave during the fall and winter terms. When I came back to teaching during the spring, I offered another new seminar *ARTH 320: Arts of the Chinese Scholar's Studio*. For their final projects, my students created their own individual 3-D virtual scholar's studio and adjacent garden space in which they populated it with objects that a Ming dynasty scholar would have used or collected. They used Google Sketchup for this project, as well as primary sources in translation. Despite being on sabbatical during fall and winter 2011-12, I remained the advisor to three comps projects because the topics were Asian art history. Since I rarely get one comps project on this topic in any given year, let alone three (1 in Art History, 2 in Asian Studies), I was happy to be involved.

In my scholarly activities, during the fall term, I gave one invited lecture at Middlebury College. I traveled to Taipei and Tokyo to see several special museum exhibitions and was accompanied by Nozomi Naoi (Art History '06) - we had a wonderful time! In the spring at the annual Association of Asian Studies conference in

Toronto, I presented a paper on the role of the study of Chinese textiles in the cultural history of the Ming dynasty. I still serve as president and list serve manager of the Arts of China Consortium, the professional organization for Chinese art historians and artists. I finished an annotated translation of a 16th century Chinese text on painting criticism that has an interpretative essay and have submitted it for publication in the journal, *Ming Studies*. I also continued work on the exhibition layout, didactics, and catalog for my upcoming show *Ancient Masters in Modern Styles* that will open at the University of Virginia Art Museum on August 30, 2012 and will travel to Carleton winter 2013. I presented some of this research at a workshop at the University of Virginia in March. All work on the exhibition is now completed and the catalog is in press. I am looking forward to the opening at the end of the summer!

Linda Rossi, Associate Professor of Art

This was the second year during which we enjoyed our new photography lab. We continue to run both darkroom and digital courses. We invited Wing Huie and Chris Faust to speak in our Intro to Film and Digital course. Students were interested in the fact that both photographers continue to work with film and digital materials. In our Intro to Photography course (only darkroom) we joined forces with Susan McKinstry's Victorian Poetry course. Students worked together to create an exhibition for the new Weitz Center. In the fall of 2011 I moved into my new studio in the Weitz Center. I am across the hallway from Fred. It was an active year, as I had eight exhibitions both locally and nationally. I was on sabbatical spring term. I spent eight weeks at Penland School of Crafts in the mountains of North Carolina studying traditional bookbinding. It was beautiful and very inspiring. I created a series of books made of leather, parchment and wood. I learned a great deal about myself working as a student within such an intense setting. I know it will impact my future teaching and I hope to use the book structure in more of my classes.

David Lefkowitz, Associate Professor of Art

Since I was remiss in reporting my activities for the last Boliou News, this time I'll submit my biennial report. Artwise, the just-concluded biennium got off to a propitious start in the late summer of 2010, as I moved into my new studio in the Blue Building in the Studio Art Annex compound back by Farm House. The space is fantastic. The high ceilings and long walls enable me to easily work on a large scale when a project merits such dimensions. I am used to 'making do' with less than ideal studio facilities, so it has been a real luxury to be able to flexibly work on several things simultaneously. In the studio I have continued to develop work that refines nuances of ideas I've been working with for years—drawing large cardboard structures on scraps of cardboard that touch on tensions between permanence and obsolescence, solidity and fragility, the monumental and the mundane, investigating representations of place through a new series of map paintings, and revisiting an attentiveness to the barely visible features of the gallery (or any habitable space for that matter) through the installation of 'fixtures' - trompe l'oeil paintings of wall sockets and security monitors placed in locations where you would expect to find the real thing. While I still find this work intellectually stimulating, I sometimes worry that these efforts just serve to 'solidify my brand identity' rather than embrace the spirit of exploration that I advocate for my students. So in contrast I have also been challenging myself to push my own boundaries. In addition to more autonomous paintings and drawings, I've been developing plans for faux-galleries in unused storefronts, a small model of a gallery I can schedule with temporary miniature exhibits that I can wheel around to public events, and a show-as-installation that will appear at the Northfield Arts Guild this coming January. As for public display of my work, I've been lucky to have had several important exhibition opportunities over the last couple years. The aforementioned Fixtures appeared in 'Lifelike', a wonderful exhibit at the Walker Art Center that focused on contemporary artists' interest in questions about realism and artifice. This was unquestionably the career highlight of the last two years. To be included in an exhibit with international artists, many of whom I consider important 'teachers' that have shaped my approach to artmaking, has been a particularly gratifying experience. Lifelike will be traveling in the coming years to museums in New Orleans, San Diego, and Austin TX.

Last fall I also presented a major solo show at Carrie Secrist Gallery in Chicago. Taking up the three galleries in the space, 'Facilities and Grounds' featured new work that reflects recent forays to the scrap heaps of consumer

culture to cull materials that I transform into ad-hoc proposals for re-envisioning the built environment. The show included large watercolors of images of urban infrastructure comprised of cardboard boxes painted on flattened repurposed cardboard boxes, images of architectural interiors painted with joint compound on sheetrock scraps, and 'Terrain Vague,' a new series of map paintings made in part with "mistinted" paint abandoned at hardware stores.

On the home front, Lizzie manages the unwieldy schedules of Emmett, 12 who starts 7th grade this fall at Northfield Middle School and Carter, 9, a 3rd grader at Prairie Creek Community School. In the past year we've traveled to DC to have 'breakfast with AI' (Franken) among other things, headed south for a family-centric road trip to Chicago and Nashville, which consisted mostly of sitting around in front of grandparents' tvs watching the Olympics, and wandered up to the North Shore to loll around in rocky creek beds. Last October we adopted our newest family member, Opal, a 2-yr old beagle mix who has easily acclimated to our semi-structured lifestyle.

