

Thank you to Kristina Eldrenkamp, '11, for editing our alumni notes this year.

2012-13 Art and Art History Department

Linda Rossi, Chair

Both Boliou and the Weitz Center this year were busy with classes, comps talks, exhibitions and outside speakers. We began the year with the first studio faculty exhibition in the Perlman Museum, based on Carleton's collection of visual aids. The opening was a shared experience across the river with the opening of St. Olaf's faculty exhibition. In addition faculty and staff from St. Olaf joined our traditional potluck in the fall at my home.

This was also our department's 10-year review of its curriculum and facilities by both external and internal reviewers. It was a good opportunity to assess our strengths and weaknesses. Staff, faculty, students and reviewers all participated. It was a rigorous experience, which will only help to strengthen our program. This year we had three additional faculty members join our department. Catherine Walden taught courses on medieval art and architecture in addition to the 101 and 102 survey courses. Jana Pullman taught a paper making and bookbinding course and Danny Saathoff, taught a metals course. We are happy to announce that all three will be joining us next year as well. Arielle Rebek our 5th year assistant did a great job taking care of a multitude of tasks and supporting students. This is my last year serving as Chair of the department. Next year Baird Jarman and David Lefkowitz will be sharing this charge.

We just celebrated the graduation of 37 majors in the Art and Art History department. We wish them the very best in their future and hope they continue to add their stories to the Boliou News.

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

Summer brings its pleasures. I returned from a Palm Springs wedding just in time to hold "office hours" for alumni at Reunion 2013. Two weeks later, I was dining with another alum at a lovely restaurant in hip Dresden. I was in central Europe for research, of course, and with a former student as my traveling companion. In mid-August I'm off to Bainbridge Island for a week, where I'll connect with a few of the dozens of Carleton alums living on or near that blessed isle. All of this suggests how prominently you alumni figure in my life. The school year brought its rewards as well. On leave during the winter, I wrote a review of "Rembrandt in America: Collecting and Connoisseurship," an exhibition at the Minneapolis Institute of Arts, which was published in the College Art Association's online journal a short time later. I continued work on my two current research projects: chalk portraits of artists by Hendrick Goltzius, and the function of food in 17th-century Dutch images of country life.

In the spring, I taught Women in Art, a course that has profoundly affected my views on gender and society ever since first teaching it in the late 1980s. I now include an ungraded essay as the final writing assignment in all my courses, whatever the subject. Here's the prompt: "What did the course 'do' for you? You might discuss a personally significant insight about art that came to you because of the class; or your delight in an artist or work that you saw for the first time. It could be your engagement with the unexpected brilliance of an art historical argument, or an encounter with someone in the class. You might connect this with your overall liberal arts education or even with other aspects about you as a person." According to many of the essays written after Women in Art, I am not alone in finding the material transformative.

Last fall I taught Rome: the Art of Michelangelo and Caravaggio, for the third and final time. Or so I thought. But it turns out that the seminar has prepared me for Carleton's first Summer Humanities Institute course—Rome Reborn? Exploring the Legacies of an Empire—which Bill North (History), Pierre Hecker (English), and I will be teaching in July-August 2014. Carleton has finally realized the necessity of luring highschoolers interested in the humanities to campus. Summer Institutes on science and mathematics have taken place for years, but never humanities.

This novelty has been sparked in part by the alarming decrease in humanities majors among the current junior class. Eight years ago, 26% of sophomores declared for math and science; 37% for social sciences, and 38% for

the humanities. Last spring 50% chose science and math as their majors; only 27% chose humanities. This decline has hardly been restricted to Carleton, and there is a compelling economic explanation for the slump. But fortunately, Carleton is now addressing this issue with new urgency. We are trying to show how the humanities help us see connections between situations, concerns, and values of earlier times and those of the present. On the practical side, we are trying to convey the ways that a broad education—most definitely including art history—prepares students for careers of all sorts. Humanities majors are still in demand in most professional fields, for the tools they offer an interconnected world, especially their critical writing and thinking skills. Not to mention speaking skills! Consider the value of comps talks, particularly on topics of general interest. Time and again art history alumni tell us how they prepared them for communicating at both sophisticated and basic levels.

As I look to retire in June 2014, I am aware that the coming academic year will consist of many “lasts:” teaching my last two courses, hearing the last comps talks, reading the last reflective essays... Although I do not know where my post-Carleton life will lead me, I do know that I’ll miss contact with students the most. Fortunately, there are so many of you alumni out there.

Fred Hagstrom, Rae Schupack Nathan Professor of Art

This is a year in which I led my off-campus trip, so that was one of my main areas of focus for the year. It was a successful trip and it concluded with an exhibit on campus that many people felt included very strong work by the students. I will probably lead the trip at least two more times. The feedback we have on the trip is still quite positive, and it still seems to add something important to the department.

This fall we had a faculty exhibition in which we each did artwork that relates to a particular collection on campus. I chose to refer to the library, and special collections in particular. I often use examples of historical books for my print students, and we have built up a very solid collection of artist’s books over the year as well. My pieces for the show included a reference to the off campus trip. The Maori family we stay with at the marae have a fascinating story of how their parents met when the Maori battalion was on Crete in World War II. Their father was wounded, and Greek patriots helped to nurse him back to health and to protect him from the Germans. He fell in love with the schoolteacher in the village and they eventually raised the family that we know so well at our Marae. Our library has a book on their story, and I did an artist’s book as a tribute to the family.

I also did a book last summer on the nuclear tests in the Pacific, specifically the Bikini Island tests held by the US navy. My book is quite large, and it tells the story of the dispossession of the islanders from their home as well as the radiation exposure and sickness suffered by many of the sailors involved in the test. Quite a few institutions, including the Getty Research Center in Los Angeles, have collected the book. My books have been doing well both in terms of getting into collections as well as in exhibition opportunities. I seem to do roughly one book per year. Upcoming book projects will be based on a story from the slave history in the US and (hopefully) the history of the Dakota war in Minnesota (which just had its 150th anniversary). My book on the Frank Shigemura story is still getting some attention, and I look forward to a remodeling of the Shigemura room, as soon as some space issues are settled on campus.

I have been appointed head of the Learning and Teaching Center at Carleton for the next three years, but I will continue to teach at a half time load during that service. I will still lead the next off campus trip in January of 2015.

Linda Rossi – Professor of Studio Art

This was the first year that I offered the new course, Experimental Photography.

We worked both in the darkroom and in the digital lab combining alternative techniques. On the first day we shot with pinhole cameras. Students mentioned that they felt a bit peculiar holding a paint can or a cigar box up to the sky or in front of a tree for several minutes while people passed by. We covered glass and water-color paper with “liquid light” (a form of silver gelatin) that can appear both ambiguous and mysterious. Accordion books, photomontage, microscopic imagery, film narratives and a host of other techniques and concepts were

employed. We met two critical goals with our work- engaging in “deep play” and taking new risks. The artist, David Goldes shared his photographic work that is deeply influenced by biology and physics.

Digital Imaging and the Intro to photography courses enjoyed artist talks by Vance Gellert, Rik Sferra, Ryan Arthurs, and John Noltner. Each artist brought very different ideas to the classroom, including studio lighting techniques. This winter and spring were quite challenging for photography courses as a number of the assignments are for the out of doors. We finally made it to Hot Sam’s on one overcast day just before the term was over.

Over spring break I traveled to Whidbey Island- where it snowed and there was a landslide! It was a good trip for photographing whales. I continue to work on two books about our human relationship to the “natural world”.

David Lefkowitz – Associate Professor of Art

This past year I have continued my ongoing efforts to blur the boundaries between the real and the imagined. ‘**Lifelike**,’ an exhibition that includes my work opened at the Walker Art Center in early 2012 and continues to travel around the country. This international, multigenerational group exhibition surveys over 90 works from the 1960s to the present by more than 50 artists exploring the relation between appearance and reality. I am represented by selections from my ‘Fixtures’ series of small trompe l’oeil paintings of wall sockets, thermostats, security monitors and other curious infrastructural details. The paintings are hidden in plain sight scattered throughout the exhibition.

This past spring I gave a gallery tour to a Carleton alumni group when the show was in San Diego, and I’m looking forward to a public talk in September at the Blanton Museum in Austin TX where Lifelike is currently installed.

<http://www.blantonmuseum.org/exhibitions/details/lifelike>

In January, along with my collaborator, St. Olaf alum Doug Bratland, I ‘occupied’ the Northfield Arts Guild Gallery. We transformed the space into the **Nirthfolde Visitors’ Bureau**, the promotional heart of a bucolic, yet bustling burg situated in a parallel universe that neatly overlaps Northfield, Minnesota.

Featured prominently among the attractions were a display about Nirthfolde’s place in the pop pantheon, **Hitsburg MN- Record Factory of the Upper Midwest- (1958-1973)**, a dubiously informative exhibit on Nirthfolde’s mysterious **Monoliths of Mystery**, and a scale model of a prehistoric beaver lodge metropolis that many believe graced the Canon River right where downtown Nirthfolde now stands. You can learn more about it here:

<http://www.local-artist-interviews.com/search/label/David%20Lefkowitz>

and here:

<http://www.minnpost.com/stroll/2013/02/nirthfolde-has-air-authenticity-laced-absurdity>

This spring Stephen Mohring and I teamed up to design and build, with the help of a great crew of students and staff, a hole for the Minneapolis Sculpture Garden’s **Walker on the Green** artist-designed mini-golf course.

Our contribution- **18 Holes in One: Collapsing the Masters Narrative**- a composite of all 18 greens at Augusta National is the combined final hole for both 8-hole courses. We invite any twin cities visitors to come experience this challenging interactive piece, which will be up through mid- September.

This spring also marked the debut of **Peripatetic Gallery**, a roving alternative space on wheels that is at once a model- a scaled down representation of a gallery- and an actual cultural institution with a full schedule of exhibitions.

The gallery’s first show, **Placeholder**, appeared at the Northern Spark Festival in St.Paul the night of June 8. Placeholder featured sculpture, drawings and artifacts that evoke mythical, speculative or alternative systems for negotiating and organizing space.

Each artwork referenced some type of marker that distinguishes a ‘place’ from the surrounding undifferentiated landscape- maps, cairns, mileage signposts, and their ilk.

When I reflect back, this past year on campus was notable for the return of several Boliou alums for various activities.

