

Boliou News 2008



The State of the Department

Art History - Katie Ryor, Department Chair

This year, we were delighted to welcome Melanie Michailidis, our two-year Mellon Teaching Postdoctoral Fellow in Islamic Art, to the department. She is a wonderful colleague who has enriched our curriculum in many ways. Student and faculty look forward to her second year offering here during 2008-2009 academic year. During the fall and winter terms, we had five excellent comps talks by our seniors and a really beautifully crafted exam written and evaluated by alum Paul Crenshaw ('91) of Washington University in St. Louis. We also brought some exciting speakers to the department – Susan Webster of the University of St. Thomas (Spanish Baroque and Spanish Colonial Art and Architecture), Glaire Anderson of the University of North Carolina, Chapel Hill (Islamic Architecture), and Larry Silver of the University of Pennsylvania (Early Netherlandish Art).

Like last year, the new Arts Union building project kept all of us very busy, as we entered into the design phase in September. This phase of the project is supposed to be completed by this coming September. The pace seems very fast to many of us, and much progress has been made toward designing a facility that will work for both the art history and studio art programs (as well as the other departments who will cohabit with us in the Arts Union). While productive, it has often been a very frustrating and time consuming process; however we remain hopeful that we will get facilities that surpass those in our beloved Boliou Hall. The other big issue for art history (and studio art too) still to be resolved is our application for an additional full time, tenure-track professor in art history. Both sides of the department decided that with the move to the five-course teaching load, the art history major could not survive without an additional faculty member. In addition, enrollment pressures in modern art courses is so high and benefits studio majors so much, that hiring someone in this area made sense for both of the department's majors, as well as the general Carleton student body. We are hopeful that a decision will be reached by the end of the summer.

I am keeping my introductory remarks brief, as my colleagues will also have a lot to say in the following pages about their own activities inside and outside of the department. I hope every one enjoys catching up this year via the Boliou News!

Studio Art – Linda Rossi, Associate Chair

In the last Boliou news, Fred Hagstrom wrote “stopping being chair after so many years seems like it might feel odd, a bit like stopping hitting yourself in the head.” Hmmm, it makes me wonder what I'm in for? However, he followed it with “I am proud of a lot of things that have happened during this time....” Fred has been either chair or associate chair for the past sixteen years. Both he and Tim Lloyd have, as our “immediate predecessors,” developed the program into what it is today. Through their dedication, new courses were established, Boliou was redesigned, and five new faculty members were brought on board. With creative ideas and a style that is extraordinarily equitable, Fred has nurtured both faculty and students. This has resulted in a cohesive and mutually-supportive department that is moving this vision forward.

We're happy to report that David Lefkowitz received tenure and Dan Bruggeman was promoted to senior lecturer. Kelly Connole was on sabbatical for the year so Juliane Shibata '01 taught three of her ceramics courses and Paulette Werger, the Dayton Hudson visiting artist, taught metals in the spring. Due to large numbers in field drawing this spring, we offered an additional course taught by Heather O'Hara '01. Both Juliane and Heather were our 5th year interns seven years ago. They shared an inspirational presentation with our studio majors about life as an artist after Carleton.

Our current interns, Sophie Eisner and Megan Fitz, have done a spectacular job this year.

They brought humor, talent, kindness and dedication to the position. They made life easier and more pleasant for faculty, staff, and students. Their exhibitions in Boliou and the Northfield Arts Guild were strong representations of their artistic growth.

This year we had a multitude of interesting speakers from our various fields. In the fall several students had the opportunity to work with the installation artist, Jim Proctor. They uprooted the invasive buckthorn plant and created an intriguing sculpture in the Upper Arb, which one can still view today.

Winter term the exhibition *Functional Sculpture: Furniture from the Upper Midwest* was held in the gallery. In conjunction with this exhibit, numerous furniture makers were invited to speak about their work, take part in a panel discussion, and present demonstrations for Stephen Mohring's course, "Woodworking: The Table." This was followed by an exhibition, which showed examples of his students' finely crafted tables.

Also in winter term, Christina Seely ('98) presented large-scale photographs in Boliou and Hulings from her project *Lux*. She engaged my photo one course in a stimulating conversation about the research she is performing on light pollution.

The senior exhibition *Strata Incognita* was once again a testament to the multitude of ideas from the Carleton art students. Diversity of ideas, materials, and techniques stretched the imagination while at the same time referencing historical themes.

We continue to look ahead as we draw up plans for the Arts Union. This year we have been meeting with the architects to determine the design of our studios and classrooms. How can we make them functional, while encouraging freedom of expression? We hope to design spaces which can support the unique quality of the Art and Art History curriculum while opening ourselves to a closer and more experimental and rewarding relationship with Theater, Dance, Cinema and Media Studies, and English.

Alison Kettering

Reunion 2008 plans are underway as I write, and I'm really looking forward to seeing so many grads this coming weekend. Thankfully, I'm in frequent email contact with many of you who can't make it to formal reunions but still want to connect. Please keep it up!

I remain hugely invested in teaching. My most exciting course was a new freshman seminar (spring '08), "The Artist: From Craftsman to Star," a course that focused on ideas about visual artists as they have changed from the Early Modern into the Modern eras—ideas conveyed in films, novels, and biographies, as well as through the art itself. This was an experimental course, which relied heavily on the engagement of the students. Luckily, they were a thoughtful and committed group, who participated enthusiastically in helping to create the course as we went along. I am delighted to be repeating it in the fall. My other courses, in particular Van Eyck, Bosch, Bruegel (winter) and the seminar on Renaissance and Baroque Rome (spring), went well, too. I realize that when I make that claim, I am referring to student involvement—their receptiveness to the material and the questions they raise that stimulate my own thinking in return. We are so lucky at Carleton to have such students!

While teaching these courses, I was busy writing a keynote lecture for an ACM conference on Teaching Art History. My talk focused on the changes I've seen in my own teaching and in art history in general over the last quarter century. Artists' styles have come to matter less than the values and ideologies that they shared with viewers. I realize that I take an even more broadly contextual approach now, looking at art within the major creative, cultural developments of the period, and constantly asking about function, the use of images, and their power to affect viewers' lives. I've certainly been influenced by shifts in the field toward what is called a reception model, that is, taking the audience as the frame of reference, with lots of examination of viewer roles. In the talk I reflected, too, on various pedagogical changes over the last 25 years. For example, I rely on discussion during classes even more than earlier. As for the use of images, I've gone digital. Admittedly there are downsides, as our digital projectors could be higher in quality, and images—especially from ARTStor—frequently are inadequate. But I'm as surprised as anyone to say that I'm hooked. Digital makes a contextual approach much richer. I can show dazzling internet images of the Carrara marble quarries when discussing Michelangelo's sculpture. I can label slides if I think students might need that extra information. I can place texts right on the screen. And I can zoom in for many more details than possible with slides. .

Coming soon to the website of the Art and Art History Department (newly designed a year ago, I might add) is a more complete section of information about internships and career explorations for current students and recent alumni. If you want to volunteer to help students explore your own arts-connected field during December breaks and summers, please let us know. And if you would like us to include a profile on you for the After Carleton section, please let us know as well.

As for my own research and writing, I'm happy to report that a long article "Men at Work in Dutch Art" for *The Art Bulletin* appeared this past December and a shorter one on windmills in Dutch prints was published in the

May issue of *Simiolus, Netherlands Quarterly for the History of Art*. Most exciting at the moment, I have taken on the editorship of a brand new peer-reviewed E-Journal published by Historians of Netherlandish Art, to be called "JHNA" (catchy, right?). The first issue will be out in May 2009, if all goes as planned. Helping to design a brand new journal is exciting, especially since we are trying to take advantage of the new technology to think beyond the ink of the conventional print journals.