Baird Jarman – Associate Professor of Art History

This has been another busy year for me, made more challenging by the predilection of my now almost two-year-old daughter to spend, day and night, as little time in her crib as possible. I also got a taste of the organizational demands of running the department by serving as Chair in the spring term while Linda was away. I converted my course *Planning Utopia: Ideal Cities in Theory and Practice*, previously offered as a 5-week class, into a full 10-week course. I also received a VIZ grant in conjunction with this course to mount an exhibit in the large white space of the new Weitz Center for Creativity. If you are curious, you can see photos of the finished product online (<https://apps.carleton.edu/campus/viz/exhibitions/archive/organism/>). This exhibit, *City as Organism/City as Machine*, investigated different aspects of the commonly used metaphors of cities as either living or mechanical entities.

I am continuing to work on my book on the American political satirist Thomas Nast. In conjunction with this work, I attended a weeklong conference at the American Antiquarian Society on the imagery of nineteenth-century American reform movements, which was a terrific experience. I continue to serve up in St. Paul on the State Review Board of the Minnesota Historical Society. I also lend assistance to the local non-profit organization that is attempting to rescue the 1888 Northfield Railway Depot, which might be relocated and refurbished sometime in the next two years.

Lauren Soth, Professor of Art History, Emeritus

In Boliou News 1980, I wrote about the 19th-century African sculptor known as the Buli master. Research has recently identified him as a specific individual named Ngongo ya Chintu. He was, I wrote, “the first African artist of the 19th century whose name can be linked with the works of art he created.” It was exciting then to see how art history’s fundamental practice, connoisseurship, had once again recovered specific knowledge from the mists of history. What has happened since?

First of all, it turns out that Ngongo ya Chintu, the name by which oral tradition remembers the Buli Master, is more than an honorific than a proper name. It translates as “the great leopard, the father of sculpted things.” Clearly, the Buli Master was quite a master! What was the nature of his achievement?

To grasp that, one needs a corpus, a body of work that, through documentation and/or connoisseurship can be authoritatively attributed to the hand of the master. Enter connoisseurship’s scholarly offspring, the catalogue raisonné, in which all of an artist’s work are listed along with the reasons for their attribution. In 1996, a catalogue raisonné for the Buli Master was published. I believe it is the first use of this scholarly tool for an historic African artist.

Scholars quoted in the catalogue employ close morphological analysis of details to make their attributions:

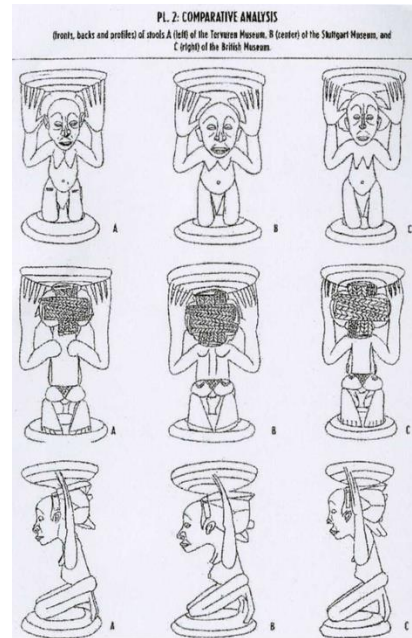
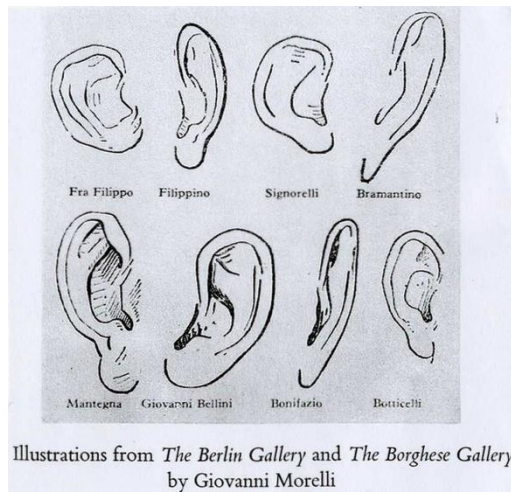
...the face is long, narrow and angular,
the nose is not wide but thin, pointed
and slightly pug, the mouth is wide
with highly protruding lips...

The toes of the kneeling figure are
indicated by small notches...

Buli Master, possibly Ngongo ya Chintu (Hemba, ca. 1810–1870). Female vessel bearer. Democratic Republic of the Congo. 19th century. Wood, H. 14 1/4 in. (37.1 cm). Private collector



It is the same procedure that Giovanni Morelli, the 19th century founder of modern connoisseurship, used to distinguish between artists of the Italian Renaissance. The parallels even extend to the use of line drawings:



Perhaps in another 32 years the connoisseurship of African sculpture will have advanced sufficiently so that the names of other artists (for instance the sculptor now known as the Master of the Cascade Hairdo) will be revealed and their work distinguished from one another just as Morelli distinguished between Botticelli and Signorelli.

Patt Germann – Administrative Assistant

It’s been a busy year for me. My husband Denny retired in July 2011 and has adjusted to retirement well while becoming something of a house-husband along with taking on some volunteer tasks in Faribault. We have a new granddaughter, Charlotte (Charli), who arrived from Korea in late May at age 2. Charli’s half-sister, Ellie, joined our family three years ago. In June, my husband and I joined a group traveling to Switzerland, France and Germany for three weeks. While in Germany we visited some cousins of my husband. Unlike Alison, though, my “nearly worn daily because of chilly weather” Carleton sweatshirt DID attract a couple of comments. One current student stopped me in the Louvre and we chatted and I overheard one woman say to the fellow she was with “no, don’t ask her about Carleton” as I passed by. The trip, although rainy for the most part, was good. It was one of those trips where, at the end of the day, you had to look at your photos to see what you’d done that morning, especially the first eight days in Switzerland and Paris.