In the fall stop-action animator extraordinaire Britta Johnson visited a Cinema and Media Studies animation class and gave a fantastic presentation about her work.

We are excited to have her back next Winter term to teach a 5-week animation course.

Jesse Houlding was this year's Junior Art Show reviewer and exhibited his process-heavy prints in the Boliou Gallery.

Alex Chohlas-Wood came to Jr. Seminar this spring to talk about his own work in video and his role in the studio workshop of NYC artist Tom Sachs.

It's always great to see the ongoing explorations our alums undertake, and I appreciate the enthusiasm and generosity they display when meeting with current students.

On the home front, I'm still happily ensconced on Central Park East – facing the Weitz Center. Emmett is 13 and plays piano, drums and saxophone. Carter is 9 and plays violin and piano. Their mom, Lizzie has also taken up piano again after a 40 year hiatus! I play the i-tunes library- and am becoming quite proficient.

Baird Jarman – Associate Professor of Art History

My biggest news this year arrived as a rather small bundle, namely my second daughter, Celeste, born in December. This timing was quite considerate of her since she waited until shortly after the fall term ended, and the long winter break was a good time for the baby chaos to ensue. I can now verify that, as I had been warned, the addition of a second child far more than doubles the complications of childcare. On the topic of life lessons, I also learned how challenging it can be to remove an active honey bee hive from the walls of your house if they choose to establish a large colony there, especially when it's 25 feet off the ground. After about nine months of consulting with four different apiarists, the bees and the honey are finally gone.

Most of my academic research this year has centered upon the Civil War era, and especially the war drawings of the artist Thomas Nast, later famous for his political satire and caricature. In March I presented a paper at the Midwest Art History Society called "The Melodramatic Mode of Reportage: Thomas Nast as a Civil War Illustrator," and I have just finished writing a book review of a new biography of Nast. Next winter I will also introduce a new 300-level seminar, Visual Culture and the Civil War, which will combine studies of painting, sculpture and architecture with other media such as chromolithographs, stereographs and woodblock engravings from popular magazines.

I am also looking forward to taking the reins as chair of the department next year. It will be intriguing to start to implement some of the suggestions that emerged from the departmental review we conducted this past year.

First up on this front, on the Art History side, will be a reexamination of our introductory global art surveys, Art History 101 and 102. We will begin to gather ideas for possible new directions for these courses this coming year, so please feel free to share your thoughts, especially alums from the past decade or so who have experienced current versions of these courses.

Kelly Connole – Associate Professor of Art

All is well in the ceramics and metals studios at Carleton—I hope you can stop by next time you are in town! The ceramics studio was a busy place this past year with an extra throwing class taught by Juliane Shibata. I always enjoy sharing the studio with Juliane. I had the chance to teach a new course, The Figure in Clay, in the spring and it was just fabulous! Students worked from live models for the first 6 weeks of the term-- it was amazing to see some life-sized clay figures in the halls of Boliou. The wood kiln was fired record five times this year and has become an important component in the program. The Empty Bowls Project continues to be a great event—we have now raised over \$38,000 for the local food shelf with our efforts over the past 9 years. A special thanks to all of you have participated in this tradition. The metals students were lucky to have a wonderful visiting artist, Danny Saathoff, teaching in the spring. He will be back next year and I am excited to see the work his classes produce.

My own work took a bit of a turn for a fall faculty show at Carleton. I've always been interested in working with obsolete cabinetry and other furniture in conjunction with clay and metal objects. The faculty show, based on collections at Carleton, allowed me to work with found materials and to spend time in the Biology Department's collections. I exhibited some of this new work at the Nash Gallery at the UM and will show some of it, along

with new work, in St Cloud this coming fall.

My 2.5 year old twins, Jasper and Violet, have started to show an interest in building things in clay and other materials. I can't tell you how exciting this is for me. My best regards to you!

Laurel Bradley, Director and Curator, Perlman Teaching Museum

Carleton opened the Weitz Center for Creativity almost two years ago. The building has proven worthy of the vision of a multi-disciplinary hub, arts presentation nexus, and public gathering space. I am thrilled to report that Carleton can finally boast of a first-class museum facility in the Weitz. The Perlman Teaching Museum comprises a set of two beautiful galleries, and backstage spaces for storing art, stashing crates and exhibition furniture, preparing art for exhibition, and more. The lofty Braucher Gallery boasts 24-foot high ceilings, a skylight (with shades), and a very cool, adjustable lighting grid. The Kaemmer Family Gallery offers a more intimate presentation space, with polished wood flooring and lower ceilings than its neighbor.

Teresa Lenzen joined the museum staff last May as Technical Director. Teresa – who comes to us from the Minneapolis Institute of Arts – is a fabulous problem solver and loves to work with students, artists and others. She has already revolutionized installation of the Senior Art Exhibition through personal consultations with every student over the weeks prior to the opening. Offering works by thirty majors, this year's Senior Show – titled *For Grandma* – expanded beyond the museum and into several White Spaces in the Weitz.

I did not contribute to *Boliou News* last year. To catch up on the past two year's worth of exhibitions and programs, please consult the museum website under Exhibitions Archive. A few highlights include: The inaugural exhibition *Seeing is Knowing: the Universe* embraced astronomy, and explored the way artists and scientists use visual means and methods to discover and communicate knowledge about the vast intergalactic landscape. *Photographing the Social Body: Malian Portraiture from the Studio to the Street* expanded definitions of "portraiture" to look at work by well-known studio photographers and more contemporary photographic artists working in the homeland of our own Professor Cherif Keita of French and Francophone Studies. *Ancient Masters in Modern Styles*, curated by Katie Ryor for her alma mater, the University of Virginia, brought four centuries-worth of magnificent brush paintings to campus.

The College Art Collection, now numbering nearly 2500 objects, moved from its undisclosed location in the basement of CMC to a new home in the Weitz last June. Although work remains to be done in finalizing new location records and other details related to professional art registration procedures, Teresa and I were eager to get students working with the collection. Teresa hired several energetic students as Collection Assistants. Soon Kai Poh '14 organized three sessions of Office Hours during fall term – a sort of open house featuring a curated selection of art works; when visitation proved sparse in the lower level Collections Storage area, Soon Kai took the operation upstairs to the Weitz Center Commons! I offered a three-credit seminar, Special Projects: the Carleton Art Collection, winter term. My goal was to get student input and labor to better populate the museum website – Collection section. While we still have a long way to go, you can all enjoy short video tours of the collection by insightful student narrators. Here is the web address:

<http://apps.carleton.edu/museum/collection/stories/> *Collection Stories*, imitating the format of the Metropolitan Museum of Art's "Connections," rely not only on the knowledge and creativity of the class members, but also the technical expertise of Matt Ryan and Doug Bratland of the Web Team, Tucker and Fiona MacNeill of the Idea Lab, and Paul Bernhardt of CAMS.

Exhibitions, in the museum, the library, across campus and across the curriculum, were a vital arena for experimentation during the three year Mellon Foundation funded initiative, Visualizing the Liberal Arts. Viz, as it was affectionately called, culminated in a three-day conference late last September. Conference attendees from across the U.S. offered presentations on all manner of visual pedagogy experiments. Many were wowed by our facility – while the Perlman is not large, we still have room to move and function professionally in our work and storage spaces, and have a beautiful classroom with custom-designed display furniture. *Ibid: Referencing Carleton Collections* – featuring works by the studio faculty in the Braucher Gallery – foregrounded the way in which objects held in trust by the college become creative fodder for art making. Check out the Viz website to re-live the conference, or to glean inspiration from this fertile initiative.

<http://apps.carleton.edu/campus/viz/> As you navigate around the site, check out the final reports by myself (Exhibitions); Margaret Pezalla-Granlund (Small Exhibitions); Susan Jaret-McKinstry (Curatorial Culture); and Aisling Quigley (Reflections on the Viz Program Associate Position).

We have tried very hard to make sure everyone's notes have been included in this edition. If somehow we missed including yours, please accept our apology. Over the course of a year and two editings sometimes electronic files get "lost in space." No oversight is intentional. If your notes are missing, do let us know and we'll do better next year.
Thank you to everyone who submitted information. There were more alumni notes this year than in recent years. We really enjoy hearing from alums!

On a very sad note we regret to have to report that Melanie Michailidis, who was a visiting professor of art history from 2007-2009, was killed in a head-on car crash Feb. 1 in St Louis.

1950

Marilyn Stokstad

Marilyn visited Carleton in October to discuss architecture beginning with medieval architecture and extending far and wide, including to contemporary architecture on the Carleton campus.

1953

Hal Higdon

Hal was among those exhibiting their art at the recent Reunion. Higdon presented an acrylic painting titled "Cross Country," showing a half dozen female runners in a race. Higdon admits, however, that since leaving Carleton his career evolved from that of a freelance artist and cartoonist to that of a writer of articles and books, three dozen of the latter. His latest book is titled *4:09:43* about the Boston Marathon bombings. *4:09:43* (the time on the finish-line clock when the first bomb exploded) will be available as an eBook this summer with print publication scheduled this fall or winter.

Jane Larson Scott

Interesting to read in the Gould biography by Eric Hilleman, where the name Boliou came from. Three of our classmates ('53) exhibited recent works in the Alumni Art Exhibit at the Weitz: Hal Higdon, Janet Olson Meany, and John Rathe. Ours was the first freshman class to study in Boliou Hall.

1964

Donna Dennis

I was the recipient of the Artists Legacy Award last fall. One \$25,000 award is given a year by the Artists Legacy Foundation. The Woman's Art Journal Fall/Winter issue had a career-spanning article on my work, "Donna Dennis: Re-Imagining An American Vernacular" by Jan Riley. Currently, I have a solo show at the Neuberger Museum, Purchase, New York, "Coney Night Maze". The Museum's press release describes it as "...a monumental sculptural installation...thirteen years in the making...(that)...draws on the labyrinth of fences, gates and ramps nestled among the I-beams and columns located beneath the actual Cyclone (Roller coaster at Coney Island.) It is 27 feet wide, 14 feet tall and 19 feet deep and was completed in 2009. This is the first time

"Coney Night Maze" has been exhibited.

Margie Skaggs

Margie Skaggs has had a tea bowl selected by Juror Doug Jeppessen into the KC Clay Guild Teabowl National in Kansas City, MO. The exhibition opened in August.



