

Department of Art and Art History News

2015-2016

News from Faculty

Baird Jarman, Chair

Unusually for the summer, Boliou is abuzz with activity. The building is undergoing some major facilities improvements before the start of Fall Term 2016. The two small rooms, 140 & 142, which many of you will fondly recall as the windowless slide-study and comps-study room (for Art History majors) and the small critique, photo-shoot and occasional installation space (for Studio Art majors), have had the wall between them knocked down, allowing them to be combined into a single seminar room of decent size with new classroom furniture, lighting, digital projection and a teaching station. Also, the old oak desks in Boliou 161, each one weighing about half a ton, have been swapped out for rolling chairs with movable tablet arms—which will, alas, deprive future generations of students from intensive upper-body workouts every time the chairs are rearranged into discussion circles. In addition, the carpeting throughout Boliou has been replaced. This welcome carpet change required the contents of offices to be temporarily stored in the tiled areas of the hallways, yielding a nearly impassable thicket of desks, chairs, filing cabinets, and shelving units dominating the hallways for a week. Later this summer we will also be installing new furniture in the lounge and the visual resource collection (a.k.a. slide library). In the latter space we will be installing a seminar table suitable for group video-conferencing. So make sure to poke around the next time you find yourself in Boliou.

The department is very excited to welcome several new visiting faculty members to Boliou next year. For the upcoming two years, we will have an Oden Postdoctoral Fellow in residence, Meghan Tierney, who comes to us from Emory University, where she has recently defended her dissertation on ceramics of the Nasca civilization. She will offer several courses on the art and architecture of the ancient Americas and will also help team-teach some of our introductory survey courses. We are also very pleased to welcome (back!) Sidney Robinson, from the Carleton class of '65, as a Benedict Distinguished Visiting Professor during the spring term. An emeritus professor at the University of Illinois-Chicago, Sid will take some time away from Frank Lloyd Wright's Taliesin estate, where he is the Preservation Program Coordinator, to teach courses on Modern American Architecture and the English Picturesque landscape tradition.

Kelly Connole, Associate Professor of Art

I can't believe another year has slipped by! I hope you all are well and that you can stop by Boliou and the Weitz Center sometime soon to visit. I've had a great year—the McKnight Exhibition traveled around Minnesota and I participated in an artist residency in beautiful Red Lodge, Montana, in July. It was lovely to be back in my home state with an amazing group of clay artists. I am recharged and ready for a great new year at Carleton. I was on sabbatical for winter and spring terms and spent a good deal of time in my studio and continuing the work on my house and garden. Kip O'Krongly and Juliane Shibata did a fantastic job teaching ceramics in my absence. We had the largest Carleton Clay Reunion at the NCECA Conference in Kansas City this past March. If you are considering NCECA in the future, please let me know so I can be sure to include you in our planning for the annual reunion. It is such a joy for me to connect alums and current students around ceramics!

I worked with Danny Saathoff and Stephen Morhing on a collaborative project inspired by Judith Howard's dance performance titled Field. It was great fun to spend time with my colleagues making art and working through ideas and problems. I am so lucky to have landed in such a great community. We created three interactive "Field Stations" that meditate on the cycle of life for all living things with a particular bent towards agriculture and our changing climate.

MN Original featured me in a segment this year—if you have 10 minutes please take a look.
<http://www.mnoriginal.org/episode/708-2/kelly-connoles/>

I'll be teaching a bit less for the next two years while I mentor a new group of POSSE students from Houston. Having worked with many POSSE scholars over the years, I am excited to be involved in the program in a more significant way.

Our new (100 year old) home is really taking shape and provides me so much joy and satisfaction. My kiddos will start kindergarten this fall—I can't believe how fast they are growing up. Best thoughts to all of you.

Fred Hagstrom, Rae Schupack Nathan
Professor of Art

I have finished my term as Director of the Learning and Teaching Center at Carleton now, so I am going back to full time teaching in the department. I enjoyed the experience of leading the center, but I am also glad to be back full time to teaching. I learned quite a bit in my time at the LTC, and came away more convinced than ever that both faculty and staff take the responsibilities of teaching and creating a good environment for students at Carleton very seriously.