We visited Berlin for a day and half which was a good visit for us who remember the Wall going up in the first place. We stayed in what was East Germany with a family who had great stories about living on the East side. For you Schiller fans – we spent two weeks with a host family in Thuringia, Schiller's home state. I saw much to do with Schiller and have a photo of a highway sign at the border of the state. The photo shows Schiller and Goethe, the pride of Thuringia!

Back in Boliou for my 13th year and still working as dept. assistant in Theater and Dance in the new Weitz Center.



ADD WHEN KRISTINA sends it back

1998 – Ethan Murrow

Ethan and his wife Vita announce the birth of Kinari Weinstein on August 16, 2012. She joins brother Rushil.

2010 – Stephanie Strother

Stephanie Strother, is now employed full-time as the administrator of an auxiliary group, the Old Masters Society, auxiliary to the European Painting and Sculpture before 1750 Dept, Art Institute of Chicago.

2005 Jordan Mactavish

Jordan received his architectural degree from the Graduate School of Design, Harvard University in May and is now working in New York "{for Toshiko Mori, former head of the architecture school at the GSD in her relatively small and young office of mostly-GSD students.""

1999 Susan Elnora Frerichs

Minneapolis jewelry designer Susan Elnora Frerichs is the winner of the 7th annual national Halstead Grant for new silver jewelry designers. Frerichs, under the studio name [Susan Elnora](#), will receive a cash prize and [jewelry supplies](#) to build her business. Frerichs hand fabricates all her jewelry at her studio located in the Northrup King Building. She regularly exhibits in local events such as Art-A-Whirl, Art Attack and First Thursdays.

2009 Carolyn Morales

A quick note to let you know that Andrew(Widmer) '09 and I relocated to the Pilsen neighborhood in Chicago to be closer to our respective schools. We have been busy unpacking and setting up house, and the new apartment is looking more like home every day. Neighborhood highlights: we are two blocks away from the Museum of Mexican Art and the Pink L line, around the corner from a tortilla factory and many delicious restaurants, and are quite close to many bike shops *and* a bicycle co-op- what more can you ask for? Please stop by if you are ever in the area in explore our new neighborhood with us!

1992 Jesse Houlding

From an interview in 'In the Make: Studio Visits with Artists and Designers.'

Jesse said, "I am very pleased to be a part of the [inaugural show](#) of a new gallery, called Interface Gallery, which Suzanne L'Heureux is starting in Oakland in September.

Also in September I'll be giving a [LASER](#) talk.

And I am working on an upcoming project with [K. Imperial Fine Art](#) so keep an eye on their blog.

I don't feel bound to any particular medium though I primarily make sculpture."

Of his work, Nikki Grattan wrote: "Jesse's work is rigorous but whimsical; led by his curiosity and guided by the principles of the scientific method, he brings it to life with a tinkerer's dexterous touch. He's aware that his work is potentially challenging to viewers and he also knows sometimes people get stuck on the technical aspect of it. But his aim is create wonder around both what is readily visible and also what is unseen— he wants the marvel of mechanics to hint at the natural phenomena at play, thereby engaging his viewer in newfound perception."

Founded in early 2011 by photographer Klea McKenna and writer Nikki Grattan, 'In the Make' is a collaboration that offers an intimate look at current art practice.

1998 Anne Roecklein

I am delighted to have work included in the current Contemporary Art Auction presented by Daniel Cooney Fine Art (August 2012).

1950 Marilyn Stokstad

Marilyn presented the keynote address at the 2012 Midwest Art History Conference. Carleton alums Nicole Wankel and Julie Risser also participated. Nicole gave a paper and Julie Risser participated in a panel on Asmat art.

1968 Clare Walker Leslie

Best info on me is: www.clarewalkerleslie.com

I have been back to Carleton 2 times (1982 and 1990) to speak and participate in a combined Art/Biology course, as well as to 2 class reunions. Here, in Cambridge, MA I have led several Nature Walks for the Carleton Alumni Association. Of all coincidences, my Editor for 3 of my books for Storey Publishing is a Carleton Graduate- class of 1972.

I am married, 2 grown kids, grandmother of 1 and saddened by the recent loss of a very dear friend/prof/colleague- Ray Jacobsen of the Art Department who died May 3 at 92, living in Northfield.

1973 Floyd W. Martin

Floyd Martin, PhD, can currently be found at the University of Arkansas where he is a Professor of Art (Art History) in the Department of Art. He also serves as the President of the Southeastern College Art Conference.

Websites and emails include secollegeart.org

fwmartin@ualr.edu | ualr.edu/art

1975 Beverly Naidus

The Washington State Labor Council, AFL-CIO announces The Bread and Roses Exhibition, a production of their MayWorks Project, this year celebrating the centennial of the 1912 “Bread and Roses” Strike by Textile Workers (mostly immigrant women) in Lawrence, Massachusetts. The eight week strike, historic in its militancy, focused on the need for dignity as well as fair wages and working conditions.

The exhibition will be on display at the Folklife Festival May 25th-28th in the Lopez Room (open Friday-Sunday 11AM-7PM and Monday 11AM-6PM). The Bread and Roses Exhibit is comprised of two parts: “We Fight for Roses Too” and “AND NOW BEHIND CURTAIN #2”.

“We Fight for Roses Too” is a photographic exhibit that illustrates the experience of maintaining community and cultural identity while struggling to make a living within America's workforce as an immigrant. This exhibit highlights two such stories: contemporary farm laborers from indigenous Mexican migrant communities (the vividly colorful work of photojournalist/labor activist David Bacon) contrasted with elegant black and white portraits of Filipino cannery workers from the 1920s and 30s (done by photographer, John Stamets as part of the “Alaskeros Project”).