1967

Nancy Henderson James

Since publishing *At Home Abroad: An American Girl in Africa* in 2009 (<http://nancyhendersonjames.com>), I've published essays in some magazines and another book: *Writing Out of Limbo: International Childhoods, Global Nomads, and Third Culture Kids*. I am active in the organization, Angola Memorial Scholarship Fund, which builds elementary and training schools and gives scholarships to Angolan students on all levels (www.angolamsf.org). In addition, my husband and I are part of a group forming a cohousing community in downtown Durham (durhamcoho.com). The building, 4-story with 24 condo units, will be ready for move-in in November.

Gary Vikan

Gary Vikan stepped down as Director of the Walters Art Museum in June. "Gary will be leaving the Walters a very different museum from the one that he entered," remarked Board President Hamilton. "Those of us who care deeply about this jewel and about our community owe him an enormous debt of gratitude." "We are especially fortunate that Gary stayed on to guide the Walters through the recession," added Board Chair Andrea Laporte. "He leaves the museum with a solid financial foundation and poised for future growth." Gary joined the staff of the Walters Art Museum in 1985 as Director of Curatorial Affairs; he was appointed Director in 1994. During his tenure as Director, he has led many transformative strategic initiatives at the museum.

1972

Brad Hokanson

I currently am the Associate Dean for Research and Outreach as well as a professor of Graphic Design at the University of Minnesota College of Design. Most of my faculty work centers on creativity, both in terms of research and teaching.

My current research project is comparing measured creativity with standardized achievement scores in middle and high school students; it's a large project with 1800 student scores involved.

I'm also working on a "massive" online course we are calling a "SMOOCH" or Semi-Massive Online Open Course, Here. The course on creativity will focus on the entire entering freshman class at the University, hence "Here" and "Semi-Massive".

I've also been dancing Argentine Tango and my wife, Betsy Henderson, designs and makes tango clothes.

1973

Floyd Martin

I continue to teach art history at the University of Arkansas at Little Rock. This summer I've taught a course at the Arkansas Arts Center based on an exhibition of works from Kenwood House in London...it's been wonderful to be able to lecture a bit and then go see works by Rembrandt, Hals, Van Dyck, Gainsborough, Reynolds, Turner and others. In September I will be part of the Attingham Trust's study week, focusing on country houses and collections in Norfolk, with a highlight being seeing Old Master paintings in Houghton Hall, which the Walpoles sold to Catherine the Great and which are now being lent back. I continue my duties as President of SECAC (Southeastern College Art Conference), which we now think of as a national organization, so I hope other Carleton graduates engaged in studio art and art history teaching and research will participate in our meetings (Greensboro, NC in 2013, Sarasota, FL in 2014).

1975

Karen Bowie

Karen Bowie chaired a panel and gave a talk on "Paris et la 'nouvelle science ferroviaire,'" in a symposium sponsored by the Institut national d'histoire de l'art, Musee d'Orsay, in December 2012.

Libby Hollahan

Working as Executive Director of White Plains Library Foundation, currently raising funds for major renovation and addition of teen center. My husband, Tom, is in his 34th year at Citigroup. Our youngest child, Laura, recently graduated from Syracuse University and will be starting a Master's degree program at Columbia Teachers' College in the fall.

Beverly Naidus

I created a piece for the exhibition, AND NOW Behind Curtain #2. It was an audience participatory installation that focused on the despair and hopes of this economic, political and social moment, through satirical images of the media and portraits/stories of ordinary folks (my friends, students and family). It was first exhibited in a museum in Germany in 2005 and this was its North American debut. In the center of the installation is an interactive game that invites visitors to experience the perils and rewards of being an activist. More than 5000 people came through the exhibit, which developed more consciousness about the moment we are living in, perhaps had their reactions to this moment confirmed and had stimulating conversations with strangers. It was one of the most profound exhibition experiences I've had in my career as an artist.

After many years of waiting for adequate physical space in which to house a new arts major, a church is being remade into the Whitney Arts Center, just two blocks from UW Tacoma. The new major "Arts in Community," for which I have been advocating for 7 years, should be up and running in Fall 2014. Our interdisciplinary studio arts curriculum, with a focus on arts for social change, will be one of the first of its kind in the world. Aside from stewarding the paperwork to make all of this happen, I am busy this summer keeping my eco-art project, Eden Reframed, healthy and thriving (www.edenreframed.blogspot.com). I will be speaking in NYC at School of Visual Arts conference on Collaboration in the Arts as part of a panel on Arts and Activism in the Public Sphere, on October 18th. This past year, I spoke and led a workshop on eco-art at Parson's New School of Art & Design as part of symposium on Art, Environment and Action. While it's great to get these opportunities in my old turf, I'm looking forward to being discovered in my new hometown of Seattle so I won't have to travel so far to share my goodies.

1978

Philip Lange

The big news is after 31 years of art teaching, I retired this past June 2013.

Jody Williams

Some of Jody's work was part of the "Print Profs: Recent work by MN faculty" exhibition in winter. The show was featured at the Highpoint Center for Printmaking in St. Paul. It included the work of 17 professors teaching at 14 various colleges and universities around Minnesota. Fred Hagstrom's work was also part of the exhibition.

1979

Jim Bower

I'm in my fifth year as Metadata Librarian for Disney|ABC Television Group, trying to make dozens of media management systems play well together, and correcting the New York Times when it misspells "Tinker Bell". Those months spent cataloging slides (remember them?) in Boliou continue to pay off! I last visited Carleton in 2010 for the graduation of my niece -- and studio art major -- **Jenny Morse ('10)**.

Susan Lindsey Cohen

Living on Whidbey Island, WA, and Palm Springs. Traveling the world and practicing architecture. Last great trip was Turkey for a month. Visited numerous archaeological sites, sailed the Mediterranean, visited many contemporary art galleries, the excellent Museum of Contemporary art in Istanbul, and spoke with many people about the current socio-political climate. All fascinating.

Celebrating a beautiful summer (finally) on Whidbey with my husband, kids, grand kids and dear friends.

Swimming in the lake and playing a lot of hide and go seek in our forest. Served on the Board of Directors of the Whidbey animal rescue organization WAIF that is building a new shelter. Very demanding and gratifying work. My latest experiment is on our 20 acres where I am planting a Japanese Maple grove to emulate those I visited in Japan. Basically, it's a wonderful life!

1980

Megan Devine

Living in Eagan with my husband of 21 years, painting in my studio when I can and still loving being one of the owners of d.trio marketing group (for 13+ years), located in the North Loop of Minneapolis.

Peggy (Bradley) Timmerman

Mark and I celebrated our 32nd anniversary this month, and continue to love small town life in the countryside near Spring Green, WI. I do home health care with the elderly, and also work on managing our 140-acre property (which mostly means waging war against invasive plant species). I have returned to painting, drawing and calligraphy, as well as doing mixed media with photographs. Our two daughters are grown but both live within an hour of us, which is lovely. Last winter I had the pleasure of two days in London, which I spent at the National Gallery and the British Museum--what a treat to have time to get totally immersed at a museum again! I had the pleasure of reconnecting with former roommate Joan Ripepi Anderssen '80 in Denver this summer as well.

1982

Ronda Fox

I sold my father's business into which I have thrown most of my time and energy over the last 25+ years. Then I adopted a little girl from China. Ha! Both have been wonderful life experiences! I'm not doing much with art - except enjoying it. I often think of my days at Boliou and know that the professors, students and even the environment have had a profound effect on shaping my world. I am grateful to have had Carleton College as part of the fabric of my life.

Claire Gerhard

I have returned to New York after five years in private practice as a painting conservator in Seattle. I returned to carry out a contract with the Whitney Museum to examine the entire painting collection and write technical and

condition reports for each work directly into the Museum data system. This entailed identifying as possible all the materials used, comments on techniques used, evidence of past conservation treatments, and noting condition issues. The condition of each work was rated (excellent, good, fair, poor, inherently fragile) and a level of priority for treatment was given (Critical, high, medium, low, no treatment needed). I have examined 1100 paintings this year and it has been such a joyous and instructive experience. The only glitch was Hurricane Sandy putting the lights out for two weeks and the heat out for two more!

Susan Wolverton

My husband, Steven Marc Weiss, is the director for the ACM London Program for spring 2014. Our ten-year old son Ian and I will accompany him for a semester in London. I am looking forward to getting back to my research on 18th Century English business women in the fashion trades. Ian will be perfecting his English accent, thrilled to be in the land of Harry Potter.

1983

Jennifer Hersh

I created an education center in my home several years ago now--The Brooklyn Art and Learning Lab. It is a children's art studio and classroom where I tutor and teach small art classes and workshops. I have been working with a great number of children on the Autism spectrum and decided I needed more skills to truly help this population. I am back in school for a Masters of Science in Communication Disorders to become a Speech Language Pathologist. I use drawing as a way to reach children who are struggling with language--reading, writing, and speaking. It is wonderful to be back in school and to be exploring a whole new field. (I have a PhD in Art History and an MFA in Painting.)

1984

Doug Lufkin

Doug continues running his graphic design business, Lufkin Graphic Designs, now in its 26th year. I'm doing a lot of photo manipulation and illustration for several companies. My son and I will have a joint photography show, "Travels Around," at our local library from July 2 - August 30, so if you are in Norwich, VT, stop by and see the work. This show contains photos from our trips to Switzerland, Cape Cod, Pease Air Base and Italy. While my photography is panoramic, Steven's focuses in on the fine detail of a single subject. Together our work captures very differing views of the same experience. And, to keep myself artistically challenged, I'm taking figurative sculpture classes this summer at Augustus Saint-Gauden's home grounds, which is now a National Historic Site, in Cornish, NH. It's a beautiful and inspiring place to take classes. I'd forgotten how refreshing and recharging it is to have a 3-hour block set aside for the sole purpose of making art -- with no distractions or interruptions. The artist-in-residence, Amanda Sisk, studied in Italy at the Accademia di Belle Arti Firenze, and is an excellent instructor and sculptor. Her penetrating observations and encouraging comments remind me of Ray Jacobson's method for getting us to really look and refine our work.

Karen Triff

"The Orsini Palace at Monte Giordano: Patronage and Public Image in Renaissance Rome" is the title of Karen's newest publication offered for sale in July by Harvey Miller Publishers. This book is the first monographic study of a major Roman baronial palace during this period.

1985

David Knopp

David Knopp is happily pickling, curing and smoking, back in SF, and spending a lot of time in the backcountry with Amy and Buddy the beagle.