One year ago I had an operation on my knee. It went well, but it did leave me with less mobility, and so I have had to stop teaching yoga. I taught yoga for 15 years, offering the first yoga classes at Carleton. It was always a sideline activity, but it was an important one that allowed me to meet a whole different group of students over the years. I am doing fine, and walking better than before. Most people who get a knee replacement are not worried about the extent of their flexibility. I have plenty of mobility for day-to day activities, but yoga requires something beyond that. I now do a limited practice on my own, but I can't teach it if I can't do and show all that a good practice should entail.

Because I had some time last year when I could not stand in the studio, I started a long project that involved carving relief plates.



New furniture in Boliou lounge.



Now, I am printing those plates for a new book project. My books are going well (if slowly). I had some good news when the Library of Congress ordered a few of my books, and I also placed a book at the Smithsonian. I have added to the collections that include my work. I still participate in a few exhibits each year, but my main focus has been the books and placing them in collections.

I was included in an important book arts show in Seattle. While I was there I gave a presentation at a Japanese American Veterans Association on the Frank Shigemura story at Carleton. This included the opportunity to meet Franks' relatives. It was a very moving experience. Among other things, I told them about our recent success at getting the Frank Shigemura room in Willis Hall remodeled and improved.

In June I went to Boston to give an alumni talk on a recent show of indigenous Australian art. It was a very well done exhibit. S and I had a great time, saw the Boston museums, and saw a number of good friends who are alumni. Just like at reunion, seeing friends and former students is a great pleasure.

In January I will again lead the South Pacific trip. I have a good group selected, and this summer I am also working on the arrangements for the trip, taking care of supplies for the studio classes on the trip, etc. I continue to think that this opportunity is valuable for students, and the feedback I have from past participants reinforces this.

Baird Jarman, Associate Professor of Art History

Now that I have finally attained a truly thorough and profound understanding of precisely how every aspect of the department functions, my time as department chair has come to an abrupt end. But I am keenly anticipating reassigning many of my brain cells currently involved with administrative functions to other tasks during my sabbatical next year, when I'll be on leave all year. I am especially looking forward to immersing myself in research and writing rather than committee work.

On the curricular front, Ross and I were both thrilled to have new off-campus-study programs approved this past winter. The exact itinerary for my program, "Architectural Studies in Europe," is currently being worked out, but the basic plan is to wend our way by train from London to Paris to Barcelona to Granada and then to fly to Italy for a month split between Florence and Rome. The program, constituting an *in situ* survey of European architecture from prehistory to postmodernism, should launch in the winter term of 2018, provided there is sufficient student interest. The other components of the program are planned to be a studio art course that provides an introduction to architectural drawing and then a second art history course that looks at various aspects of the management, politics, preservation and pedagogy of different architectural landmarks.

On the subject of architectural studies, I have continued to volunteer on the Review Board for the Minnesota State Historic Preservation Office, hearing nominations to the National Register of Historic Places. And, locally, I have continued to assist with the preservation efforts in support of the 1888 Northfield Depot, which was successfully relocated out of harm's way this winter. The old brick building now stands on public land one block north and slightly east of its original location. Though a great deal of work remains to be done before the rehabilitation will be finished, eventually the structure will be able to serve as a Northfield transit hub.

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

Greetings from beautiful Bainbridge Island. Since our move here last year, we have been settling into a very different way of life. But some things barely change.

I continue to act as editor-in-chief of the *Journal of Historians of Netherlandish Art* (jhna.org). Check out our current guest-edited issue (Summer 2016) on the Sublime in Seventeenth-Century Netherlandish Art. In recent years, Heidi Eyestone, Carleton's Visual Resources Curator, has functioned as *JHNA*'s managing editor. She

has helped hugely with everything connected with each issue; her long-range planning and technical expertise have made her an indispensable colleague. Various students, both from Carleton's Art and Art History Department and Digital Humanities program, have provided important assistance as well.