“We Fight for Roses Too” will also include the poster art work of sixteen students, all visual art novices and non-art majors, from Prof. Beverly Naidus' Labor, Globalization and Art course (UW Tacoma-Spring 2012) Their work explores personal work stories, frustrations with the employment possibilities that the students face and labor issues related to the human cost of corporate globalization.

1982 – Caroline Goeser

Caroline presented “Transcultural Modernism: Winold Reiss and American Print Culture” at the World Winold Reiss Symposium in Berlin in December.

1985 Debbi Kreml

I would just like to mention that I obtained a Master of Arts in Art Therapy Counseling from Southern Illinois University in Edwardsville fall 2011.

1987 Julie Risser

Phaidon just came out with this mammoth text - "The Art Museum" - the thing weights over 17 pounds - so environmentally....it is a little odd. BUT there are some beautiful images.

Anyway I wrote the African and the Pacific sections - got a page dedicated to Asmat art - so that was kind of cool - three pieces from the collection at UST - very cool. Three pieces from the MET.

Here's the link for the promotional video -

<http://www.youtube.com/watch?v=OgYzh1q9eIY>

Julie Risser participated in a panel on Asmat art at the 2012 Midwest Art History Conference. Alums Marilyn Stolstad and Nicole Wankel also participated. Marilyn presented the keynote address and Nicole Wankel gave a paper.

1987 Craig Houser

Craig Houser published: "Disharmony and Discontent: Reviving the American Art-Union and the Market for United States Art in the Gilded Age," in the e-journal Nineteenth Century Art Worldwide, vol.11:2, Summer 2012.

1988 Amy Van Ry

I have a new position in development at the Museum of Arts and Design in New York. After nearly 20 years of working in the world of parks, gardens and environmental organizations, I am now working in a building with an art collection as the Senior Director of Institutional Funding.... and of course the Carleton art and art history experience in no small way contributes to this exciting change.

1998 Ethan Murrow

Two of Ethan Murrow's works were included in the "Seeing is Knowing: The Universe" during the inaugural exhibition of the Braucher Gallery in the Perlman Teaching Art Museum at the Weitz Center for Creativity in September. The event was the official opening of the gallery in the new space in the former Middle School. "Narcissistic Excess," new work opened at Obsolete in Venice, CA in April.

1998 Christina Seely

My work was included in a couple of exhibitions in the fall and received some interesting press.

Noorderlicht International Photofestival tember 11th - October 9th

LUX: Metropolis 25° 48' N 80° 16' W (miami)

Metropolis - City Life in the Urban Age

Groningen: Der Aa-kerk, Oude Postkantoor, The Netherlands, Noorderlicht Photogallery

Since the beginning of the 21st century, more than half of the world's population are living in cities. *Metropolis: City Life in the Urban Age* shows the many faces of the modern city. A range of participating photographers include; Christina Seely Nadav Kander, Simon Norfolk, Matt Siber, Michael Wolf, Nina Berman, Peter Bialobrzdeski and many others.

At Carleton, as part of the inaugural exhibition at the Braucher Gallery in the Perlman Teaching Museum in the Weitz Center for Creativity in September.

SEEING IS KNOWING THE UNIVERSE

Seeing is Knowing: the Universe an exhibition presenting contemporary art, historical books, and photographs, charts, and scientific visualizations, considers the powerful role of vision and the visual in exploring celestial realms. Artists and scientists, seeking truth beyond the visible and the tangible, offer fresh perspectives on astronomy, and give new life to poetic celestial metaphors.

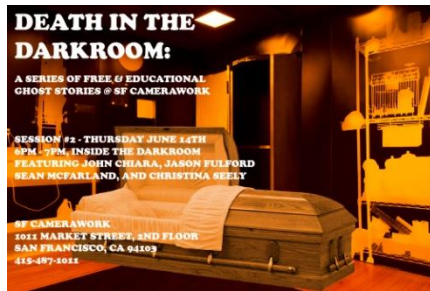
PRESS: The Daily Beast

Andrew Sullivan's The Dish Aug 20,2011 and The Morning News August 15th,Electric Light Formula Interview by Rosecrans Baldwin

A selection of pieces from **Lux** are included in the main exhibition entitled ' *No Exit: Urban Space*' as part of the Helsinki 2012 Photography Biennial in Finland. The exhibition opens at Hakasalmi Villa on March 2. 2012 and runs through the month of April. The main exhibitions for the biennial offer perspectives on the kind of urban space we construct for ourselves and the changes that are taking place in cities across the world.

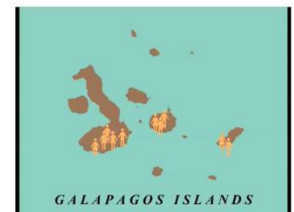
SF CAMERAWORK DEATH IN THE DARKROOM: GHOST STORIES SESSION 2

This Thursday June 14th from 6-7pm Jason Fulford, Sean McFarland, John Chiara + I will make up the second session of ghost stories as part of Eric William Carol's current show *Death in the Darkroom* at SF Camerawork. If you are in the area come check it out (I will be collaborating with composer and trumpet player Erik Jekobson).



GALAPAGOS ISLANDS: MARKERS OF TIME IN THE DARWINIAN TROPICS

In July I will be heading down to the Galapagos Islands for 3 weeks through a grant from the Canary Project to continue work on the Markers of Time project. Fellow artist Katherine McLeod will be accompanying me to act both as an assistant and to work on her own fascinating project. Take a look here! She is running a Kickstarter campaign to raise money to come along so please take a minute to take a look and pass it on.