Kirstin Warnholtz Wortman Pires

I ran into **Prof. Lauren Soth** and his fabulous wife Nancy in mid-June as I was walking home from work on State Street in Madison. They were in town for their granddaughter's high school graduation. They both look well and it was wonderful to see them.

1986

Ben Glenn

Enjoying life in Virginia's beautiful Shenandoah Valley. I work part-time at the local free medical clinic, which frees me up to travel, read, garden and spend time with my four dogs. The past 12 months have been big in terms of first-time museum visits: Cleveland Museum, Nelson-Atkins, Detroit Institute, Barnes Foundation, Wichita Art Museum, Denver Art Museum, Gardner Museum, MFA Boston...and, yes, that's me on YouTube, dancing on stage at Wolf Trap with The Go-Go's!

1988

Nat Case

After 22 years as an employee of Hedberg Maps and its predecessor, I've amicably and happily gone freelance! I'm looking forward to pursuing opportunities in cartography and other kinds of design, writing and teaching (any friendly leads welcome). I continue to blog at maphead.blogspot.com and have begun writing for London-based *Aeon* magazine. It's been great in the last few months to reconnect with fellow 88-ers Julie Caniglia, Kevin Thompson, and Dan Sheehan, and to catch up with art faculty at reunion.

1989

Julie Daniel

Living an outdoor life as much as possible in Boulder County, Colorado. Caring for family keeps me most busy. My oldest child, heads off to college this year. That leaves two more at home. Am coaching high school tennis, working with my horses, trying to maintain my hobby farm, and am also continuing to develop fiber arts skills. Have started teaching a free form fiber arts class at my local yarn shop. It's like painting with yarn, using color and texture versus paintbrush strokes. Keep meaning to get my paints out. Only three years and all the kids will be launched, then I'll have more time to work that into my day. In the meantime I'll keep designing unique no pattern garments!

Beth Murray

Beth continues her practice as a homeopath for people and animals in the San Francisco Bay Area. She is working on a new poetry book in which the plants and animals guide her out of her experience with advanced breast cancer to the realm of light the spirits show her. Though she still practices aikido, swims in the bay and enjoys cooking with local food, more and more she is finding that health comes through slowing down so that there is space in her mind to apprehend the messages of the natural world. She can be reached via her website www.wholehomeopathy.com.

Tim Nielson

I am a painter and a/an (I prefer 'h' as a consonant, personally) high school art teacher in Missoula, Montana. I have 3 children--Tollie is 15, Tom is 14, and Thayer is 11. I am married to Marion Warner, a University of North Dakota formerly-known-as-Sioux alumnus. My art can be found at Tim Nielson Art on Facebook, or in my garage.

1990

Stuart Comer

In June, The Museum of Modern Art named Stuart Comer as chief curator of the department of media and performance art. Curator of film at the Tate Modern in London since 2004, Stuart will now oversee the department's program of special exhibitions, installations from the collection, and acquisitions.

Also, Stuart has been selected as one of three outside curators to organize the next Whitney Biennial. The Whitney Biennial is a biennial exhibition of contemporary American art, typically by young and lesser known artists, on display at the Whitney Museum of American Art in New York City, USA. The event began as an annual exhibition in 1932; the first biennial was in 1973. The Whitney show is generally regarded as one of the leading shows in the art world, often setting or leading trends in contemporary art.

Steve Wright

I am living in Saint Paul with my wife (Marcia Franklin, '93) and twin daughters, who just finished first grade (potentially Class of 2028.) Both girls like making things with me, but one follows the instructions to the letter (crying and making me help pull stitches out of the cross-stitch plastic when she bobbed a little) and the other sees the world as craft supplies (changing up colors and stitch patterns with abandon.) After spending a year and a half as Software Project Manager at The Nerdy in Bloomington, I've now moved into a new role as Strategy Consultant. We help companies that don't know what to do with their web sites and apps figure out what to do next. It is a small group, and I'm having a good time helping to define the role.

1991

Todd Berreth

I'm living happily in the town of Carrboro, NC with my wife Meg Berreth (Curtis)('93) and our two kids Kate (10) and Jack (7). When I'm not shuttling the youngins to swim practice, I work in the art department at Duke University as a researcher and occasional instructor. My research focuses on the intersection of art, architecture and technology, but I'm teaching a straight-up architecture design studio this fall (<http://toddberreth.com>). Look me up if you are in the area, I love visiting with old friends!

Carma Gorman

After fifteen years at SIUC I have begun a tenured associate professor position in the design division of the Dept of Art and Art History at UT Austin.

In one of those nice circle-of-life kind of stories, I will now be a colleague of Richard Shiff, who wrote and graded the comps exam we took in 1991.

Christina "Tina" Juran

It was great to attend Fred Hagstrom's talk on Frank Shigemura in SF and see Dave Harris, Jesse Houlding, Meredith, and other Carls! Am living in northern Ca. where I work as a nurse and continue to paint in a lovely studio, once chicken house. My significant Herman makes a non-toxic, recycled paintbrush cleaner, Bristle Magic- how great is that! Check it out! Have seen Amy Taylor Rhyneer in last years... In NM ... and Alaska- her textile art is amazing! Love to catch up with all.

Christine Symchych

My urban planning consulting business is going well- some clients keep me on my toes more than others! I'm still very involved at the Milwaukee Art Museum- both as a Trustee and as newly-elected President of the Contemporary Art Society. My personal collection has grown by leaps and bounds lately and my art adventures are a major source of joy. I guess something from Boliou must have rubbed off on me. I must have thought I didn't have enough to do and decided to run for office 2 years ago. I was new to the community but ran a very solid campaign and came out the top vote winner in a hotly contested race. It's been a horrendously controversial time to be in office in our village and it's been more of an education than one could possibly hope. Hats off to all those who serve in major offices- even the small title I hold is a major challenge. Additionally, I got married last September (a number of Carls were able to celebrate with us) and have so far enjoyed all that marital bliss has to offer.

Marcus Young

Carl Marcus Young, who was a music major, was featured in a photo in an article “Remixing Minneapolis” in April ARTNews magazine. The article was about the changes and innovations at the Minneapolis Institute of Arts.

1992

Josh Ellenbogen

Reasoned and Unreasoned Images: The Photography of Bertillon, Galton, and Marey

University Park: Penn State University Press, 2012, was reviewed in caareviews.org, the CAA's online book review publication, on Jan 31, 2013.

Jesse Houlding

Some of Jesse's work was the late fall exhibition in the Boliou Gallery. He presented a Gallery Talk in November. Jesse was back at Carleton serving as the Senior Studio Art comps reviewer for the class of 2013.

Lisa Lazarus Black Matson

Still living outside Philadelphia and switched jobs though not fields. Working as an in house corporate lawyer for Lincoln Financial Group. My husband has his own graphic design business, which lets him both work from home and be available as a part time chauffeur to Rebecca (13) and Ellie (9). Frequent visits to the Barnes help me keep my art history degree from rusting.

Dara Moskowitz

Dara has a new radio program about Twin Cities restaurants at 11:00 AM on WCCO AM (830).

1993

Claire Gilman

Claire's essays for the catalogue of the current exhibition at the Drawing Center in New York, "Giosetta Fioroni: "Argento", were praised in a review of the exhibition in the New York Times, April 12, 2013.

Sarah Strachan

I'm living in Seattle, WA with my husband and two boys, who are now 10 and 8. In the last 5 years, I switched from web development to commissioned portrait painting. I am painting traditional representational paintings of children in oil on linen by commission. I love it! In the last year I've enjoyed exploring the palettes and technics of the old masters and realize that with careful observation, they are very much still here to teach us (even if we have to sub out the toxic paints they used for other safer ones). There is always something new to learn with painting and so I am enjoying being back on the art path. My work is up online at <http://www.sarahstrachan.net>. I very much enjoyed getting to hear Fred Hagstrom talk about his art at the Wing Luke Cultural Center a while back. What a treat to have him out here. I welcome any art colleagues who want to get in touch in Seattle, or start an art group out here.

Watie White

A note from Watie regarding an installation of his work in early 2013: In brief, I made 30 narrative paintings about 4 generations of a family that lived in North Omaha and installed them in the condemned home they used to live in. I also built benches, chairs and planters (and rose bushes) from material in the home. The home is slated for demolition in about a month. Just before the house is destroyed, I will remove the paintings and windows/doors/sections of siding so I am able to re-create the facade in a gallery-type setting.



In November, Watie had a small exhibition of large-scale woodcuts at Modern Arts Midtown in Omaha. They were new, most being shown for the very first time.

1995

Erin Leben Telford

I have been working at Myhre Group Architects in Portland, Oregon on multifamily housing and mixed-use projects, finishing my internship, and am just a few hard tests away from my architectural license. I got married in October of 2011 on the Washington coast, and I recently became the proud mother of Clyde John Telford, born April 7, 2013. While taking a hiatus from full time work, I plan to work on the design and remodel of a historic 1926 church that we recently purchased as our family home in Portland.

Jennifer Yorke

Jennifer wrote in January, “I am delighted to announce that my recent work in collage is the subject of a one-person exhibition at Thiel College. In my collages I conflate fashion's celebrations and distortions of the body with our more day-to-day experience of its flaws, failures and expellants. The exhibition is ‘Sieve: New Work in Collage by Jennifer Yorke.’ It is at the Weyers-Sampson Art Gallery at Thiel College in Greenville,PA

Please visit my freshly-redesigned

website: <http://www.jennifyorkeartist.com/pages/news.html>.”

Jennifer recently joined Packer Schopf Gallery in Chicago. In December the gallery will take her collages to the *Context* art fair in Miami, which she will visit from her month-long residency at the Hambidge Center. Jennifer’s ongoing collaboration with writer Lynne Huffer includes the printing of their first artists’ book, *Wading Pool*, this summer; and the appearance of one of Jennifer’s collages on the cover of Huffer’s forthcoming *Are The Lips A Grave? Queer Feminist Reflections on The Ethics of Sex* (Columbia University Press, October 2013).

In June she shared , “the Jealous Curator” was jealous of me! I am SO flattered. “As the jealous curator mentions at the close of her super-fun and perceptive post, my work is available online at cureeo.com, but please check it out at Packer Schopf in Chicago, too.”