Fred Hagstrom

This year I have enjoyed an increased amount of contact with alums from the department. I won't list all of the names here, but I have been in touch with or visited with former students from a variety of class years. It has been a lot of fun to see so many of them doing well, finding ways to make a career in art, or in other endeavors that they might not have expected when they were still students. Having Julianne Shibata and Heather O'Hara teaching part of this year on campus has been particularly nice. They gave a wonderful talk on their work, their time moving from Carleton into residencies, graduate programs, and the start of their teaching. They each had beautiful work and a lovely way of explaining it to us. It was inspiring. I also received a book from Ethan Murrow that reproduces a good deal of his recent work, and got to see him during a visit to the cities. And I got to see films by Britta Johnson when she came to Minneapolis with a musical group that uses her films as part of their shows. In all of this, plus in speaking with other alums, I am struck by how well many of you are doing—not just in terms of career success, but even more importantly in going out and leading lives that are fun and full of interesting days and people. As I get older, with more years of alums to remember, I have the fun of seeing many of you doing well, seeming happy, at a time when that is not necessarily easy to accomplish. And I get some sense of how the things that we did together here on campus have helped in this process. It is turning into one of the joys of being here.

I am currently planning an exhibition that will feature sketchbooks and prints by many of the students who have gone on the South Pacific seminars. This next trip in 09 will be the 7th trip, going back to the first in 96. That means that we have had over 150 students participate in that trip. In March of 09, when the next group goes to the town of Gladstone, before we go out to Heron Island and the Great Barrier Reef, the students will attend an opening reception for a show of work from all of the previous trips at the Gladstone Art Gallery, a regional public art center in Queensland. I have put together a number of the sketchbooks I received from students and will soon send them off to Gladstone. I will also include prints from the seminars, as well as the portfolios we have done with artists from the U.S. and Australia. These portfolios include the work of the Australian printmakers who have worked with the students in the past. It will be quite a nice show, and a great opportunity to have some kind of event that shows what we have done with the seminars.

The big change for me is the end of my time as chair or associate chair. It will take time for me to find my new identity in the department, since I have had those duties for nearly all of my time at Carleton after receiving tenure. And of course the big issue for us all is the planning of the new building. We are all doing our best to make sure that the new facility goes as well as possible. Stephen Mohring has been particularly helpful in this, a job that has taken him many hours. But we are all trying to lay the foundation for a good department in a good facility, for many years to come.

Katie Ryor

I was on leave during the fall and spent most of the time working on my book on the sixteenth century Chinese artist Xu Wei. I took a break during the month of October to lead a Carleton Alumni Adventures tour to the Silk Road in China. Right after my return, I presented my work done while in Sri Lanka directing the 2006 ISLE Program on the Buddhist murals of George Keyt at the University of Toronto conference, "Visualizing and Performing Buddhist Worlds." Thanks to a Carleton grant, I came back to my position as department chair but was not teaching during the winter term and was able to spend more time working on my book manuscript. Over the entire year, despite my leave, I served with Stephen Mohring on the Arts Union Advisory Committee as one of our department's representatives to the design process for our new facility, in addition to serving as department chair. I also advised an Asian Studies comps project on Japanese prints of the late 19th century, chaired the Japanese Garden Advisory Committee, and went as the faculty member of the Carleton team sent to the Mellon Foundation funded Bamboo Project workshop at the University of Chicago in May. This project

aims to find ways to enhance digital resources for arts and humanities research. In the spring I reviewed Bowdoin College's Art History program as well. This summer I am participating in the Dunhuang Art and Culture Research Seminar at the Mogao Buddhist Caves at Dunhuang, China for three weeks. The work done there will relate to my Buddhist art course that I am offering in the fall and research on my second book project that deals with military patronage of and martial imagery in the arts in China.

Stephen Mohring

Hello again from the corner of Second and Winona. We just received a downpour of much needed rain, though sadly I was working with 2 students (Rafael Estrella and John Vigeland) out at the sawmill when it hit. This summer has so far been an exercise in the true meaning of the saying "be careful what you wish for..." The sawmill got a gift of many, many trees from the dormitory project (a new dorm is closing the quad south of the LDC) and all of us lucky enough to be working in the land of sculpture are getting quite a workout. Our current joy is trying to wrestle with a 39 inch diameter maple log on a sawmill designed for 36 inches. Really it was designed for 36 inch dowels – as any variation over 36 inches results in us having to take out the chainsaws to trim the log down to size... we are learning a lot, though my consumption of ibuprofen is making me think of buying drug company stock.

Speaking of headaches (joking... really) - there has been much summer planning work to do for the new "arts union" – the designated name for the old middle school. The public spaces look potentially fantastic, and I am quite excited about the sculpture shop... nervous too, as so many things need to come together just so, but my fingers are crossed and I am uncharacteristically optimistic.

To round out the big three summer gigs, I also got the go-ahead to co-teach a freshman seminar in sculpture and robotics this fall – titled "Art, Interactivity & Robotics" or – 'air', for the acronym loving college in the prairie. This has been the new course prep to beat all previous new course preps in my history – way out of my comfort zone, too much fun, and so much to learn! We are using a new processing controller called a Cricket (though that is also my daughter's name it is not why we chose the technology) which should make for some great projects. The goal is to get more art students comfortable with technology and engineering, and more computer science students interested in art and construction. Wish us luck!

On the home front, this summer is also the summer of the boulevard. We are replacing our weed patch with new drought tolerant, no-mow-grass, several decorative xeric plantings, and a bunch of new trees. There is much earth moving, rock landscaping, and more ibuprofen on the weekends – but it is sure to be pretty in a year or two (maybe even by the next reunion).

Speaking of reunions, it was great to see so many of you here. Feel free to send me a note if you are coming next year and want a tour of the facilities.

David Lefkowitz

My big news on the teaching front: after 10+ years as a visiting professor and then as a Jr faculty member, I got word that I passed my tenure review last December. It was gratifying to read so many positive student/alum comments and some of the (very few!) more critical comments were actually quite helpful. If you were among those who responded to the request for an evaluation, thanks for taking the time to write such thoughtful notes. I'm thrilled to join a wonderful group of colleagues for a prolonged stay.

On the art side, the highlight was a solo show not only in my hometown, but at the venue where I had my first real job after college- the Cheekwood Museum of Art in Nashville. I like the way the blurb that ran in the Nashville Scene described the show:

The latest installment in Cheekwood's Temporary Contemporary series, David Lefkowitz's *Oblivious to Place* serves as a response to *Genius for Place: American Landscapes of the Country Place Era*, also showing at the museum. Where *Genius* celebrates the birth of American landscape architecture and the romantic view of nature that it promulgated, Lefkowitz's paintings explore the more uneasy dialogue that can take place when the wild world meets man-made progress. To his credit, the artist never succumbs to simplistic, dualistic platitudes. Instead, his work asserts that all human activity—no matter how aberrant—ultimately falls under the same

umbrella as every other natural expression of every other living thing on our small planet. How's that for an inconvenient truth?

I also had a large watercolor drawing on cardboard in a big group show, "Future Tense" at the Neuberger Museum in Purchase NY. I am busy in the studio working on several ambitious projects coming up next year. Stay tuned to the next installment of Boliou News for an update.

All's well on the home front on Central Park East in bustling Northfield MN. Emmett (8) and Carter (5) spent most of the summer on and momentarily suspended just above the new trampoline in the backyard.

Linda Rossi

David Levi Strauss writes, "Images on line are both more ephemeral (in form) and more substantial (in number) than ever. We spend more time collecting and sorting images, but less time looking at any one of them.

Photographic images used to be about the *trace*. Digital images are about the *flow*."