My research and writing have also continued, in fact, with renewed intensity. In the spring, an article on representations of food in Dutch farmstead still lifes appeared in an anthology. Around that time I finished an essay on Rembrandt's *Slaughtered Ox* (Louvre, 1655), another food-related topic considered in its cultural and scientific contexts. This was aided by a visit to the Louvre in April, one of the highlights of my participation -- as official "companion" -- in a Davidson College senior seminar's off-campus study trip to Paris. And I am currently finishing an article on Rembrandt's recently re-attributed *Portrait of Dirck van Os*, in the Joslyn Art Museum, Omaha, whose Director is Jack Becker '86. Camille Coonrod '15, Weitz Fellow at the Joslyn for the year, has helped in important ways.

At the same time, I am writing a catalogue of Dutch paintings owned by a New York collector, some of whose pictures currently hang (on loan) in the Seattle Art Museum. For fun I have joined a weekly sketching class at sites around the island.

Outside of academia and the art world, I volunteer with various organizations on Bainbridge Island, including chairing an Emergency Preparedness Committee in my condo complex. (Did you read the two *New Yorker* articles last summer on the earthquake threat to the Pacific Northwest?!) This fall, I may volunteer for the Clinton campaign in a battleground state if the political situation necessitates such drastic action.

Another joy of living here is the chance to connect with alumni from all sorts of classes, many of whom live in the Seattle area. Please keep in touch! My email address remains aketteri@carleton.edu.

Stephen Mohring, Professor of Art

It has been a great summer here in Northfield, though as usual there have been the few weeks where I am delighted to live in a house that came with air conditioning pre-installed. Time at the sawmill has been relaxed, though exciting. We have recently acquired an amazing chunk of maple. I saw a local tree coming down and chatted with the fantastic owner of Canon River Tree Service, who agreed to donate the large bolts to us. The lower section is over 40 inches in diameter, so we will need to make some difficult decisions (our mill can only cut about 30), but those are the kind of hard decisions one lives for with a custom sawmill operation.

We have developed a system here at the mill to maximize student involvement that seems to be working swimmingly. During the temperate weeks of fall and the less hectic (early) weeks of spring term we run the mill on Friday mornings and invite all comers. Feel free to call (to make sure we are cutting) and come visit! Some students work to offset the cost of wood, others are scheduled monitors, and some are just interested volunteers. For the first time ever we cleared out our supply of lumber to board up... but luckily that lull in operations was short lived and the Arb offered up a batch of small walnut trees that we are still working on.

In other news, the biennial Interactive Art Class (AIR) ran successfully last winter, though it seems that changing technology and technical glitches will make this class always feel like a brand new course prep every 2 years. There were three strong intro sculpture classes, and one Table class which put out some very beautiful work.

[Here is a short video of the AIR class final exhibit](https://vimeo.com/160294971) – (<https://vimeo.com/160294971>)

and

[A link to some images of the Table final show](http://people.carleton.edu/~smohring/table%202016/) – (<http://people.carleton.edu/~smohring/table%202016/>) and finally, a video of [Alex Olson's '18 table making skills](#).

Next year promises some novel excitement – I will be teaching a set design class working with first time (in the Weitz Theater that is) director and wonderful English professor Pierre Hecker. The Merchant of Venice will be a collaboration between four departments, Music, Studio, English, and Theater... Winter 2017. Wish us luck!

Danny Saathoff, Visiting Instructor of Art

Metalsmithing instructor Danny Saathoff was awarded a commission for a large, permanent sculptural installation at the new Terminal 2 Gate Expansion at MSP Airport. The piece will consist of 30 illuminated structures that will "float" above the travelers as they make their way down the concourse.