1996

Rebecca (Becca) Louisell

I graduated in August 2012 with an M.F.A. in film production with a focus on directing from the University of Southern California (USC). It's been an exciting journey that started back at Carleton when I made one video in my last year as a studio art major. Worked in the nonprofit

sector for twelve years before returning to school, and now here I am living in Los Angeles and figuring out next steps.

Lisa Naas

Beginning in the Fall 2013, Lisa Naas '96 will be attending the University of Edinburgh for MFA graduate work in Glass, incorporating material and concept research along with exhibition into her studies. She has been working as a mixed media artist concentrating in glass since 2009. Lisa will maintain her administrative position at the Boston University Tanglewood Institute, working remotely from Edinburgh during the academic year and returning to the Tanglewood Festival during summer months.

1997

Willy Lee

For the past two issues, Willy Lee thinks to himself, "Dang, I forgot to send in my very important update." The big news is that he's working for Carleton with the Web Services team and Information Technology Services department. From his office in the scenic CMC he's got a great view of the back door of the painting studio. If you're ever on campus, feel free to come by and say hi.

Julie Martini

Julie's work was featured at The Uprise Art Fall Preview Party at the Foundation Room, House of Blues in Boston in October. This summer I launched a new website! To see images of my latest work, including a time lapse video of my recent installation "Everything Out of Nothing" please visit juliemartini.info. Julie was among the artists whose work was part of [Ellipses: Alumni Works in 3D](#) at the Massachusetts College of Art and Design in June. The show is the second biennial juried alumni exhibition to be held at Massachusetts College of Art and Design. Showcasing the breadth of talent and excellence embodied by MassArt's alumni, *Ellipses* features the work of twenty-five artists and encompasses a range of three-dimensional disciplines, including sculpture, glass, site-specific installation, ceramics, fibers, and more. Spanning multiple generations of alumni, the exhibition highlights the work of practicing artists with graduation years from 1937-2012.

1998

Masanori Mark Christianson

I am still based in the Bay Area, living a dual life as a musician and art director. When I'm not helping maintain brand identity for Kaiser Permanente hospitals, I am working and touring with the bands Release the Sunbird and Rogue Wave, the latter which I am on the road with currently in support of our latest album. The album is called 'Nightingale Floors' and is on Vagrant Records which also is the home to fellow artists PJ Harvey, Black Rebel Motorcycle Club and The Hold Steady to name a few.

We'll be doing a few runs in North America, Europe and Australia this next year and also plan on hitting the talk show circuit (Letterman, Fallon, Kimmel etc.) Needless to say, all of this, combined with spending time with a wonderful girlfriend who is a surgeon at a trauma center in Oakland, keeps me busy and grounded :) , but I wouldn't change a thing. Please check out the album and stop by and say hi if you're ever at a show.

David Huyck

David illustrated “That One Spooky Night,” a children’s book released in September. It’s his first book for kids. He’s also working on a book due out in 2013. He commented that he’s finally realizing his dream that he formed while doing comps at Carleton - illustrating children’s books.

Matt Muhonen

My wife Kelly (nee Short '99) and I have been enjoying life in LA for several years now. This past year I've been focusing on painting. You can see some of my recent work at www.artdoxa.com/matthewmuhonen.

Ethan Murrow

My wife Vita and I welcomed our second child, daughter Kinari last August. I have solo shows opening this fall at the Clay Museum in Charleston, WV and at La Galerie Particuliere in Paris, France. I am currently on the painting and graduate faculty at the School of the Museum of Fine Arts, Boston. Fellow Carls look me up if you are in town!

Erin Pauwels

Erin was a presenter at the “Exploring the Body in Modern American Art,” a symposium held in March, explored late 19th and early 20th century works by Arthur B. Davies, Thomas Eakins, and John White Alexander, who each brought a modern sensibility to their work by depicting contemporary body-movement practices and drew upon related theories of bodily movement, particularly those of François Delsarte. Scholars analyzed Delsarte’s influence on Davies’ contemporaries, address the psychological and philosophical beliefs informed the critical reception of Davies as a dreamer, and examine Davies’ pictures of female figures in the context of film. Erin is a doctoral candidate in art history and American studies at Indiana University

Ned Puchner

As some of you no doubt already know, I am now working at the McKissick Museum at the University of South Carolina. Nancy and I moved to the lovely highway community of Florence, South Carolina.

Please write or call often. We also have loads of extra room for visitors, so consider a visit - especially if you yearn for a break from the cold winter weather of the North.

ned_puchner@hotmail.com, nedpuchner@gmail.com

As Curator of Exhibitions at the McKissick Museum, Ned is chairing a session on Traditional Folk Art at the Southeastern College Art Conference (SECAC) in Greensboro, NC, October 30 - November 2, 2013.

Christina Seely

Christina Seely is currently living in San Francisco and is a faculty member at California College of the Arts. This last year her work was included in the exhibition *Climate of Uncertainty* at the De Paul Art Museum in Chicago, IL and will be a part of the exhibition *Staking Claim: A California Invitational* at the Museum of Photographic Arts in San Diego, CA. *Climate of Uncertainty* featured 12 artists engaged in long term projects that address the human role in environmental degradation and *Staking Claim* is the second in a triennial that began at MOPA in 2010 and focuses on contemporary California photographers. The Museum of Contemporary

Photography and Radius Books will be co-publishing her first monograph of the project *Lux* (which was exhibited at Carleton in 2009) in the fall of 2013.

1999

Aaron Pexa

I just finished the first year of my MFA in Glass at the Rhode Island School of Design in Providence. Prior to RISD I had been working as an architect in New Orleans since 2008.

Stephanie Sersich

I am still a glass/jewelry maker, working in my studio in our carriage house, but also teaching at venues over-seas and domestically. I just returned from a week of teaching at the Corning Museum of Glass. I feel a slow transition to also include sewing (kids clothes), foods and flowers into a "Jane-of-Most-Trades" business because I'd like to be home more. I have two little boys - 2 and 3 - and live in Brunswick, Maine - the same town as Bowdoin College (which reminds me a lot of Northfield). I love being a mommy.

2000

Elizabeth (Betty Maier) Chernow

This year I'm moving with my husband to San Luis Obispo, CA to continue working in a forensic setting as a clinical Psychologist. I am a contributing author for a book that is due to come out in 2014 called "Grief and the Expressive Arts" with a chapter titled Narrative Scrapbooking based on my dissertation research. I am happy to stay in touch, and to hear from folks! Elizabeth "Betty" elizabethchernow@gmail.com

Jason Engdahl

I am living in Brooklyn with my wife, Siobhan, and my daughter, Freya. Freya turns 2 on 31 August. I work as Director of Creative Services for Rogan/Loomstate, a fashion conglomerate on the Bowery in New York City. I enjoy hiking, going down slides, and walking in the Botanical Garden with my family.

Erica Lord

In early summer I was in Calgary, Alberta, working with the artist, Terrance Houle, and the New Gallery, through their Artist in Residence program during the summer.

Rebecca Lowery

Rebecca is one of the authors of "Regarding Warhol," the catalog of the 2012 Metropolitan Museum exhibition. Her essay was referred to in the New York Times Book Review of Dec 2, 2012.

Kristin Pavelka

After a three-year maternity leave, Kristin has now opened Kristin Pavelka Pottery in her "65-year-old garage undergoing rehabilitation." Her studio is in Maplewood, MN and you can find her website at <http://www.pavelkapottery.com/contact.html>

2001

Mel Griffin

Mel's work was featured on the cover of the March 2013 issue of Ceramics Monthly magazine along with an article titled "Gesture in Drawing and Form."

She wrote in March, "I am currently living in Helena, MT, where I am an artist in residence at [The Archie Bray Foundation](#). If you'd like to learn more about what I'm up to and see the latest examples of my work, please visit my new website! www.melgriffin.com. There you'll find news and events, portfolios, and all kinds of information about my process. Perhaps the most exciting element is the new Online Shop. Here you can browse and purchase artwork directly from my studio."

In April, Mel's show "Biophilia" opened in the Schaller Gallery, a cutting edge gallery for contemporary art. The entire gallery is currently online. Her notes about the show: "the suggestion that there is an instinctive bond between human beings and other living systems; the urge to affiliate with other forms of life and being attracted to all that is alive and vital." To visit the gallery go to <http://www.schallergallery.com/exhibition-list.php?id=106>.

Anne Hillman

I've spent most of 2013 working as a journalism trainer for rural radio stations in South Sudan. When in the US I'm based in Alaska where I produce features for public radio and fill in at different stations around the state.

Kip O'Krongly

Kip was the winner of a Jerome Fellowship for her work altering her media and design sources during her working residence at the Northern Clay Center in Minneapolis. Her work, along with that of Dustin Yager, '06, was included in an exhibition at the Center in January. In May, Kip spoke to the Junior Seminar about her work.

Juliane Shibata

Juliane was invited to participate in *Silver and Gold*, an exhibition at Red Star Studios (Kansas City, MO) featuring seven artists who use metallic lusters on their ceramic pieces. Her work is also included in *Functional/Dysfunctional*, a national juried ceramics competition at the Morean Arts Center (St. Petersburg, FL). In March, her porcelain installations were displayed in *Growth Energy*³, a three-person show at Mother Dog Studios during the NCECA conference in Houston, Texas. Juliane taught ceramics during the winter 2013 term at Carleton.

2002

Sarah Gross

After teaching studio art for two years at Berea College I will be starting this fall as the Uihlein Fellow in Ceramics at Lawrence University in Appleton, WI.

Ben Lenzner

I wanted let you know that my film was part of the inaugural exhibition at the [Ryerson Image Centre](#), which officially opened September 29, as part of [Toronto's Nuit Blanche](#), a 24 hour overnight exploration of art in all its infinite forms. There were two exhibitions as part of the opening exhibition at the Ryerson Image Centre, situated in the newly built and recently opened School of Image Arts in Toronto, Ontario. Eight well-known Canadian artists were

commissioned to make new work based on the [Black Star Collection](#), which Ryerson acquired a few years back. This exhibition was called [Archival Dialogues: Reading the Black Star Collection](#). "This Is Just Batting Practice" was part of the exhibition [The Art of the Archive](#), which presented a number of works of recent alumni and current Ryerson students, whose work engages with archival materials. My film, along with my dear friend, Daniel Froidevaux's film, ["Little Castle,"](#) played within the exhibition space from September to December. If you find yourself in Toronto or have friends in Toronto please pass this info on the exhibit along to all!