The technology of photography continues to change along with its impact. In Boliou we are mixing what are referred to as the wet and dry labs. Digital prints can be used as paper negatives in the chemical lab and scanned film can be digitally printed. We are witness to both trace and flow.

Over the next several years we will carefully watch the direction of photography as we plan for the new Arts Union. We will no longer use chemicals to print our color work, but instead use pigmented inks. We are planning for a chemical black and white darkroom in addition to a digital lab in the new space.

Fall term in the photo lab was exciting as we were anticipating heading to the Big Island of Hawaii in December. The photo course "Photography in Hawaii" was offered for its second time. We had a group of very connected and supportive students, all eager to learn about color photography and to travel together. One of our first invited guests was the accomplished photographer Stuart Klipper. He spoke about his travels to Antarctica and Hawaii, and showed us photographs, which revealed the natural geology of these areas. Mary Savina's geology course joined us in this discussion.

Once we were on the island, we met with the underwater photographer, Wayne Levin who shared magical stories about his many adventures and Brad Lewis who is known as Volcano Man, recognized for his famous images of Kilauea. The one drawback to the trip was that Hawaii was experiencing one of the rainiest winters in the last 12 years. However, we remained dedicated and vigilant in our photographic research- shooting from beneath our rain ponchos.

Once back, students worked on a variety of portfolio styles, including books and slide shows. At the end of winter term they hung an exhibition of their work in Boliou.

I was a finalist for both the Bush and McKnight photography grants this year. I am working on a photographic book about our relationship to nature. It will allow me to mix together photographs taken on world- wide adventures and those shot on my kitchen table- of physic's experiments.

My youngest son and I are taking a summer road trip to "iconic and ironic" locations around the US, from Niagara Falls to the Safari theme park at Disney World

Baird Jarman

Things here on campus are exciting but a bit disorienting with all the speedy progress being made toward the adaptive reuse of the old Northfield Middle School as the new Carleton Arts Union, and also the building of two large dormitories on the "Mini Bald Spot." My walk to work every day is lengthened by a detour around the dormitory construction zone and by my recurring impulse to stop and watch the progress (you too can see what's happening via live webcasts from cameras mounted on neighboring buildings at

http://apps.carleton.edu/campus/facilities/residence_halls/webcams/ if you are curious). Architectural topics are also omnipresent in my teaching preparation for next year, when I will be offering three architectural courses: the *Modern Architecture* survey plus new 5-week seminars titled *Planning Utopia: Ideal Cities in Theory and Practice* and *Historic Preservation*. I was pleased to receive a study tour fellowship from the Society of Architectural Historians this summer to travel around the Chicago area looking at landmark structures with a small group of historians and architects; this trip, from which I have just returned in a state of partial exhaustion, gave me a great deal to think about regarding approaches to the teaching of architectural history.

On the subject of teaching concerns, since last summer I have also been involved with the planning team for an ACM (Associated Colleges of the Midwest) conference, co-hosted here in Northfield by Carleton and St. Olaf during three days in April, that was dedicated to pedagogical issues facing small art history departments at liberal arts colleges. During six long panels, and informally over several meals, we discussed matters ranging from different ways to handle survey courses (my own panel) to varying approaches to designing art history curricula to the impact in the classroom of new technology (such as digital images and video clips, QTVR, and course management software). We contemplated the varying rationales for departmental major requirements, the strengths and weaknesses of writing-intensive and research-oriented course offerings, the impact upon individual classes and the major as a whole of enforcing course pre-requisites, the benefits and drawbacks of senior capstone projects (“comps” in Carleton parlance), and numerous other topics. These topics proved quite timely for our own department since Carleton itself is completing an across-the-board curriculum review that may or may not recommend changes to the current set of distribution and course requirements.

With the curriculum and the campus itself in something of a state of flux, we are all excited about the possibility of new initiatives and programs and practices, but struggling to imagine the future appearance (figuratively as well as physically) of our department. I hope all is well with everyone—and I look forward to seeing more of you back on campus in the future

Kelly Connole

I have had quite a year. After twelve years of teaching at many institutions, my first sabbatical has proven to be an amazing time for hard work, reflection, and planning. After a trip to Ireland and the UK early last summer I settled into my studio to create a new body of work. Several months and 41 ceramic rabbits later I was prepared for a solo exhibition at Augsburg College in Minneapolis. Most of the work is now at Circa Gallery, also in Minneapolis, for the summer and several pieces will soon be shipped to California for an exhibition of San Francisco State alums. Having the time to work in my studio each day was more valuable than I could have ever imagined. Not only did I make a great deal of work, I had the freedom to allow my thoughts to wander and to experiment without hesitation. I explored new ways of thinking about the installation of my work to include the use of specialized lighting techniques. I am grateful for the support from the College and the MN State Arts Board for this time to connect with my studio practice.

This past spring I spent three months as an artist-in-residence at SeaCast Foundry in Marysville, Washington. I now have a small army of stainless steel rabbit heads and several large bronze pieces. In the same way that I can't hold a bowl or cup in my hands and resist looking at its foot, I will never again pass by a cast metal object without strategizing about how it was created. The experience was incredible and I can't wait to share some of what I learned with my Advanced Metals class this spring.

For the past two years I have been working on an exhibition project with Laurel Bradley and Moira Vincentelli, author of *Women Potters: Transforming Traditions* and *Women and Ceramics: Gendered Vessels*. Ms.

Vincentelli's texts are vital resources for me as an artist and a teacher as they fill in many gaps in the written history of ceramics. *World Ceramics: Transforming Women's Traditions*, opens this September in the Carleton Art Gallery and at the Northern Clay Center in Minneapolis. The exhibition brings together objects from more than five regions around the world, including Ecuador and Mexico; African nations of Ghana, Nigeria, Tunisia, Angola, South Africa; Indonesia and the UK and the USA. Please check Carleton's Gallery website for more information on the show and the exciting visitors we will be welcoming to the campus.

This coming year will also be an adventure as we move along with the Arts Union. I am eager to get back into the classroom and to keep planning for the new studios in our future. Best to you.

01 Heather O'Hara – visiting instructor

It feels odd to be writing paragraphs for the faculty/staff section of Boliou News instead of a few sentences as an alum, but I find myself qualified for this section because I had the opportunity to spend the spring in Northfield once again, this time teaching a section of Field Drawing which was added due to high enrollment. It was great to be back in Boliou, and an interesting experience to work alongside people who were and always will be teachers to me. Six years after we were fifth year interns together, I also had a chance to reconnect with Juliane Shibata, who spent the year teaching ceramics at Carleton. Juliane and I gave a lecture together in the

middle of the term, entitled “Crossing Paths” about our experiences since graduating from Carleton. In preparing for the lecture, we realized that we have been following very similar paths in our respective areas—entering and finishing grad school at the same time, spending time at residency programs, and most recently, returning to Carleton. Another privilege of spending the spring at Carleton was the chance to cross paths with the wonderful current fifth-year educational assistants Megan Fitz and Sophie Eisner, and to see the similarities between their experiences and what Juliane and I remembered from 2001-02.

For the year before returning to Carleton, I was in Roswell, NM at the Roswell Artist-in-Residence Program, working on a series of prints and printed quilts called “Domestic Landscapes.” I based the project on the aerial view of the agricultural grid that blankets the middle of the country, and with it tried to draw a parallel between patterns of human habitation and the patterns that decorate our habitations. After the residency program and before returning to Carleton, I took two months to travel around the southwest with my father in the passenger seat, spending time in five states and three different types of desert. I am now back at home in Baltimore, MD.

01 Juliane Shibata – visiting instructor

Returning to Carleton to teach ceramics was exciting, familiar yet different, gratifying, and wonderful! It is hard to believe that spring term has come to a close and that I will be transitioning from Carleton College once again.