SHIFTS IN HORIZON: PHOTOGRAPHY + LANDSCAPE WORKSHOP

I've just finished co-leading an amazing intensive week-long workshop Shifts in Horizon with Sean McFarland at the Headlands Center for the Arts in the Marin Headlands. The workshop, focused around photography and the landscape, was complete with 10 fantastic participants, unusually nice weather, the usual amazing Headlands food, rock solid photo guests and even a dramatic moonrise to top off our late night hike at the end of the week!



1990 Steve Wilmot

Aside from the benefits of remodeling and updating most portions of our old house, a small portion will be published in Fine Homebuilding's annual Kitchen and Bath issue, due out October 2011. That is the good news, the bad news was that due to storing items in the basement during the project and suffering a "water event" over 100 architecture books collected over the years were lost.

1992 Jesse Houlding

Tomorrow, October 7th from 7 to 10pm is the opening of "Time" - an exhibit I curated with Gail Dawson and Mary Anne Kluth.

I am very pleased with how it turned out; there will be performances at the opening by Surabhi Saraf and Micheal Namkung, check out all the details here <http://www.thelab.org/schedule/events/558-time.html>

In other news, I am starting as the Print Shop Manager at Kala Art Institute in Berkeley. Very excited!

I redesigned my web site; take a peek www.houlding.com

In November, Jesse had two pieces included in the Grand Rapids, Michigan, Root Gallery's show

"Transducere." The works by 14 artists explored hypnosis and trance. The show was curated by Margaret Niven

In April, Jesse had a drawing machine in the back room of Randy Colosky's solo show at [Gallery Hijinks](#).

The closing reception for the Shifter exhibition at [Alter Space](#) was in April 21st.

1992 Josh Ellenbogen

Josh Ellenbogen'92 is the editor (along with Aaron Tugendhaft) of *Idol Anxiety*, Stanford University Press, 2012, an anthology on Christian, Jewish and Muslim anxieties about images.

1992 Adam Jolles

Adam Jolles, Associate Professor and Chair of FSU's Department of Art History, co-curated the exhibition *Windows on the War: Soviet TASS Posters at Home and Abroad, 1941–1945* which was at the Art Institute of Chicago late in 2011.. The Art Institute called the exhibition "not only a fascinating glimpse into one of the most significant government-sponsored cultural efforts of the 20th century but also a major scholarly undertaking that brings these posters into the public eye for the first time in six decades."

The project with the Art Institute was related to research Dr. Jolles conducted on Soviet arts policy under Stalin. He is planning a book on the Soviet Museum Reform movement of 1928–37, which "saw the reorganization of all public museums toward a strictly didactic model, one in which viewers were carefully instructed on the correct political interpretation of objects and images, both Soviet and otherwise. The close correlation of word and image in these prewar installations mirrors the polemical nature of the TASS posters issued the following decade."

The exhibition's 400-page catalogue featured hundreds of images and essays by Dr. Jolles and a team of noted scholars from around the globe. "*Windows on the War* is a groundbreaking publication—the first in English to focus on posters designed by the Soviet Union's TASS News Agency to bolster support for the Soviet war effort. TASS posters were created by a large collective of Soviet writers, printers, and artists, including such notables as Mikhail Cheremnykh, Nikolai Denisovskii, the Kukryniksy, and Pavel Sokolov-Skalia," Yale University Press.

In March he had an article published Peter Kort Zegers and Douglas Bruick, eds., *Windows on the War, Soviet Tass Posters at Home and Abroad*, Art Institute of Chicago, 2011.

1998 –David Huyck

I was in Minneapolis in November for the Cloudy Collection show at Pink Hobo Gallery.

1991 Mildred Beltre

Mildred Beltré showed new mixed media works on paper at the Vermont Studio Center Gallery II, Wolf Kahn Barn. The show was on exhibit in April.

Currently traveling between the Queen City and Kings County, Mildred Beltré is an artist, a professor at the University of Vermont. She has been awarded a New York Foundation for the Arts grant in printmaking and drawing as well as a residency at the Lower East side printshop and the Vermont Studio Center. She has received grants from The Citizen's Committee and the Brooklyn Arts Council, For the Brooklyn Hi Art! Machine a collaborative interactive art-making project exploring community that takes place on the sidewalk outside her building

1996 Christine Hahn

Christine Y. Hahn has just published an article in Visual Resources 28 (June 2012): “Unearthing Origins: The Use of Art, Archaeology, and Exhibitions in Creating Korean National Identity, 1945–1962”

1995 Jennifer Yorke

Jennifer had a delightfully full dancecard in 2011-12, including residencies at the Hambidge Foundation (April '11); Anchor Graphics (August '11); Jentel (November-December '11); the Millay Colony (May '12); the Brush Creek Foundation (June '12) and Ragdale (July-August '12). In addition to a September '12 solo exhibition at Theil College, Jennifer's work was included in numerous group exhibitions, including “We Make Our Own Monsters” a wall-drawing installation at the Lexington Art League.(see below)



2000 - Julia Elsas

In November, Julia wrote "I have a piece in the Atlanta Print Biennial at Barbara Archer Gallery."

In Early 2012 she noted "My work was included in three winter exhibitions. They were American Impressions 2012, Selected by Elizabeth F. Spungen, Executive Director of The Print Center in Philadelphia, PA William Patterson University, Wayne, NJ; Current Trends in Print at the Isabella Cannon Gallery at Elon University, Elon, NC and Corporealities: an Exhibition on Embodiment at the CUNY Graduate Center in New York, NY."

Embodiment refers to the fact that living things, such as human beings, are not merely thinking things but also have bodies. Within the humanities and social sciences, there has been an embodied turn, with researchers interested in how bodies are manipulated, transformed, and implicated in behavior. In support of this trend, the Committee on Interdisciplinary Science Studies at the CUNY Graduate Center has organized a faculty seminar on this theme, with researchers from cognitive science, disability studies, feminism, urban planning, fashion, dance theory and other fields. In conjunction with this seminar, we are hosting an exhibition, From Feb 17, through April in the Science Studies space at the Graduate Center.