I'm still in New Zealand, on the north island and living by the Tasman Sea in a little town called Raglan with a just under a year and a half left in my PhD program in Screen & Media Studies at the University of Waikato. I hung out with Fred, Eleanor and the Studio Art seminar crew in and around Auckland in January. We had a great day at Bethells Beach & it was lovely to see some familiar faces! For all of you studio art majors who might read this & might come visit (you know who you are :), I look forward to picking you up in battered Toyota! And for those in New Zealand or planning a trip, please reach out. Love and health to all!

Sam O'Brien is living in south Minneapolis with his partner and 3 beautifully willful children – Elspeth (5), Lochlainn (3) and new baby Clementine (born March 2013). All are adjusting happily to a new baby in the family. Sam is teaching IB Art, ceramics, and running the school garden & food education program at Great River School in St Paul MN. He sees art major friends from the class of '96, '12, and '14 a couple times a month

Elizabeth Sutton

It's been a busy year for my husband Steve and me. My first book, *Early Modern Dutch Prints of Africa*, was published by Ashgate in December. I had an article come out in the *Journal of Historians of Netherlandish Art* (edited by Alison), and other articles in *Artl@s Bulletin* and *FATE Review*. I also am happy to report I won a pre-tenure teaching award from the provost's office here at the University of Northern Iowa. Somehow, in the midst of it all, my husband remodeled our entire second floor! I was also happy to see fellow artsy Carls at CAA and briefly and spontaneously rendezvous with David Lefkowitz at the *Mo/Re/Al* exhibition at the Minneapolis Institute of Arts. I miss Minnesota, but Iowa is fine, and we welcome anybody here anytime!

Elizabeth Tipson

I'm still living in Baltimore with my husband Chris Ashworth '02 and daughter Anna. Our second child is due in December.

Sarah Weeks

I graduated from the University of Minnesota in 2011 with my Master's in Landscape Architecture, and after working for a year as a Research Fellow am now a Planner/Designer for a large consulting firm in the Twin Cities. I will be starting my second year as an Adjunct Assistant Professor at the U of MN in the College of Design, teaching Advanced Rendering to undergraduate students. The students keep sketchbooks as part of the curriculum, a practice I've highly valued since being a part of Fred's off-campus study program in Australia/New Zealand. I'm still playing competitive ultimate frisbee, and traveled to Japan last summer to compete in

the World Ultimate and GUTS Championships, where my women's master's team won a gold medal!

Melinda Yale

Melinda Yale had work included in the 2013 exhibition *From Bande Dessinée to Artist's Book: Testing the Limits of Franco-Belgian Comics* at the Center for Book Arts in New York City. Her artist's book was acquired last year by the Library of Congress, the New York Public Library, the University of Pennsylvania, and Scripps College. She lives in Brooklyn with her husband.

Jennie Tripp Yates

My husband and I welcomed our first child, Eleanor, in January of 2012. We now live in Oakland.

2002, 2003

Lila Planavsky and Josh Wolcott

Lila finished her Masters in Special Education in the summer of 2012. She continues to teach math and science to middle school students in Milwaukee. Joshua is earning his Masters in Special Education while teaching math at a Milwaukee high school. Our son Archie is 4 this year. He is busy running, climbing, swimming, painting, drawing and making pirate jewelry.

2003

Catherine Mitchell Barber

After earning my master's degree in art history at the University of Virginia, I spent several years working at a nonprofit contemporary art space in Charlottesville, where one of my colleagues was fellow alumna Leah Stoddard. My husband graduated with his doctorate in classics in 2010, and we are now based in Omaha, Nebraska, where we both work at Creighton University - Dan is in the Department of Classics and Near Eastern Studies, and I am a senior administrator for the Dean of the College of Arts & Sciences. I have my hand in a lot of interesting projects, from grant applications in archaeology to the development of a Friends of the Arts program. I'm looking forward to working more closely with Creighton's art gallery and our frequent partner, the Joslyn Art Museum, next semester.

Outside of work we are kept very busy by our two sons, Julian (born in 2009) and Felix (born in 2012).

Ariana Boussard-Reifel

Ariana wrote in May: "I am really excited to invite you all to the Cutlog Art Fair this weekend. The fantastic London-based gallery House of the Nobleman has curated my work into a show with a group of phenomenal artists, many of whom I've been following for years.

I'm exhibiting several works, including a large light installation that is being shown for the first time in New York and my work *Between the Lines*, which last exhibited at the Museum of Arts and Design." More info on the Art Fair at www.cutlogny.org.

Ned Dodington

I've been living and working in Houston, TX for the last 7 years. The first 3.5 were in grad school at Rice for an M.Arch degree. The last 4 years have been fast and very exciting. I have

several projects cooking in various states of success/profitability; they are PDR, Caroline Collective, and Animal Architecture. Here's a little description about all three:

PDR: My current full-time responsibility is as the Design Director for the Visual Communications Team at PDR, a Houston-based Interior Architecture Firm specializing in Workspace Design. My team focuses on both internal and external graphic design needs as well as Environmental Graphic Design (think super graphics), Wayfinding (think directional signage) and Branding (think of a retail concept of branded space but then translate that into a corporate work environment). I currently manage roughly 10 people and several projects all over the country (though mainly in Houston) ranging in scope from small infographic-heavy publications to campus-sized signage and graphic campaigns. Clients include the world's largest energy companies, consulting agencies and media corporations. Despite the size and scope of work thought, I find my time with the VisComm team exciting mainly due to the fact that it's a new field for the firm and a new team for the office. There are lots of problems to solve and it keeps me on my toes.

Caroline Collective: Roughly one year before graduating from Rice (2008) I founded Houston's first Coworking space with my best friend at the time Matthew Wettergreen. Caroline Collective (www.carolinecollective.cc) is a shared work-environment where like-minded creative entrepreneurs can gather, share office amenities, discuss, hold events, and otherwise leverage their skill-sets to launch their projects. As the director there I have had to think on my feet, and invent "ex-nihilo" programs to host/manage the gambit of small business tasks including staff, taxes, utilities, PR, HR, web design, marketing, event planning, exhibition design and management.... the list goes on. Uniquely, while many other coworking spaces have adopted a particular industry focus or niche (tech, bio-tech, med-tech, or web-development) Caroline Collective has defied categorization always being more of an eclectic mix of non-profits, marketing firms, graphic designers, independent consultants, holistic healers and other doers. (I like to think this reflects something of the personality of the director). Currently Caroline is exploring what the next step for the coworking community in Houston might be and maybe in another 3 years I'll have a new chapter to add to this story. Caroline Collective has been featured in numerous local and regional media outlets, including the Houston Chronicle, the Austin American Statesman and "Uprising; How To Build A Brand And Change The World" among others.

Animal Architecture: Animal Architecture is my extra-curricular research and design passion. It is an ongoing investigation into the performative role of design in ecology operating on the edge between humans and our surrounding "others" -- illuminating alternative ways of living with nonhuman animals, discussing cross-species collaborations, and defining new frameworks through which to discuss biologic design. It's a web-based project, a portal, a research hub, a design catalog, a how-to-begin-to-think-about-designing-with-non-human-partners project. It allows me to stretch my brain in new directions, continue my graduate research is the one thing that I can say is truly rewarding for me. Recently, I was invited to give a paper and panel presentation at the 2013 ACSA conference in San Francisco on "Architecture's next Companion Species." The paper was titled "Messmate Codesigners" and I must say was very well received. Currently the website is the main device for communication but there may be some plans afoot for a publication of the last 5 years of animal architecture projects, but that might require more resources than I currently have at my disposal (time mainly)!

To sum it all up, I've been working on cross-species-collaborative-design-practices for the last few years!

Avni Novotny

After recently visiting Carleton for our 10-year college reunion, I am always reminded about how much I love that place. Everything about it. This past January I switched jobs and now work for Target Pharmacy as a pharmacist in the Twin Cities. I also work part-time at Children's Hospital in Mpls & St Paul. Hubby Paul Novotny '00 is working at Pathways Counseling Center as Clinical Supervisor and at Hazelden as a senior clinician. What can I say...we worked hard in college and we continue that trend :) We recently found a stray golden retriever. I am in love. We are thinking about adopting him :)

Amanda Mabbitt Westlake

I moved with my husband, Garret Westlake '03, to Phoenix, Arizona 5 years ago this summer. I graduated from Vanderbilt with my MSN in 2007 and I have been practicing as a psychiatric nurse practitioner for the past 6 years. We welcomed our son, Griffin Mabbitt Westlake, in January 2013- a future Carl in the works!

Kira Woodmansee

After years of drawing, writing, and planning, Kira Woodmansee launched her webcomic, [Castle Whatsitsname](#) on October 31, 2012. Published in weekly installments every Wednesday, CW is a modern dark fantasy about an inn for gods and spirits and the human girl who stumbles into their midst. Read it online for free at [castle-w.com](#). When she's not working on the comic, Kira works as a freelance illustrator and web designer. You can see her work at [halfsparkle.com](#).

Writer & artist: [Castle Whatsitsname](#)

Designer & illustrator: [HalfSparkle Studios](#)

Investigator: [Boulder County Paranormal Research Society](#)

Sarah Zuckerman

Staff Assistant, Education Pipeline at SUNY System Administration, Albany, New York

2004

Tessa de Alarcon

2012 proved to be a busy year. I graduated from the UCLA/Getty Masters Program in the Conservation of Archaeological and Ethnographic Materials in June, and started a year-long postgraduate fellowship at the Penn Museum in Philadelphia. And the best of all, I got married in October to Travis Martin.

Ruth Erickson

The 2012-13 academic year kicked off with my marriage to my Carleton sweetheart Sahir Kalim '02 at a summer camp in Vermont! We live together in Cambridge, MA, where I am finishing my art history dissertation (slated to graduate from the University of Pennsylvania in May '14) and also working at the Institute of Contemporary Art/Boston as the research fellow for an exhibition about Black Mountain College. In May, Sahir and I traveled to Oaxaca and had a blast with Emily Brink '04 and her husband Mike Bianco. We all visited the Zapotec ruins of Monte Alban, retracing the path of Josef and Anni Albers who visited the site in 1935 on a trip from Black Mountain College in North Carolina where they were teaching art.

Chelsea Johnson

I am currently living in Oakland, CA and designing affordable, multi-family housing at David Baker + Partners Architects in San Francisco.