This year brought a great group of students together in the studio. Work was fired in soda/salt, wood, and raku kilns this spring – bringing about many discoveries with regards to how different firings can significantly affect the texture, color, and surface of the clay. Firing the small train kiln that Linda Christianson built by the water tower was an intense but rewarding experience. Students came together to split and stack wood, load the kiln, and share s’mores whilst stoking the kiln for a 24-hour period.

Visiting artists included Eva Kwong and Kirk Mangus (ceramics professors at Kent State University) and Ron Gallas, who teaches at St. Olaf College. Eva and Kirk demonstrated slip decorating, slab, and pinch pot techniques with the Handbuilding class, while Ron threw various forms on the wheel after working on a large thrown and altered pedestal base. The advanced class became more familiar with how one runs a studio and a kiln building business after taking a field trip to Colleen Riley and Donovan Palmquist’s property in Farmington. We learned how each approaches carving, the teapot form, and their own bodies of work. Spring also saw the fruition of this year’s Empty Bowls Project. Students threw, glazed, and fired over 400 bowls for this wonderful event on the Bald Spot. In doing so, we raised over \$5,400 in donations for the Northfield Community Action Center Food Shelf.

I was fortunate to show work at Northern Clay Center this spring and was delighted to reconnect with fellow classmate Heather O’Hara, who taught a section of Field Drawing. Heather and I were fifth years at Carleton from 2001-2002; it was a treat to discover how our artistic paths led us back to Northfield. Next year I will be teaching ceramics at Hope College in Holland, Michigan. I will dearly miss the energy and dynamism of this department and wish everyone many great years of studying art to come. Keep in touch - shibata@hope.edu.

Former and retired faculty:

Tim Lloyd – Class of 1941 Professor of Art and the Liberal Arts, Emeritus

After spending 43 years in Boliou Hall, Lauren and I moved our shared office to the basement of Goodsell Hall. It isn’t the view we had in Boliou, but we enjoy seeing the astronomical models instead on our way to our new office.

I have been busy this year in my studio working on silver cups that I imprint with leaf forms. I had two exhibitions, one at a great new St. Paul Gallery, The Grand Hand, and the other at the Smithsonian Craft Show in Washington DC. This is the second time I’ve done this show. The exhibit in Washington resulted in the Renrick Gallery of the Smithsonian acquiring one of my silver teapots for their permanent collection. Images of my work were included in two publications. A silver teapot was included in “500 Metal Vessels, Contemporary Explorations of Containment,” published by Lark Books, and one of my copper kettles was included in “Foldforming,” by Charles Lewton-Brain published by Brynmorgen Press.

It was great to have Paulette Werger here spring term. Paulette was teaching the Metals Course while Kelly Connole was on sabbatical leave. I have known Paulette many years, and it was good to see and talk to her about metals and to renew our friendship.

After many years Jody Williams, '78, Shari McCoul, '77, and George Jones (drawing teacher at Carleton from 1971-76) and I had the opportunity to get together and reminisce about our days in the department in the 70's. We had a great time.

I recently heard from Suzanne Beautyman, '02. She is returning to the states from Florence, Italy where she studied and made jewelry. She plans to enter the graduate metals program at Cranbrook Academy.

I have recently become involved in the restoration of an abandoned pioneer cemetery near Northfield. I discovered that a relative of mine was buried there along with other early pioneers. Veterans of the War of 1812 and the Civil War are also buried there. This is a large project that will take a lot of time. If anyone has suggestions or experience with such work, I would enjoy any help you can offer.

Lauren Soth, Professor of Art History, Emeritus

Lauren published a review in Apollo (London) of the exhibition "[Biedermeier: The Invention of Simplicity.](#)" The exhibition opened at the Louvre in October after previous stops in Vienna, Berlin, and Milwaukee.

Dale Haworth,- Professor of Art History, Emeritus, writes:

Last year I gave two lectures on Japanese Avant-garde Architecture and Gardens to Carleton alumni groups in Chicago and Washington, D.C. and repeated that lecture to a group called Oasis in Albuquerque. Karen (Beall) and I made another trip to Japan in the fall seeking more avant-garde architecture, gardens and crafts for a possible tour there in a couple of years.

At the beginning of the year I prepared lectures for a tour Karen and I led to Rome in the spring. Titled "The City of Rome: Layers of Human History," many Carls are in the group. This summer I participated with two other Carleton faculty members in the Carleton Alumni Adventure in Santa Fe, "Archaeology, Opera and Art." I continue to write reviews for *Choice* – finished my 154th in April. We have heard from and had visits too, from past students – those are always highlights of our year.

Ray Jacobson Professor of Art, Emeritus

The Sesquicentennial Legacy Plaza project is moving toward completion which is scheduled for Sept. 2008.

The sculpture "Harvest" has now been cast and is installed temporarily in front of the corporate offices of Malt-O-Meal in Northfield. When the Plaza is completed near the river in downtown Northfield "Harvest" will be moved to its permanent site in the center of the Plaza.

I have completed and installed three of the four sculpture commissions for a residency in Eden Prairie. All sculptures are made of copper, three wall-mounted reliefs and one seven-foot high free-standing as a garden feature.

Heidi Eyestone – Visual Resources Librarian

More and more digital images are rolling out of the Visual Resources Collection, the 30,000 image mark will soon be reached. Teaching images are only available on the local campus and through ARTstor but check out the new digital collections website at <https://apps.carleton.edu/digitalcollections/> for other Carleton College collections.

This year I've also been involved with two Mellon Foundation projects, one here on campus looking to redesign support for the emerging digital projects in the curriculum, the other working with ARTstor to develop better hosting support for local collections. Planning for the new Arts Union and future of Visual Resources is also a priority. The slide collection will move to the new building but into a more efficient storage space and a digital lab will be created to accommodate scanning and digital image acquisition. The VRC will be part of a new facility that supports digital projects in the Arts Union and across campus.

This July I attended the Summer Educational Institute at James Madison University in Harrisonburg, Virginia sponsored by the Visual Resources Association. This is a great first step (or good brush-up) for those of us working in Visual Resources, scanning, or librarianship involving non-textual media. David, Connor and I

are still in Faribault. The drastic change in the housing market makes buying a house easier but selling one more difficult. We spend a few weeks each summer up at Star Lake, near Perham, MN where Connor enjoys participating in the turtle races.

PLEASE REMEMBER TO SEND YOUR NEWS FOR THE 2009 EDITION. YOU MAY EMAIL IT, PUT IT ON THE FORM PROVIDED ON THE WEBSITE AT <http://apps.carleton.edu/curricular/arts/alumni/> OR DROP IT IN THE MAIL TO THE DEPARTMENT.

1960s

1968

Lillian Frost Dean received the Chairman's Award for "leadership and contribution to environmental quality and the magnificence of the landscape" at the annual awards banquet of the Michigan Green Industry Association. While the citation was nice, even better was Lillian's appearance on the cover of *Landscape Magazine*!

1969

After a successful career as an architect in the United States, **Bruce Brooks** and wife, **Laurel Wood '72**, moved to Urbana, Italy in 1999, where Bruce restored a 400-year-old stone farmhouse for their home. Bruce also resumed painting and had numerous exhibitions of his work in Italy. Bruce passed away on March 27th in Urbana. His distinguished career included designing the Johnson House/Alumni Guest House on the Carleton Campus. A memorial service for him was held in that facility in May.

1970s

1971

Susan Schradle is a self-employed psychologist in Portland, Oregon.