Juliane Shibata '01, Visiting Assistant Professor of Art

I have been living in Northfield for six straight years now and find that my Minnesota accent is getting stronger. In the spring I taught Advanced Ceramics at Carleton and had a blast. The students contributed to the 11th Empty Bowls event on campus and worked with a range of atmospheric firings, including pit, soda, and wood. Brenda Lichman, a potter from Kansas, visited St. Olaf and Carleton with the help of a Broadening the Bridge grant; students participated in a joint firing of the soda kiln at St. Olaf.

In May, I was honored to be selected as a 2016 Emerging Artist by *Ceramics Monthly*. This past year I co-curated 道 (*Michi*) - Distinctive Paths, Shared Affinity: *An Exhibition of Japanese American Ceramic Artists*, which opened at Baltimore Clayworks and traveled to the University of Central Missouri and Bowling Green State University; it heads to the Perlman Teaching Museum this fall (www.michiexhibition.com).

Next summer my husband and I will lead a study abroad program in Ireland. I look forward to teaching drawing and exploring Ireland's extraordinary landscapes with the students.

News from Staff

Heidi Eyestone, Curator of the Visual Resources Collection, Art/Art History

It's true, the slides are gone! We boxed up most of the 140,000 of them and sent them to a recycler in the Twin Cities. So what's filling the void? There is new conference room furniture with a big screen TV and camera for holding events with alumni and students. Furniture is also new in both art history classrooms and the gallery lounge. Watch the department website for pictures.

In addition to building the image collection I continue to shoot student artwork for the online campus archive. I also began working on the Journal of Historians of Netherlandish Art in 2014 as managing editor here on campus as Alison has moved west. We have just completed two grant processes from which we received a grant from the Delmas Foundation to upgrade the journal in WordPress. We're also applying to the NEH for funding to sponsor art history digital humanities projects. JHNA has just published an issue on the sublime for the European Research Council (<http://www.jhna.org/>) and will be publishing a special memorial issue this winter for Walter Liedtke, the former Met curator.

David and Connor and I still live in Northfield. Connor will be starting middle school this fall and loves coding, cosplay and going to comic book movies with his Dad. I have a big garden, three chickens and continue to do yoga. This next academic year I'll be an academic advisor for first and second year students.



The slide library is now a conference room.

News from Alumni

1973

Jeff Howe

Curated *John La Farge and the Recovery of the Sacred*, Boston College McMullen Museum

1976

Eugenie Tsai

Curated *Kehinde Wiley: A New Republic*, Brooklyn Museum

1980

Anne Umland

Curated *Picasso Sculpture* at MoMA

1991

Christina Juran

In 2004 Christina became a med/surgical nurse and moved from New Orleans to Northern California. Recently, she has moved back to her native New Orleans and is painting more than ever. christinajuran.com

1994

Erik Brooks

Erik Brooks published two children's books in 2016. "Later, Gator!" author and illustrator and "Beluga Whales, Grizzly Tales, and More Alaska Kidsnacks", illustrator. erikbrooks.com

1996

Keith Graham

Received an MFA in printmaking from the University of Nebraska-Lincoln in May 2016.

1997

Sam Hoffman

Exhibited twelve pieces (plates and vases) from his "Deep Focus" series at TRAX gallery in Berkeley, California. www.samhoffman.com

Julie Martini

Exhibited "24th Drawing Show: Feelers" Mills Gallery at the Boston Center for the Arts. juliemartini.info (image at right, "Light Body VI")



1998

Christina Seely

I am deeply honored to be a part of the beautiful new book *The Hour of Land* written as a complex love letter to the National Parks by **Terry Tempest Williams**, and to be a part of the correlated exhibition of related works at **EUQINOM projects** that showcases a new video piece of mine and works from *Markers of Time*.
christinaseely.com



2000

Julia Elsas

Julia Elsas participated in The Drawing Center's "Basement Performances", curated by John Zorn, on February 6, 2016. It was an audible and visible performance featuring handmade one-of-a-kind instruments and multiple video projections.
juliaelsas.com
<http://yes-elsas.tumblr.com/>

2001

Mel Griffin

In early 2016, I had a fantastic time working with the Montana Watershed Coordination Council to design and build a tile mural about our local watershed, and install it in the Ten Mile Creek Brewery in downtown Helena, MT. I hope to be able to do more public installations like this in the future! See images of the mural on my website (www.melgriffin.com).