I'm excited to let you know about a few exhibitions I am in this summer.

The Phylogeny Projects

North Adams, MA

Another group show, ODE TO STREET HASSEL, curated by Chris Hosea, opens August 4 at the Bronx Art Space:

[ODE TO STREET HASSLE](#)

Bronx Art Space, Bronx, NY 10454

[STILL FIGURING IT OUT](#)

Recession Art at CULTUREfix
New York, NY 10002

[Dieu Donné Benefit Exhibition](#)

Dieu Donné
New York, NY 10018

2003 Sonja Sokol Furesz Molchany

Sonja married Andrew Molchany in April 2011 in Seattle. Following a brief trip to Kauai, they are at home on Seattle where Sonja works as a historic preservationist and Andrew works as an architect.

2004 Maria Coryell-Martin

"Passage," a work by Maria, was part of the November through January exhibition entitled "Ice Passages" at the Washington State Convention Center in Seattle.

2009 Emily Ho

Emily gave a talk on Paolo Uccello's St. George and the Dragon in the Syracuse University Graduate Program in Renaissance Art's annual Graduate Symposium in the Villa Rossa, Florence in December.

2011 Caroline Giese

Caroline Giese has accepted the position of Assistant to the Executive Director at the San Francisco Ballet, one of the top three largest and best dance companies in the country.

2007 Sophie Eisner

“Ode to our Ancestors” was the title of Sophie’s exhibition at the Franconia Sculpture Park during winter and spring 2012.

2006 -Sonya Derman

Sonya had her first solo show in San Francisco - Reminders. I have some images here:

<http://www.parklifestore.com/gallery/sonya-derman/>

2000 Karen Kedmey

I’ve just graduated from Hunter College’s MA in Art History program! My focus is contemporary art, and I wrote my thesis on the work of Hiroshi Sugimoto. It turned out to be an incredibly challenging topic. I had a great experience in the program.

I’m planning to remain in New York. I stepped out of the working world to complete my degree full-time, so now I’m seeking full-time work. Since July, I’ve been freelancing for a foundation based in Prague and Zurich. It’s called the Tichy Ocean Foundation, and it was founded to promote the work of Czech photographer Miroslav Tichy and to build a world-class public collection of contemporary art for the Czech Republic. I serve as the curatorial liaison with U.S.-based contemporary artists and an advisor and facilitator of acquisitions.

2005 Robyn Hendricks

In November, Robyn’s texturized watercolor works entitled “Mutations” opened with a reception at the Baroque Room in St. Paul. The exhibition was part of the Lowertown First Fridays series.

Robyn was part of the Junior Seminar panel in May to help students look at options for their post-college days

2006 Dustin Yager

I earned my MA in Visual and Critical Studies from the School of the Art Institute of Chicago in 2011 with a thesis entitled, "No Accounting for Taste: Consumption, Identity, and the Development of Lifestyle Culture." I have returned to the Twin Cities to work as the Education Manager at the Northern Clay Center, where I also maintain a studio.

Dustin was part of an alumni panel which addressed the Junior Seminar in May.

2003 Avni (Madhok) Novotny

Over the last year, I’ve developed new interests. I’ve started vinyasa yoga as a new hobby as well as ballet classes for adult beginners! It’s been a great year, I was awarded the 2011 Regional Pharmacist Paragon Award for CVS Pharmacy and continue to practice as the Pharmacy Manager in West St Paul.

2011 Tony Eccles

Tony is teaching 6th grade at Cannon River STEM School in Faribault and living in Northfield.

2004 Emily Newman

i’m not at scsu anymore. texas a&m-commerce gave me a tenure-track position i couldn't turn down. so i moved here this summer, and so far so good. its a new position, and we will be creating an art history major in the next few years. i get to teach upper level and graduate courses (for the MFA) which is quite nice. As of Sept. the dissertation was done.

2007 Paloma Barhaugh-Bordas

Note in September : I have just begun an MFA in Printmaking at RISD.

2011 Mallory Monsma

I'm living/working in Santa Barbara now. I'm a market analyst for RDN and mostly work with water purveyors, comparing their rate structures and budgets, and I make all the maps for our military housing studies

2011 Claire Hill

Claire Hill'11 is working this year in marketing and PR for Luminant Energy Corporation, San Francisco.

2002 Lauren Melo Baruch

I got my MA at WashU in St Louis, worked at the Alexander Calder Foundation in New York, and now am conservation coordinator at the Seattle Art Museum.

2003 Elizabeth Parke

Elizabeth is a Ph.D. candidate in the Department of Art, University of Toronto, completing her dissertation "Infrastructures of Critique: the Art and Visual Cultures of Contemporary Beijing."

As part of her final project Elizabeth curated "workforce: representing labour in Chinese propaganda posters" at the University of Toronto Art Centre in Toronto, Canada.

When Elizabeth discovered a massive collection of posters from the eve of China's Cultural Revolution at the Thomas Fisher Rare Book Library, her first thought was, "I wish somebody could show these somewhere." It wasn't long before she decided to be the one to do so.

An explanation of the exhibition included the following information.

The worker, along with the peasant and the soldier (*gong, nong, bing*), is an exemplary class figure celebrated in the People's Republic of China Communist state mythology. This exhibition of posters from the Mark Gayn collection at the University of Toronto's Thomas Fisher Rare Book Library examines representations of the worker to reconsider the toiling body in Chinese artistic production and to illuminate how ideas of work are mobilized in the name of nation-building.