1973

Floyd Martin is a professor of Art at the University of Arkansas, Little Rock. His recent projects include a special topics course in Germany Art, Design, and Motion Pictures of the 1920s and a course this past spring on Durer and Rembrandt, which accompanied an exhibition of prints. He remains active in the Southeastern College Art Conference and recently completed two terms on the Board of Directors. Floyd also served as a guest editor for the Southeastern 2007 Review, celebrating the organization's 65th anniversary.

1975

Beverly Naidus participated in "Weather Report: Art and Climate Change," an exhibition curated by internationally renowned critic, art historian, and writer Lucy R. Lippard. The exhibit showed artwork in the museum, its partnering venues, and in outdoor site-specific locations throughout Boulder, Colorado. Presented in collaboration with EcoArts, the exhibit coupled the art and scientific communities to create a visual dialogue surrounding climate change and activate personal and public change.

1976

Eugenie Tsai was appointed Curator of Contemporary Collections at the Brooklyn Museum in the fall of 2007. She was previously at PS 1.

The San Jose Museum of Art has named **Susan Krane** as new director. Krane has served as the director of the Scottsdale Museum of Contemporary Art in Arizona since 2001, before which she directed the University of Colorado Art Museum in Boulder. She has also worked as a curator at the High Museum of Art and the Albright-Knox Art Gallery. Krane replaces Daniel Keegan, who resigned in January to head the Milwaukee Art Museum

1978

Greg Chaimov, an attorney, says art history is the best preparation for law school—"All that compare and contrast." For more on Greg, see his submission on the Art and Art History website page "After Carleton" at <http://apps.carleton.edu/curricular/arts/alumni/profiles/chaimov/>.

Jody Williams was the winner of the Minnesota Book Awards 2008 Book Artist Award. A celebration of her work was held in February at the Minnesota Center for Book Arts' Open Book in Minneapolis.

1980s

1980

Karen Zukowski's article "The Artistic Hearth: The fireplace in the American aesthetic movement" was published in the March 2008 issue of *Antiques*.

1982

Anne Sprink's business, Spink Fine Art LLC, now has offices in both New York and Los Angeles.

1987

Julie Risser was appointed Director of the American Museum of Asmat Art. The museum is affiliated with St. Thomas University, where Julie has been teaching. Julie is the seventh art history major to head a museum.

1988

Julie Caniglia is married to Doug McGhee and has a baby named Evan.

David Lewis' firm displayed work in The Walker Art Museum's show on suburbia this past winter. David, Paul Lewis, and Marc Tsurumaki co-authored "Opportunistic Architecture," published in 2008.

Amy Gossov Van Ry now works in development at the Brooklyn Botanic Garden.

1989

Kia Andrea Pedersen opened a sculpture and intaglio show at New York City's Park Avenue Bistro in January. Kia received her architecture degree from Yale University and is a printmaker, painter, sculptor, architect, and alchemist based in New York City. According to the show's publicity, Kia has developed a unique approach to her craft that combines an architect's understanding of natural processes with an artist's sense of abstract form. Kia's work was also featured in "Opalescence," a contemporary printmaking exhibit curated by Elizabeth Lind at New York City's KPF Gallery in March. A critique of her work states, "Pedersen's goal to 'rewrite the rules of printmaking' is reflected in the abstract expressionist zeal she demonstrates directly on the plate, with the power of the press behind her. Resulting in relief sculptures or her unique intaglio and aluminum chine colle prints, Pedersen's process is an organic one. Prints begin as thick, dense asphaltum paintings whose complex history, texture and residue transfer to the plate to generate the varied unique surface that will be used for printing. Pedersen the painter becomes the chemist and colorist as she engages an earthy and mineral-rich palette of inks before continuing on as the printmaker. Some of her best intaglio prints express a tactile grittiness and surprising depth worthy of Dubuffet. Meanwhile, many of these dramatically eroded and brittle, often lace-like copper plates never make it to press, only and always to exist as striking sculptural reliefs."

Kristin Tollefson was named as a one of the recipients of 9th Annual Island Treasure Awards for Bainbridge Island, Washington. The Awards recognize individuals in the community who make outstanding contributions to the arts and humanities. Recipients receive an unrestricted cash fellowship as well as a sculptural candleholder by Kent Van Slyke. The ceremony was held in February. Kristin's work can also be viewed at the Port Angeles Fine Arts Center in Port Angeles, Washington through October 5, 2008. The website for the gallery is pafac@olympen.com.

1990s

1990

Matt Diehl's work, "My So-Called Punk: Green Day, Fall Out Boy, The Distillers, Bad Religion – How Neo-Punk Stage-Dived into the Mainstream," was published by St. Martin's Griffin in 2007.

Erik Hagen writes, "After 15 years of working in the engineering field, I have moved to Den Hague (of all places) and started a full-time career in painting. I followed my spouse, **Tamara Nameroff '91**, here from Washington D.C. She found a great job here and I am taking advantage of the change to pursue art. The

Parkweg is in Scheveningen—there are two Parkwegs. You can read more about our decision to come here on my new art website, www.potamoi.com.”

Jesse Houlding’s “Telluric Currents” installation was shown last October in the Main Gallery at the LAB and for one night at the Marin Headlands Center for the Arts Mystery Ball. More on Jess can be found on his website, <http://houlding.com/>.

Steve Wilmot reports, “Last year was one of high style and low style. The high style was preparing a master plan for Christ Church Lutheran in Minneapolis—the Eliel and Eero Saarinen (father and son) church that has become a modern landmark. The building has an interesting story. The church was built in 1949 as Eliel Saarinen's last project. The education wing was built in 1962. Eero died before completion. The church is remarkably intact with very minor changes since it was built. It now has a handicap accessible restroom on the main floor. Is that part high or low style? I also organized a Field Session for the National Trust for Historic Preservation for their national conference in St. Paul last October. The session was organized around Thorstein Veblen, beginning with background talks at Carleton by Eric Hilleman, College Archivist, and Martha Paas, Professor of Economics. We then toured the Valley Grove churches and the Veblen Farmstead—a National Historic Landmark. Then it was on to the Nansen Historic Agricultural District, which included stops at two 19th century barns. We concluded at the Oxford Mill Ruin—a four-story limestone shell of a flourmill. For Faux News about my poker club with Lauren Soth and friends, see the summer Voice.”

1991

Carma Gorman’s essay “Educating the Eye: Body Mechanics and Streamlining in the United States, 1925-1950” published in the *American Quarterly* in 2006, was reprinted in *The Best American Essays 2008*, (edited by David Roediger) for the Organization of American Historians. Carma is a professor of history of art and design at Southern Illinois University, Carbondale. Carma co-edited the book “Objects, Audiences, and Literatures: Alternative Narratives in the History of Design” (Cambridge Scholars Publishing, 2007) with David Raizman of Drexel University.

1992

Josh Ellenbogen published "Camera and Mind" in the Winter 2008 issue of *Representations*. Josh is an Assistant Professor in the History of Art and Architecture department at the University of Pittsburgh. He is completing a book manuscript on scientific photography in the late nineteenth century entitled “Reasoned and Unreasoned Images.”

Julie Greene married **Tompkin Coleman '91** on April 12th in St Paul. They spent their honeymoon in Northfield, staying at the Archer House and strolling about the campus arm in arm! They re-met at the 2007 Carleton reunion and **Sophie Eisner '07**, the host for the class of '92, watched it unfold!

Dara Moskowitz Grumdahl is now a Senior Editor at Minnesota Monthly.

After completing his post-doc in 2004, **Derek Wolff** began working as an investment analyst at Nuveen Investments, a large, Chicago-based asset management company. Derek is primarily a municipal bond healthcare analyst; he reviews bond issues by hospitals and other non-for-profit healthcare entities. While there is no direct connection between his job and art history or Japan, his day-to-day responsibilities are essentially research, writing, and analysis—are things he spent seven years doing while working on his dissertation. He finds his job quite satisfying. His wife, Suji, graduated from the University of Illinois-Chicago medical school last May and recently finished her first year of residency at Rush University, specializing in psychiatry. They have two children—Maya, 5 years old, and Sasha Erin Wolff, ten months old.