Colin Kippen

Kirsten and I are living in North Portland with our dog Maya. I'm starting an MFA program this fall. I've been waiting around for this to materialize and I finally got my wish when Oregon College of Art and Craft decided to move forward with offering an MFA in Craft. I will be in their inaugural class which presents some challenges (guinea pig students, etc.) but also amazing opportunities to shape the program so that I can get the most out of it. They offered me their only TA position (in the metals department), which will allow me to gain about 10 hours of teaching experience per week for at least the first year

Serena Newmark Mout

I am living in Hanover, Lower Saxony, Germany with my husband, Edward Mout, and new daughter Madeline, who was born on May 27th. I'm busy taking care of the new baby, although I occasionally do English language programming at the Museum August Kestner and am working independently on connections between the nineteenth-century furniture and architecture of German speaking immigrants in my home state of Texas and the furniture and architecture of their cousins who remained in Europe.

Stella Schulte Parker

I live in Portland, Oregon with my husband and am the Vice President of Sales for Joto Saké. We are importers of Premium Artisan Japanese Saké. My company is based in NYC and I primarily manager the Western United States. My boss, president and founder of Joto Sake, Henry Sidel, also went Carleton! Class of '90. He has done seminars at Carleton in the past. We are looking to do more together in the future. Would be appropriate for art or art history department I think! Check out our website – www.jotosake.com. We are a successful and growing company driven by the natural creative energy of 2 Carls!

2005**Ryan Arthurs**

I know I was recently profiled, but I wanted to include an update. I just accepted a teaching assistantship at Harvard. I will be working with Sharon Harper next year. Sharon is one of the 2013 recipients of the John Simon Guggenheim Memorial Foundation Fellowship.

I was also one of the alumni who came to campus in spring term to talk to the Junior Seminar students about their respective careers.

Sierra (Kaag) Günnel-Kaag

Sierra married Johannes Günnel-Kaag in Wuppertal, Germany in December 2011, and celebrated with friends and family in her hometown in July 2012. Following a long period of intensive German language study, Sierra began an internship at Kunstmuseum Solingen in March, where she assisted with preparations for the 67. Internationale Bergische Kunstausstellung, an exhibition of contemporary art created by artists working in the region. Since completing the internship in June, she has been giving exhibition tours at the Museum and working on additional research and freelance projects.

Chloe Hamilton

Thank you for the newsletter. It's always nice to get caught up with Carls and all things Boliou! In June 2012, I earned my Master's in Library and Information Science from the University of Washington. I've been working as a Library Associate 2 for the Seattle Public Library for about four years now and am looking forward to becoming a branch librarian in the next year.

Robyn Hendrix

Robyn was quoted in the January 18, Minneapolis Star/Tribune story entitled "Women's Work, and Proud of It." She noted, "Everyone joins WARM (Women's Art Registry of Minnesota) for slightly different reasons... We offer good opportunities for women who are looking for a community of artists, or who might be changing directions and want to establish a support network." Robyn is the youngest member of the board for organization.

In June, Robyn wrote, "I just moved across the river, continue to paint and also consult with Springboard for the Arts to manage social media for Irrigate Arts, an ArtPlace America project initiating creative place making projects along the Central Corridor in Saint Paul. I will finish my time as a board member for the Women's Art Resources of MN (WARM) later this year. We are celebrating WARM's 40th Anniversary this year, which included two exquisite co-occurring exhibits at the Katherine G. Nash and Robbin galleries in February. I was selected as a 2013 Intermedia Arts Creative Community Leadership Institute Fellow, an incredible professional development experience that I encourage any Carleton alums (or faculty!) in the Twin Cities or greater MN to look into. I am presenting a new participatory project at the Northern Spark festival and Open Streets Minneapolis called "The Land of Parcheesopoly: A living life-sized board game." Giant duct tape dice and sidewalk chalk! Day-job-wise, I am teaching preschool and working on earning my Child Development Associate's Credential. Come say hi at robynhendrixart.com.

Sarah Moody

I continue to oversee the helm at Hardly Art Records in Seattle, and have additionally started my own label venture, End of Time Records. The latter thus far has been home to releases from local band Wimps and Minneapolis-based Web of Sunsets (featuring fellow alum Sarah Nienaber '08). On the visual art front, I'm looking forward to catching at least one of the Turrell retrospectives this year and taking more classes at Pratt here in town.

Katie Hammond Stalker

Katie works at the Chicago Architecture Foundation. She and her husband, Ryan, live in Oak Park, IL and welcomed a son in April of 2012.

Jesse Trentadue

Jesse is an Art Director at SelectNY in New York City.

Lauren Cochard Watkins

In 2012, I earned my masters in Art+Design Education with a concentration in Museum Education from the Rhode Island School of Design. I'm now the Manager of Teacher Programs at the Museum of Contemporary Art, Chicago. Come visit!

2006

Tricia Glab Baum

This summer, I'm finishing my thesis (on mid-twentieth century lighting in factories, offices, and schools) as the last step in completing my Master's of Science degree in Historic Preservation. Last December, my husband Alex Baum '06 and I had our first child, Peter, who is a delight and a champion at distracting me from my thesis. Alex, Peter and I will be in the Chicago area for the foreseeable future (we've just bought our first house in the suburb Riverside).

Sonya Derman

In February, Sonya wrote, "I was recently awarded a month-long artist residency at the Virginia Center for the Creative Arts, so I will be back in the US from February through April. Upon my return to Berlin, I will be participating in a group show of painting in April at Kreuzberg Pavillon. Generally – I have been living and working in Berlin for the past six months after finishing my MA at the Royal College of Art in London. Recently, developing some texts/performances at spaces here, including participating in an event at Centrum Gallery."

Stephen Harris

I have taken a job at Pickard Chilton Architects in New Haven, CT. As such I have also traded the cozy confines of Northfield for the Northeast.

Sarah Mawhorter

I love living in Los Angeles! I just finished my coursework for a Ph.D. in Urban Planning and Development at USC, and I'm studying for my qualifying exams in August. Greetings to all.

Dustin Yager

Dustin was a Project Grant from the Jerome Foundation for his work changing glazes, geographical inspiration and purpose of the pots he made. His work, along with that of **Kip O'Krongly ('01)**, was part of an exhibition at the Northern Clay Center in January. Dustin has been promoted to Education and Studio Program Head at Northern Clay Center where he continues to make and exhibit work.

2007

Paloma Barhaugh-Bordas

In June, Paloma graduated from Rhode Island School of Design with a Masters in Fine Arts in the Printmaking department. Also in June her work was part of the first RISD-NYC show. Web information about the exhibition includes the following "David Krut Projects is excited to present *Spring Chickens, Free Range*, a group exhibition of the ten artists emerging from Rhode Island School of Design's MFA in Printmaking. The works on display champion traditional print methods while engaging an advanced multimedia approach. Among the ten artists is Paloma Barhaugh-Bordas. Because of its characteristic traits - namely reproducibility, variability and the camaraderie it creates among artists - printmaking lends itself to social engagement, as the work in this exhibition proves. Barhaugh-Bordas along with others, explores the boundaries between natural and man-made environments. The work in this show represents not only an engagement with printmaking, but also the ways in which the qualities of traditional print media allows for a flexibility of style, form and content."

Rachel Sinclair

I'm living in Denver with my boyfriend, John, and our corgi, Bathory, named for the Hungarian Countess - very intimidating. I've been working at the Denver Art Museum for about three years as the Guest Services & Shop Volunteer Coordinator, managing about 250 volunteers, which has been a really great experience. We've been traveling around the US a lot this summer visiting friends and have plans to compete in the Denver Regional Air Guitar competition in July!

Rachel Vogt

Rachel will begin in the Art Education program at the U of Texas, Austin, in the fall.

Janelle Zimmerman

I am currently working as an Adolescent Therapist with The Emily Program in St. Paul, MN. I work with teenagers with eating disorder diagnoses, on an individual basis and in groups. I currently coordinate the adolescent programs across The Emily Program, and use a lot of resources from art history classes (especially Alison's Women in Art class) to talk to teens and families about body image and societal beauty norms. I like to incorporate art into sessions as well, though I am not currently licensed as an art therapist.

This last year, I've enjoyed being able to see shows featuring other Carleton art folks - Robyn Hendrix, Dustin Yeager, and Jade Hoyer, around Minneapolis.

2008

Alex Chohlas-Wood

Alex came to campus in spring term to talk to the Junior Seminar students about his career, along with **Kip OKrongly ('01)** and **Ryan Arthurs ('08)**.

Carrie DeBacker

This past May, I received my MFA in Visual Art from Washington University in St. Louis. Following a recent experience with Hodgkins Lymphoma treatment and recovery, my thesis work consisted of drawings, installations, artist books, and animations exploring the relationship between illness, language, and the self. While in graduate school I also worked as a TA for drawing and letterpress classes, taught art for two summers at a boarding school in Switzerland, engaged in independent curatorial projects, and received a travel grant to study arts in healthcare programs across the country. I had my first solo exhibition of drawings at Gallery 901 in Evanston, IL in the spring of 2011, and my MFA cohort recently held our thesis exhibition at the Mildred Lane Kemper Art Museum in St. Louis, MO.

Julia Felix

I am currently finishing up my first year (out of three) in the Violin Making program at North Bennet Street School in Boston, MA.

Miles Harris

I finished my nursing degree at UPenn in December '11. Now I work as a RN at NYU Medical Center and live in Brooklyn with **Mya Dosch ('09)**. My time in Boliou was important in helping me decide to be a nurse: I knew I couldn't work a desk job, and enjoyed working for 12 hours straight!

2009

Erica Abshez

In May of this year, I graduated from UCLA Law School. I will continue to live in Los Angeles and will begin as an associate at the law firm of Akin Gump Strauss Hauer and Feld in the fall. It was really exciting to visit Boliou this June, as my sister Natalie, another studio art major, graduated!

Mya Dosch

Miles Harris ('08) and I are engaged, with plans for a wedding in the summer of 2014. He is back in school at NYU studying to be a Nurse Practitioner, while I'm finishing up my graduate coursework at the City University of New York for a doctorate in art history. You can find both of us in Brooklyn, where there's always a futon for a Carl who needs a place to crash.

Emily Ho

I'm currently living in Florence, Italy. I got my Masters in 2011 through Syracuse University in Italian Renaissance Art, and have been working at Syracuse's Florence campus for the past two years as a teaching assistant.