Dr. Katie Ryor offered remarks at the exhibition's opening in March.

2007 Jade Hoyer

I wanted to let you know that I am the recipient of a grant from the State Arts Board, the Cultural Community Partnership Grant, which goes to support artists of color partnering with area organizations. I'll be working with a nonprofit gallery, Altered Esthetics, and make a series of prints that address multiculturalism by incorporating subjects with different background locations.

1998 Erin Pauwels

Erin Pauwels, a PhD student at Indiana University, presented "Performing Realism in Thomas Eakins's The Concert Singer" in the Nine Annual Graduate Student Symposium in Nineteenth century Art, at the CUNY Graduate Center, New York, March 16, 2012.

2006 Nicole Wankel

Nicole Wankel presented a paper at the 2012 Midwest Art History Conference. Carleton alums Marilyn Stokstad and Julie Risser also participated. Marilyn was the keynote speaker for the event and Julie participated on a panel on the topic of Asmat art.

Nicole graduated with her MA in Art History from St. Thomas in May.

2011 Spencer Wigmore

Spencer will begin graduate work in American art at the U of Delaware in September 2012.

2012 Clare Jones

Clare Jones'12 will be studying at the Writers' Workshop, University of Iowa, for an MFA in poetry beginning in fall 2012, and will work concurrently as a grad assistant for the University of Iowa Press.

2009 Vanessa Garver

Vanessa will be entering the Fashion and Textile Studies masters program at the Fashion Institute of Technology, NYC, in the fall.

2004 Ruth Erickson

I just returned from the 100th College Art Conference (February 2012 in Los Angeles), where I helped host with Emily Brink and Allison Kettering a fine, petite Carleton reunion. Work continues on my dissertation examining the sociological art movement in France in the 1970s. I spent 2010-11 doing dissertation research in Paris on a Fulbright grant and then moved to Cambridge, MA, to write during 2011-12. In September 2012, my longtime partner Sahir Kalim ('02) and I will finally wed. After that, I am looking forward to short research trips to Europe and wrapping up my PhD at UPenn.

2005 Emily Duncan

Emily married Justin Norton this past year.

2005 Ryan Arthurs

I am a photographer and a canoe tripper. I am currently living and working in Boston, MA as I complete my MFA in photography at Massachusetts College of Art and Design (MassArt).

In July, 2012 I set out to paddle the George River from Labrador City to Ungava Bay. I documented this 25 day adventure and am self publishing a book of the resulting photographs. The project is called "The Lure of Labrador: A photography Project by Ryan Arthurs."

2002 Sarah Weeks

A recent agreement by the Trust for Public Land and the Wilder Foundation brought the shared vision of the non-profit Frogtown Gardens and Sarah Weeks several acres closer to fruition.

The mission of Frogtown Gardens is to make their St. Paul neighborhood healthier and greener. The area is challenged by low incomes, high health risks, and lack of green spaces. Since 2009, the group has worked to create an urban agriculture demonstration site (Frogtown Farm) on an unoccupied parcel of land in the center of their neighborhood.

Last year, Weeks worked with Frogtown Gardens to develop her capstone project.

She currently works as a Research Fellow for the Metropolitan Design Center where she works on projects ranging from street design to phytoremediation to rethinking school landscapes. She also assists the Minnesota Landscape Arboretum with graphics for their children's urban gardening programs.

2011 Gabriel Silberblatt

Gabe co-authored, with our Art Gallery director Laurel Bradley and Bibliographer & Curator of Special Collections Kristi Wermager, an article entitled "Past or Portal? Enhancing Undergraduate Learning through Special Collections and Archives." The article was about curating the Artists' Book exhibition in 2010. It was published in May by the American Library Association publication on using Special Collections materials in teaching and learning. It was edited by Eleanor Mitchell, Peggy Seiden, and Suzy Taraba

2008 Mimi Rojanasakul

Mimi joined Robyn Hendrix and Dustin Yager to speak to the Junior Seminar class in May.

2011 Kailyn Kent /Shannon Finnegan

Shannon and Kailyn had work featured in *Groundline* at Grit 'n' Glory in New York City in May and June.

2008 Alex Chohlas-Wood

Alex, who works as an assistant to artist Tom Sachs, sent an invitation in May to the "Tom Sachs Space Program: Mars" opening at the Park Avenue Armory in New York City. The photo on the promotional postcard

2007 Sophie Eisner

Sophie has an Emerging Artist position at Salem Art Works in New York State.

2009 Mya Dosch

I just completed my second year of PhD coursework in 20th-century U.S. and Latin American art at the CUNY Graduate Center in NYC. I also had my first adventure in teaching, with two 70-student sections of Introduction to Art History at Brooklyn College. This coming fall, I will be presenting a paper at the University of Michigan's 2012 Graduate Student Symposium on "Alternative Sites of Display." I found out that I was accepted to the conference via a letter from my freshman year RA (and current UMich student) Wendy Sepponen '06!

2004 Matthew Neuman

Last month I received my Ph.D. from The Heller School for Social Policy and Management at Brandeis University. In the next several months I will be moving from Massachusetts to California where I will continue working as a Substance Use Disorder Treatment researcher at the US Department of Veterans Affairs. Of course none of this would have been possible without the solid foundation that I built while I was a student at

Carleton, and I am particularly grateful to the faculty and staff at the Art/Art History department for their support. You can all rest assured that I continue to utilize many of the skills that I developed as an Art History major. In fact, I recently sold several pieces from my personal collection of urban contemporary art which allowed me to pay off my final Carleton student loan!

Not related at all, but in my free time I have been showing my soft coated wheaten terrier puppy, Bodhisattva. I have attached a picture of us from a recent show win!