1993

Claire Gilman co-chaired a panel on Italian Art after Fascism: 1945-75 at the annual meeting of the College Art Association.

Jane Karp's son, Sky Bueb-Karp was born on February 26th—ten pounds, four ounces. She shares, “He is healthy and happy and growing every day.” This past summer, the family went to Germany to visit Ingmar's family.

Watie White had an exhibition at Omaha's Open Studio in January.

1994

Jonathan Gabel's “Warsong: Illiad Centographs” was on exhibit at the International Museum of Surgical Science in Chicago from February 1 to April 18.

1995

Rachel Lam Anderson married Morgan Anderson in August 2006. Their daughter, Rowan, was born in May 2007. Rachel is busy being a mom, doing web design for the University of Minnesota and assorted freelance clients, and helping Morgan with their drum-making business (www.morgandrums.com).

Jacob Hashimoto's show, “Plumes and the Landscape Omnibus,” opened in September at the Rhona Hoffman Gallery in Chicago. More information can be viewed at <http://www.rhoffmangallery.com/>.

Katie Poole writes, “Ch-ch-ch-changes! Greetings from the Rust Belt! As some of you already know, I accepted a sabbatical position in Italian Renaissance Art History at Kenyon College for 2008 to 2009. Chris and I have relocated to bucolic, corn-filled Gambier, Ohio for the year (for the Carls out there, I'm having massive flashbacks to our undergrad days!). My new contact info is as follows: P.O. Box 733, Gambier, Ohio, 43022. To give you a sense of my new surroundings, Gambier is so small that there isn't proper mail delivery service! In addition, I am finally discontinuing my CompuServe account and effective immediately you can reach me at: KTPoole23@gmail.com. I know that I owe many of you proper emails and I promise that will happen as soon as I finish digging out from under my moving boxes! And remember, if you have ever wanted to see the Rock n' Roll Hall of Fame, now is your chance! Cleveland is driving distance from Gambier, we've got a very comfy futon, and Chris is a VERY good cook!”

Tane Ross reports, “I moved to San Francisco after graduation and have lived here ever since. I was recently married to writer Adrian Baker in a surprise ceremony in Santa Cruz. Now I work as a computer animator and director. My shorts have screened in a few film festivals nationwide, profiled in a book with other artists, and aired on Al Gore's Current TV. I hope to pull a photography show together in the coming year.”

1996

Christine Hahn has accepted a tenure-track position at Kalamazoo College.

Emily Moerer Black and Ben Black announced the birth of Zachary Moerer Black, eight pounds, four ounces, on January 26. Emily is now the Associate Director of International Programs at Temple University.

Laura Merrick Roe's company, Viridor, took on a summer project to produce a series of postcards for the Arboretum at Flagstaff. Her first series was of “Albert's Squirrel,” advertising a show of the original, colored-pencil illustrations of Diane Iverson who illustrated “Rascal: The Tassel-Eared Squirrel.” The postcard featured a photo, taken by Laura, of a tassel-eared squirrel.

1997

Britta Johnson collaborated with Lori Goldston and Kyle Hanson of Spectratone International and Mirah Yom Tov Zeitlyn on “Share This Place,” a multi-media performance with original live music and stop motion films. Based in part of the writings of French scientist and poet, Jean Henri Fabré, the show explored the “tender, dramatic, sordid, tragic and triumphant lives of insects.” The show premiered at the Seattle International Children’s Festival and its tour included stops at the Portland Institute of Contemporary Art’s Timed Based Art Festival, Washington D.C.’s Kennedy Center, Joe’s Pub in New York City, and the Museum of Fine Arts in Boston, Massachusetts. For more on “Share This Place,” go to <http://www.lorigoldston.com/sharethisplace.htm>.

Julie Martini is teaching drawing at the University of Massachusetts, Dartmouth. Julie’s latest drawings were exhibited at her studio in Jamaica Plain during Jamaica Plain Open Studios last September.

1998

Jessica Buskirk published the following works in Dutch in 2007: “De religieuze functie van diptieken” (The religious function of diptichs), *Openbaar Kunstbezit in Vlaanderen*, no. 2 (2007) (special issue: ‘Geschilderde dialoog. De mooiste tweeluiken van Vlaamse Primitieven’): 10-15 and “Meesters van de geschilderde dialoog” (Masters of the painted dialogue), *Openbaar Kunstbezit in Vlaanderen*, no. 2 (2007) (special issue: ‘Geschilderde dialoog de mooiste tweeluiken van Vlaamse Primitieven’): 16-29.

The documentary film **Andy Kukura** (co-directed by Anne Marie Stein and Jenny Phillips) spent the past four years working on had its Boston-area premiere in October at the Fine Arts Museum in Boston. Andy writes, “‘The Dhamma Brothers’ is a 76-minute dramatic tale of human potential and transformation. Notes from the pre-screening information: It documents stories of 36 Alabama prisoners who enter a extended Vipassana retreat, an arduous and intensive silent meditation of 10 days. Challenging assumptions about the nature of prisons as places of punishment rather than rehabilitation, the film raises the question: is it possible for these men, some of whom have committed horrendous crimes, to change?” “The Dhamma Brothers” previewed in a screening at Carleton during last year’s early winter term.

Two pieces of **Laura Merrick’s** 3-D paper sculptures were among the works on display at the Artists’ Coalition of Flagstaff’s 6th annual Recycled Exhibition in April.

Ethan Murrow’s work was exhibited at Obsolete in Venice California in March. The exhibit included Murrow’s drawings –new graphite work from the dust mining series, three lithographs completed at the Tamarind Institute in the fall of 2007, a film done in collaboration with Vita Weinstein Murrow and Baker Smith and Bonnie Goldfarb of Harvest Films. Also included was the first book of Ethan’s work (*Obsolete Books’* inaugural publication). The 96-page compilation included an essay by Ric Kasini Kadour.

Christina Seely was on campus in January to discuss two projects she has been working on: “Lux,” photographs documenting the artificial glow produced by major cities in the three brightest regions as seen on a NASA world map at night and “Lunar Resonant Streetlights,” a design project created by The Civil Twilight Collective, Winner of Metropolis Magazine’s Next Generation Competition 2007. The title of her presentation was “Concentrated Illumination: Addressing the Power of Light Pollution Through Art and Design.” Five photos from the project were on exhibition in Boliou Gallery during January. Christina’s *Metropolis 41°54’N 87°39’W (Chicago)*, from “Lux,” was up for auction in Photo Bravo, a benefit event for the Minnesota Center for Photography in the fall of 2007. To learn more about “Lux,” check out Christina’s website: www.christinaseely.com.

Erin Pauwels notes, “I’ve just begun their dual doctoral program in Art History and American Studies, and am very pleased to be working with Sarah Burns as my advisor. I really love it here, and am so excited to be starting this process at last.”

1999

Andrea Mosher will graduate with a J.D. from William Mitchell College of Law in January, 2009 and plans to find work with a small firm in the Twin Cities, Duluth, or the Iron Range. She continues to live in the Wedge neighborhood of Minneapolis and clerks for a firm in Scott County, Minnesota. In her little spare time, Andrea enjoys spending time with her sister and six-month-old nephew, Theodore, and seeing local Carl friends **Emma Sandberg '99**, **Kate Ainsworth Lovrien '96**, and **Jim Lovrien '98**. While a hamstring injury sidelined Andrea from running the Boston Marathon this past April, she was able to defer entry and will run it in April 2009.