James Melson

I am currently serving as a Logistics Officer in the U.S. Army. I am currently stationed in Fort Drum, NY but I'm deployed currently in Eastern Afghanistan.

My wife Kaitlyn and I have a daughter named Hailey who turned 1 year in April and we are expecting a second child (Macie) in August

2010

Drew Chambers

I am living on a teaching farm on the coast just north of San Francisco, teaching folks about goats and chickens and growing things, and contemplating a move into the crafty East Bay in the fall.

Kristina Eldrenkamp

Kristina is beginning her Master of Architecture at M.I.T. this fall, and will be living in an art history major-filled apartment with **Charlotte Turovsky ('11)**.

Emogene Schilling

Emogene will be attending grad school in Art History at Columbia U beginning fall 2013.

Monica Welke

Monica finished her first year of graduate school at the University of Wisconsin-Madison. She spent the summer interning at the MIA, working on the 2014 exhibit *Finland: Designed Environments*. She will return to Madison in the fall.

2011

Aliza Kelly Faragher

Aliza is the co-founder and director of OUTLET Fine Art, a comprehensive art gallery in Brooklyn. She has curated 12 large-scale exhibitions, and showcased the work of over 60 artists

to date. In addition, she is also the Art Curator for The Center for Fiction's quarterly magazine, *The Literarian*.

Shannon Finnegan

I am working as the Exhibitions and Festival Director at the Wassaic Project, a non-profit arts organization and alternative arts space in Wassaic, NY. More information about the Wassaic Project at www.wassaicproject.org

Alexander Heid

I am over in Townsville, Australia studying Natural Resource Management, working for the NGO MangroveWatch, and boating as much as possible.

Claire Hill

I work at PARISOMA, a tech startup incubator in San Francisco. My role is to connect our 80 member companies to advisors, tools, and knowledge. I've been able to use my art history background to introduce more design related events to the SF tech community, like a recent discussion with Rob Forbes of DWR.

Kailyn Kent

Kailyn jumped into the role of Sales Manager for her family's winery, Darcie Kent Vineyards, in Livermore CA. This compliments her wine and spirits studies at the International Wine Center in New York City, where she still resides. Per tradition of the winery, she'll be creating wine labels and artwork for the tasting room and gallery-- her mother is also a dual vintner and artist, as was her great-grandfather.

Katya Thronweber

I have just started a small urban farm in Lakewood, CO called Two Hands Farm. I am growing all kinds of vegetables and selling them to a small CSA and to the general public. It is a joy to provide food for my community and spend time outside in the dirt.

Spencer Wigmore

In May I finished my first year in a direct-to-PhD program at the University of Delaware studying 19th century American art. I'm spending my summer as a curatorial intern in the Department of Photographs at the National Gallery of Art where I'm helping prepare an exhibition of 19th century American landscape photography.

2012

Arthur Brown

Still in Japan. I quit my first job at a system engineering firm to join a start-up company that makes smartphone games, run by a high school friend. Though I suppose some (e.g. the guy in charge of the HR department in my previous company) might consider the decision haphazard, at the moment I think it was a smart choice, as I did not enjoy my previous occupation half as much as my current one. I am primarily in charge of writing plots and dialogues for the games we make, though I do spend a good portion of time doing various other tasks to help get our games developed.

Jacob Canfield

I'm living in Ann Arbor, MI and am the manager at a custom t-shirt and apparel company where I design shirts and do sales. On the side I'm working on a couple comics projects, including the webcomic Jupiter Jaunts (<http://jj.hoobhan.com>) with fellow Carleton alum Owen Alldritt.

Rebecca Riss

I completed my first year of a 3-year program for a Master of Architecture degree at Columbia University GSAPP. At school I have a job as a wood shop monitor, so I have continued developing my wood working skills, which I am very happy about! I am spending the summer in Beijing working as an intern for Beijing Institute of Architectural Design, currently working on a competition entry for a greenhouse design for the 2016 World Horticultural Exposition in China. In Fall 2012, one of my artist books, *The Lucky Few*, was on display in two exhibitions: Book Project International in Marseille, France and Nebraska National Collegiate Juried Art Exhibition in Lincoln, Nebraska.

2013

Kelson Bain

Kelson was recently hired as an Assistant Hardware Asset Manager for Carleton's IT services.

Kate Wiener

Kate will begin an internship this fall with Polly Apfelbaum, the fabric artist who was the focus of her art history comps talk.

Senior Art History Comprehensive Examination, Carleton College, 2013 Examiner: Dawn Odell, Lewis & Clark College

Respond to **three** of the following five essay prompts. Each of your responses should be completed within approximately one hour. A successful essay will discuss examples of works from diverse (at least three different) time periods. In addition, you are encouraged to incorporate into your essay examples of art from outside of the European tradition. Each prompt provides a short list of potential works you might address in your essay. Please note that these are simply suggestions to encourage your thinking about the issue. Use these examples only if you find them helpful, but feel free to write about art not on this list. Do not address the same work or the same artist in more than one essay.

1. Transmission, archaism, and appropriation

How have artists made use of work created in earlier historical periods and/or in regions geographically and culturally distinct from their own? Through a discussion of at least three works of art, explain how artistic form and content has been transmitted, referenced, appropriated or sometimes defaced in its move from one temporal, cultural or geographic space to another. Your analysis of specific works of art should be clear about what artists gain in referencing earlier and/or culturally foreign work. You may, for example, wish to consider Renaissance responses to the art of ancient Greece and Rome; Neo-Classicism; the paintings of

Zhao Mengfu, Wang Hui, and Dong Qichang; Manet's *Odalisque*; French Impressionist responses to Japanese woodblock prints; nineteenth-century architecture (for example the work of Henry Hobson Richardson and Louis Sullivan); Dada; or the art of Cindy Sherman and Kara Walker.

2. Narrative and relationships between text and image

Define "narrative" in terms of its application in art history. What strategies have artists employed to depict narrative? How have specific formats, materials, and technologies affected the visualization of narrative? How do visual images relate to textual narratives? Are images illustrations of texts or do they stand independent from or even subvert texts? Your answers to these questions should discuss at least three works of art and explain how visual imagery negotiates a relationship with written and/or oral narratives. Your essay might address early iconic and aniconic images of the life of the Buddha; early Christian depictions of the life of Jesus; ancient Greek vase painting; *Laocoön and His Sons*; or discuss the effect of diverse formats and media on narrative – including, for example, handscrolls (for example, illustrations of the *Tale of Genji*), architectural decoration (on pediments, tympana, capitals, etc. and their relationship to a body's movement through architecturally defined space); fresco painting (for example, works by Michelangelo and Masaccio); and photography. You might also consider the ways that some works implicate the viewer in a specific moment in time (Velazquez's *Las Meninas*, Rembrandt's *Night Watch*, Vermeer's *Girl with a Pearl Earring*). Are these examples of narrative?

3. Authority and architecture

How is architecture used to instantiate political, cultural, and/or religious authority? In answering this question discuss at least three examples of architectural monuments. Among other topics, your essay might consider issues of scale; the location of the monument (urban, rural, or suburban); the landscape and/or gardens surrounding the architecture; the materials out of which the structure is composed; the influence or appropriation of older forms of architecture; and the decoration of the architecture (or the exclusion of decoration). Your essay could consider, for example, Persepolis; the complexes at Giza, Karnak and Abu Simbel; the Akropolis; ancient Rome; Ashokan pillars and other early Buddhist architecture; Gothic cathedrals; the tomb of Emperor Shihuangdi; the Ise shrine; Olmec, Teotihuacano, or Mayan architecture; the Duomo in Florence; Versailles; Bernini's designs for St. Peter's Basilica; the architecture of Jayavarman VII; the Forbidden City in Beijing; the Villa Savoye and the Guggenheim.

4. Material and format

What is the role of material and format in both an artist's conception and the viewer's interpretation of a work of art? How do materials and formats help to create meaning in art? Your essay might consider the ways that different formats and media – handscroll, hanging scroll, wall fresco, illuminated manuscript, decorated ceramic, mosaic floor tile – affect the

viewer's engagement with the image. Consider too how artists use the constraints of particular formats and materials to modify a viewer's experience of art. For example, how is a viewer's engagement with an image changed if the piece must be turned in space (a ceramic vessel) or manipulated in the hand (a handscroll) for the image to be viewed in full? In addition, your essay might consider the ways that some works emphasize (Color Field painting, for example) or camouflage (trompe l'oeil painting) their materiality. Comparative examples of similar imagery depicted with different materials might be one way to address these issues. Your essay could also consider the appropriation of objects/materials from one medium to another, for example in some works of Synthetic Cubism or Dada. Consider at least three works of art in your analysis; examples could include: Mesoamerican textiles; the Bayeux tapestry; ancient Greek vase painting; Roman and Byzantine mosaic; calligraphy and paper making in East Asia; Mesoamerican earth drawing; Christian reliquaries; Gothic stained glass; illusionism in Renaissance frescoes; Dutch and early American still life; East Asian screen painting; and works by Meret Oppenheim and Gu Wenda, among other contemporary artists.

5. Gender and the figure

Define "gender" and discuss the ways that visual art has contributed to the construction of gendered cultural norms. Your essay must consider at least three works of art. You may wish to focus on style and consider how certain styles are associated with "masculinity" or "femininity." Your essay might also engage issues of authorship and agency through an examination of female artists' self-portraits. Images of the human form can contribute to the creation of gendered spaces and a discussion of the formation of domestic versus foreign, private versus public, for example, could push forward your analysis. In addition, your essay might address modern and contemporary art that is framed by feminist or queer theory. Among other examples, your essay could consider ancient Greek Kouroi and Kourai; transformations in the representation of the Virgin Mary and/or Guanyin; Jan van Eyck's *Double Portrait of Giovanni Arnolfini and His Wife*; Michelangelo's *David*; *Admonitions of the Imperial Instructress* after Gu Kaizhi; portraits of Queen Elizabeth I; self-portraits by Caterina van Hemessen, Artemisia Gentileschi, Judith Leyster, and Frida Kahlo; Dutch genre painting; *Odalisques* and other Orientalist imagery; Gauguin's Tahitian-inspired paintings; Picasso's *Les Femmes d'Alger*; or work by Dorothea Lange, Cindy Sherman, Guerilla Girls, and Vanessa Beecroft among other modern and contemporary artists.