2008 Susan Carlson

Susan was hired as a Curatorial Assistant at the International Center of Photography in New York. Susan earned a Masters in Modern Art: Critical and Curatorial Studies from Columbia in 2012.

Class of 2012:

Art History

Julia Cohen, has a summer internship at the Detroit Institute of Art

Jenny Fink, will serve as an Americorps-funded intern with Growing Up Healthy, an organization associated with the Link Center in Northfield

Libby Isenstein, has an internship at Crate and Barrel

Elena Levi, has a one-year internship Joslyn Art Museum, Omaha, following in the footsteps of Spencer Wigmore

Ziliang Liu, will matriculate as a graduate student in Chinese painting, Department of Fine Arts, Harvard University, in the fall

Krissy Lunz, marrying Mateo Trujillo'11 and moving to Santiago where she hopes to work as an ESL teacher

Alfred Yeung will be designing metalwork for JWHulme, a company producing top quality leather bags in the Twin Cities

Studio Art:

Clara Labadie will be teaching in Washington DC

Arielle Rebek will be the Fifth Year Educational Associate in Art and Art History during 2012-13.

Becky Riss will enroll in the Graduate School of Architecture, Columbia University, in the fall.
Arthur Brown has a position at Works Applications, a software maker which develops and markets software for bookkeeping for large corporations, in Kawasaki, Kanagawa Prefecture, Japan.

Linnea Carlson is working for a hotel chain in Chicago in their management training program, which will lead to opportunities all over the world.

Hannah Lucal is working in DC in the area of domestic abuse and women's safety.

Sylvie Lam is spending a year in a women's health care clinic in Boston as part of a VISTA/Americorps program.

Carleton College Senior Art History Comprehensive Examination 2012

Examiner: Michael W. Cothren, Swarthmore College

This exam consists of three sections, each of which should take one hour to complete. Before beginning, please read the questions in both Part I and Part II since I am asking you NOT to use any of the individuals you discuss in Part I as an important part of your answer to your chosen question in Part II.

Part I: Movers and Shakers

Briefly characterize and discuss the **importance** of **four** of the following eight individuals for the history of art. 15 minutes each, 60 minutes total

Heinrich Wölfflin

Leon Battista Alberti

Caravaggio

Robert Venturi

Artemisia Gentileschi

Akhenaten

Kara Walker

Giotto

Part II: Themes and their Meanings

Answer one of the following questions without discussing any of the four individuals you wrote about in Part I. 60 minutes

1. Many important works of art and architecture are directly associated with powerful political rulers. Sometimes the rulers themselves commissioned the works; in other instances the works seem to be visual and spatial manifestations of political ideology as embodied in the ruler him or herself. Discuss **THREE** such works, each drawn from a different cultural context (at least one must date before 1500). After characterizing individually the relationship of each of your three works to its particular cultural situation, compare the way notions of rulership in the three cultures you are discussing is conveyed through the works. What are the similarities and differences representationally and ideologically, and what do they mean?
2. Human beings create art, and there are moments within the developing history of art when the representation of the human form is a central concern of artistic theory and practice. As you have learned, however, attitudes to the figure change significantly through time and across geography, and art historians often make bold conclusions about the relationships between cultural values and styles of figuration. Choose three “periods” or “movements” in the history of art when the human form is a major subject of artistic representation (at least one must be before

1500 and at least one after 1900) and discuss the meanings that have been attached to these figural styles by art historians. How are the figures used? In what contexts do they “appear”?

3. The survey course that serves as the foundation of your curriculum in art history is different in many ways from the course I took at Vanderbilt University in 1972. All the artists we discussed were men, and women did not figure among the patrons and theorists of the art we studied, nor did we read any work of scholarship written by a woman—even though the gifted art historian who taught the course was herself a woman. The author of the text we used—H. W. Janson—took pride in his determination not to include any work by a woman in his book. Things have changed, and one of the pioneers in opening up the history of art to women is a Carleton alumna, Marilyn Stokstad, whose textbook, I am told, is familiar to each of you. Write an essay arguing for the importance of including women in the history of art, discussing three instances (at least one before 1500 and at least one after 1900) when women have been significant as makers, patrons, or theorists of art. Are there people now marginalized from art history whom you think deserve a better place in its story?

Part III: Personal Reflection

Answer the following question in a well-formed and engaging essay. You can also draw pictures if they will help you “argue your case,” but that is by no means necessary or expected. 60 minutes

You will be traveling away from Carleton and into the world with a pedigree indicating that you possess particular expertise in art. If your experience is anything like mine, you will frequently be asked questions like this: “Who is your favorite artist?” or “If you only had one hour in the Louvre, which works of art would you visit?” In the early years of my career, I avoided answering such questions, pompously lecturing my questioners in the ridiculous nature of their requests. Maybe it is because I have mellowed as I move into my 60s, or maybe it is because as a father I have learned to treasure the opportunities represented by seemingly naïve questions, but I have started using such encounters as an opportunity to share a connection with my fellow human beings around some of the most poignant expressions of the human condition—great works of art. Not only do I give them a list of my 5 favorite artists (I still cannot fathom narrowing it to one) or 5 favorite stops in the Louvre, I require them to listen to me while I explain the reasons behind my choices. I am beginning to long for an encounter with Click and Clack.

I am not going to ask you to list your five favorite artists or works of art, but I do want you to get personal. Compose an essay about one personally significant insight about or valuable connection with a work of art that you experienced during your four years of studying art history at Carleton. It could be your unexpected delight in an artist or a work of art that you saw for the first time, and which took you by surprise. It could be your engagement with the unexpected brilliance of an art historical argument, or an encounter with one of your fellow students or professors. What was your favorite moment concerning a work of art, or insight about a particular work of art during your career studying art history? Was the value you derived about you, about the work of art, or about the “conversation” that developed between the two of you.