Dennis K. Tran reports, "2006 through 2008 have been hectic years for me. I have completed my MSEE at the Naval Postgraduate School. I spent a year in Iraq at FOB Sykes, Tal'Afar, Iraq as the Electronic Warfare Officer for 3-4 CAV, 25th ID. We bought a house in Middletown, RI and welcomed my daughter, Jennise Jing-Yee Tran-Vun, into the world on March 29, 2008. Right now, I am finishing up Department Head School at Surface Warfare Officer Command in Newport, RI. After July 2008, my family and I will be heading to Japan for 3 years, where I'll be serving as the Weapons Officer and then Combat Systems Officer on USS COWPENS (CG 63), a guided-missile cruiser stationed out of Yokosuka, Japan."

2000-05

2000

Karen Kedmey began a Master's degree program at the School of the Art Institute of Chicago this fall.

Karen Langer of Chicago shares, "I finished my thesis for an MS in historic preservation of architecture and passed my Leadership in Energy and Environmental Design, Accredited Professional. I am now working from home for an environmental and engineering consulting firm."

In April, **Erica Lord** re-enacted James Luna's seminal performance work "The Artifact Piece" at the George Gustav Heye Center of the National Museum of the American Indian in New York City. Erica is a member of the Inupiaq/Athabaskan nation. The work was first performed in 1987. It "famously disrupted the historic objectification of Native people in museums and symbolically seized control of Native representation." Erica investigated the power of the original performance and invited discussion of its continued relevance. For more information, visit <http://www.nmai.si.edu/artifactrevisited/>. In May, Erica did "Presentation, Reception and Open Studio" at the School for Advanced Research Indian Arts Research Center in Santa Fe. She spoke about her heritage and her work. A visit to Dublin Studio to see Erica's art concluded the evening.

Tedda Franklin Hughes writes, "I am living in San Francisco with my husband and baby girl, Edna Bosch. I show and sell my art at local galleries as well as on my website. I also set up a shop on the website for children's wear and art I design and make.

I want all the current art majors and undecideds to know that you can indeed make a wonderful living being an artist. When I was in college I thought it impossible- thought I needed a back up plan. Carleton definitely prepares you to be a professional artist."

teddahughes.com shop.teddahughes.com

2001

Information regarding **Heather O'Hara** and **Juliane Shibata** can be found in the faculty and staff section this year.

2002

Sarah Gross is pursuing her MFA in ceramics at the Rhode Island School of Design. She writes, "Learning about pottery in Minnesota has given me a great foundation to study at RISD. At the recent national clay

educators' convention I met up with several Carleton grads from the days of Tim Lloyd. I also got a chance to catch up with [Tim] at my five-year reunion.”

Katharine March Halsey received her master’s degree in social work from Southern Connecticut State University in May 2007.

Ben Lenzner shares, “To all who donated cameras, took time out to email, or expressed interest in the project I first began to try and explain many months ago with an email- thank you. I left for India at the end of February with a box of cameras, with the hope to donate cameras throughout the Van Gujjar community, so that this diverse forest dwelling community could begin to explore their pathways and mountains via a camera lens. This article appeared this past Sunday in the magazine insert of The Tribune newspaper published out of the city of Chandigarh, India: <http://www.tribuneindia.com/2008/20080525/spectrum/main2.htm>. Please feel free to email me with questions, comments, concerns, inquiries, or anything really. I would be more than happy to talk, email, chat, or sit down for a longer conversation about it all... lenznerb@hotmail.com. The hope is to soon return to India and continue with this project. I hope you will all continue to be a part of this large global migrating family.”

Brian Pousson clerked for the Minnesota Supreme Court last year. This fall, he began a two-year position clerking for Justice Jeff Keyes of the United States District Court in St. Paul.

Emily Dworkin Whitcomb works as a speech specialist for the Lab School in Washington D.C

Melinda Yale’s wall installation, *Pipes and Bursts!*, was included in the Proteus Gowanus Gallery’s PLAY exhibition in February. Melinda also participated in *2008 New Prints/Spring* at the International Print Center New York and had a solo show: *Idlers Just Rousing: Recent Prints*.

2003

Elizabeth Hayward lives in Brooklyn with **Aidan Lucey ‘03**. She’s working on her PhD in school psychology at New York University.

2004

Tessa de Alarcon has been studying art conservation at Bradley University and Drake University and interned at the Denver Museum.

Ruth Erickson writes, “As many of you know, I am leaving the Firehouse to pursue a Doctorate in the History of Art at the University of Pennsylvania. I am writing to share my new contact information with you. Please keep in touch and let me know if you are traveling to Philly or NYC, so that we can get together. Wish you all the best!”

Emily Newman finished her PhD at CUNY. She has been teaching at Lehman College.

Serena Newmark received a Masters degree in Decorative Arts, Design and Culture from the Bard Graduate Center.

Sam Reizes began a part-time MBA program at the University of Maryland Robert H. Smith School of Business this fall. She reports, “I am enjoying my acquisitions job with the United States Department of Transportation, where I have been procuring everything from pavement warehouse services to Alaskan documentaries since graduation from Carleton.”

Stella Schulte is working for a winery in California where she is the New Zealand wine representative for Via Pacifica Imports.

2005

Ryan Arthurs is currently living and working in San Francisco, California. In addition to pursuing his photography, he is working for artist Deborah Oropallo (www.deborahoropallo.com) and for Gallery 16 & Urban Digital Color (www.gallery16.com).

Robyn Hendrix participated in The Labor Room, a project at the Center for Independent Artists in South Minneapolis. The Labor Room began with a three-day open studio event where artists from all disciplines share their art making with the public and was followed by an exhibit of the artwork created during the open studio. During the open studio event, Robyn worked on some drawings and watercolor paintings.

Sierra Kaag began the Art Museum and Gallery Studies Master's program at the University of Newcastle upon Tyne this fall.

Marissa Miller has returned from New York to work for the Minneapolis Institute of Arts in both the department of Architecture, Design, Decorative Arts, Craft & Sculpture and the department of Paintings & Modern Sculpture.

Sarah Moody continues to run the ship over at Hardly Art, the sister label started by Sub Pop Records in 2007, and still believes it's a pretty great thing to be involved in. The label now has six bands, four proper releases, and a website where you can read all about it at www.hardlyart.com.

Jesse Trentadue started the architecture program at Rhode Island School of Design this fall.

Johanna Van Deun works at *Metropolis* magazine while completing on her thesis on Dries Van Noten, the Antwerp fashion designer, at Bard Graduate School.

2006 and beyond...

2006

Sarah Mawhorter reports, "I've found an ambition: I want to work in the field of urban design, somewhere in the convergence of architecture and city planning! It's quite different from my previous goals, I know, but I think it will use a number of my interests and talents, and prove to be an exciting, challenging, and satisfying career." Sarah accepted a job offer from an architecture and planning firm in the Bay Area where she will be a "woman of many hats." The firm also has offices in Buenos Aires, Oslo, and China, and has done several affordable housing projects for organizations like Habitat for Humanity. Sarah lives with good friend **Ellen Valkevich '07**.

Nicole Wankel shares, "I got a great new job!! I am the new Administrative Assistant in the Paintings and Modern Sculpture department at the Minneapolis Institute of Art! I am also starting my Master's program at St. Thomas this fall."

2007

Eric Bees interned at the Art Institute of Chicago last fall for the Development-Annual Fund and Administrative departments.

Dorian Kvale's work was part of an August 2007 exhibition of the 218 Collective, an energetic group of young artists dedicated to creating an interactive, evocative multi-media work at the Bemidji Community Art Center.

Sean Montgomery has been working at an English conversational school in Japan.

Hallie Scott is an intern at the Massachusetts Museum of Contemporary Art.

Varsha Vijayakumar works for the World Student Christian Federation in Geneva, Switzerland, as a human rights and advocacy intern. Her position is funded by the Common Global Ministries (United Church of Christ and Disciples of Christ).

Rachel Vogt writes, “Just wanted to let you know that I accepted a position with LewAllen Contemporary in Santa Fe where I am now a ‘marketing associate.’ While I write press releases and artist bios, I am mainly working to help the gallery establish its modernism division. We have contracted to represent the Kaufman Collection and have been busy getting everything ready for the open market. The collection includes the largest private holding of Milton Avery’s in the country, as well as substantial numbers of works by the artists Hinson Cole, David Burliuk, and Louis Eilshemius, to name just a few. Other exciting happenings at the gallery include meeting Judy Chicago, whom we represent, and walking in a fashion show for designer Elisa Jimenez.” Rachel’s work was exhibited at the University of Minnesota’s St. Paul Student Center Larson Art Gallery last fall.

We forgot to give credit for last year’s wonderful “bathing beauty” cover of Boliou News. Zoe Anderson and Kate Clark, the 2006-07 5th- year educational assistants are the creative souls who composed that photo! Sorry ladies – please accept our thanks very late!! It was fun.

PLEASE REMEMBER TO SEND YOUR NEWS FOR THE 2009 EDITION. YOU MAY EMAIL IT, PUT IT ON THE FORM PROVIDED ON THE WEBSITE AT <http://apps.carleton.edu/curricular/arts/alumni/> OR DROP IT IN THE MAIL TO THE DEPARTMENT.

Patt Germann
Carleton College
1 N College St 3-ART
Northfield MN 55057

Senior Comprehensive Exam 2008

Carleton College

Examiner: Paul Crenshaw, Washington University in St. Louis

The exam consists of two shorter essays, worth 25 points each and one long essay, worth fifty points. A short break is expected after the two shorter essays.

Essay I and II (40 minutes and 25 points each)

Choose two of the following five essays for this section.

1) Art and Literature

In many cultures the practices and prevalent theories of art have benefitted by relationships made to literature, literary conventions, and to practitioners of literary arts themselves (including poets, scholars and critics). Discuss three artists who allied themselves with literature in these and/or other distinctive ways. Your examples should come from different centuries and/or distinct continents of the world.

2) Architecture as Portraiture

From antiquity to the present, in most cultures of the world, formal portraiture has been used to preserve likeness, to promote social rank of the sitter, and to offer a glimpse of the specific virtues and values of the sitter. But social identity, personal beliefs and value systems can be construed in ways other than traditional portraiture, such as the construction of a private residence, the formation of a prominent collection, public acts of patronage, or by association with a group or office. Choose two of the examples below, or one of these paired with another example of your own choosing, to construct an essay demonstrating how the interests of the patron are conveyed by the structure or space.

The Basilica of Constantine

The Taj Mahal, built by Shah Jahan in honor of his wife Mumtaz Mahal

Raphael’s Stanze and Pope Julius II

Versailles and Louis XIV

Frank Lloyd Wright’s Guggenheim Museum and Solomon R. Guggenheim

3) Body and Gender

Mastery of the human body has been a major feature of Western artistic production since antiquity. Construct a comparison of three objects in which the later artists clearly were influenced by the earlier example(s), such as Titian's *Venus of Urbino*, Ingres' *Grand Odalisque* and Manet's *Olympia* (do not use this example!). Examine how artists responded to traditions with new approaches to figural subjects. What stylistic aspects and formal elements have been employed to construct ideals, or to criticize accepted standards? What role has gender played in the appreciation and censure of these ideals?

4) Symbolism and its Limitations

Consider the role played by symbols in the history of art, particularly in the Western tradition. Choose three cogent examples to explain how symbols function in images, and how understanding can be gained or impaired by symbolic elements. What has art history as a discipline gained from symbology, and what types of images call into question the traditional practices of interpreting symbols?

5) The Image of the Artist

Art about art, or more specifically the representation of artists within images, has been an important feature of the post-Renaissance Western tradition (though often referring to accounts of lost ancient works). Artists have used this category of images to demonstrate personal styles and to mark their personal claim to an aspect of artistic practice, theory or social status. Choose three examples from different centuries since 1400 to examine this topic.

Essay 2 (90 minutes)

Art and War

John Heartfield's 1934 photomontage *As in the Middle Ages, So in the Third Reich* is paired with a photograph of the Dada wall from the Nazi "Degenerate Art" ("Entartete Kunst") exhibition in Munich in 1937. Heartfield's poster consolidates notions of power and victimization across the ages, prompted by the Nazi political campaign of ethnic purity. Consider the broad relationship between art and war over the course of human civilization. How has art both promoted and criticized war? How does war benefit or interrupt the patronage of art? What roles have art and artists played in the aims and waging of "warcraft"? What role has art played in the aftermath of war, in terms of looted spoils, deliberate destruction, and more recent issues of reparation to victims and repatriation to nations? This is a broad topic, so your essay will be judged on organization and the breadth of ideas and examples spanning time and place.

The following objects and structures will rotate through a slide show at fifteen-second intervals. They are meant as catalysts to your thinking on this topic, but you are not obligated to use these specific examples.

Left: John Heartfield, *As in the Middle Ages, So in the Third Reich*, poster, photomontage, 1934, Akademie der Künste, John Heartfield Archiv, Berlin.

Right: The Dada Wall in Room 3 of "Degenerate Art" (Entartete Kunst) Exhibition, Munich, 1937.

Palette of Narmer, from Hierakonpolis, side one, Slate, height 25" (63.5 cm), Dynasty 1, c. 3150-3125 BCE, Egyptian Museum, Cairo.

Lion Gate, Limestone relief, height of sculpture approx. 9'6" (2.9m), Mycenae, c. 1250 BCE, Deutsches Archäologisches Institut, Athens.

Soldiers, from the mausoleum of the first emperor of Qin, Lintong, Shaanxi, Earthenware, life size, Qin dynasty, c.210 BCE.

The spoils of Jerusalem, relief from the Arch of Titus, Rome, Concrete and white marble, height 50' (15m), c. 81 CE.

Dome of the Rock, Jerusalem, Israel, Begun 692 CE.

The Battle of Hastings, from the *Bayeux Tapestry*, Normal-Anglo-Saxon embroidery from Canterbury, Kent, England, Or Bayeux, Normandy, France, Linen with wool embroidery, height 20" (50.8 cm), c.1066-1082, Centre Guillaume le Conquérant, Bayeux, France, by special permission of the City of Bayeux

Donatello, *Judith and Holofernes*, Bronze, height 236 cm, c. 1455 to 1460, Palazzo Vecchio, Florence.

Albrecht Dürer, *Knight, Death and the Devil*, 1513, Engraving, 24.6 x 19 cm, British Museum, London, Great Britain

Rembrandt van Rijn, *Captain Frans Banning Cocq Mustering His Company (The Night Watch)*, Oil on canvas, 11'11" X 14'4" (3.63 X 4.37 m), 1642, Rijksmuseum, Amsterdam.

Francisco Goya, *Third of May, 1808*, Oil on canvas, 8'9" X 13'4" (2.67 X 4.06 m), 1814-1815, Museo del Prado, Madrid.

Pablo Picasso, *Guernica*, Oil on canvas, 11'6" X 25'8" (3.5 X 7.8 m), 1937, Museo Nacional Centro de Arte Reina Sofia, Madrid. On permanent loan from the Museo del Prado, Madrid.

Maya Ying Lin, *Vietnam Veterans Memorial*, Black granite, length 500' (152 m), 1982, The Mall, Washington, D.C.