In March, Ceramics Arts Daily released the DVD that they filmed at my studio this summer. Check out these samples, where you can learn some simple drawing skills or get some ideas for integrating form and surface. The DVD itself is still available, and I hope you'll find it helpful! Go to Ceramics Arts Daily to buy the whole DVD.



Heather O'Hara

My son started kindergarten this year, and my previously part-time small business is now full-time. I make block prints, do custom bookbinding, and teach book arts classes under the name Burdock & Bramble. We've been in Baltimore for the last 8 years, with plans to move a rural and remote location in the near future.
burdockandbramble.com

2002

Sam Ostrow

I am living in Middlebury Vermont working as an intern architect. I got married on Labor day to my long-time partner Christy Lynn, a wonderful celebration which many Carls attended! I am preparing for my Architecture exams while I work at a small architecture firm (Vermont Integrated Architecture). Among many other projects, I recently completed a small this pool house building in Bethel, Vermont. There is a *lot* of my Bolio training embodied in my practice and this building in particular.



2004

Ruth Erickson

Curated *Leap Before You Look: Black Mountain College 1933–1957*, The Institute of Contemporary Art, Boston

2006

Wendy Sepponen

I'm still working on my dissertation at the University of Michigan (History of Art) on the relationship between Italian and Spanish sculpture in the 16th century more generally, and on the workshop practices of Leone Leoni and his son Pompeo Leoni in particular. For the 2015-16 academic year, I'm the Joseph F. McCrindle Curatorial Fellow in the Department of Sculpture and Decorative Arts at the National Gallery of Art (DC), which has been as much fun as I was hoping it would be.

2007

Paloma Barhaug Bordas

I waved goodbye to my community in Richmond, VA and students at Virginia Commonwealth University in August. After three years teaching there, as full-time faculty in the Painting and Printmaking Department, I made the transition to the University of Rochester in upstate New York. The three-year Assistant Professor position is an exciting homecoming to a liberal arts environment. This spring, I had the chance to catch up with Jade Hoyer, Carleton '07, when we both led panels at the annual Southern Graphics Council International Printmaking Conference. She and I took our first printmaking course together with Fred Hagstrom as sophomores. It is a distinct pleasure to share this professional path with a fellow Carl like Jade. In the year ahead, I have exhibitions planned in Rochester, Richmond, and Los Angeles. It feels about that time for a reunion: I'll see you in June, Northfield!

Jade Hoyer

Hoyer graduated with her MFA in printmaking from the University of TN, Knoxville in 2016. She is currently the Ann Plato Fellow at Trinity College for 2016–17. During this year she joins the Studio Arts Program faculty at Trinity and pursues her own research. The fellowship is named for Ann Plato, a 19th-century author and teacher of African American and Native American descent, who lived and wrote in Hartford, CT.

2008

Dylan Welch

Completes her MFA in printmaking in December 2016 from Illinois State University.

2011

Alexander Heid

I'm currently finishing up my final year at the University of MN where I am working on a Masters in Landscape Architecture. In the summers I have been working for YMCA Camp Menogyn up on the Gunflint Trail as their Canoe Master (likely the best job title I will hold) for their wilderness tripping program. I arrived at the MLA program after a year spent studying Natural Resource Management down at James Cook University in Queensland Australia and working on estuarine ecology with Mangrove Watch. I'm working on putting everything together now and looking forward to the next step! I'm also working on drafting up some ideas about connecting woodworking/other material culture to the landscape.

2012

Paulina Lopez

After teaching in Dallas for a few years and getting a master's in education from SMU, I moved back to the Midwest and am living in Chicago. I'm currently the Off-site Education Coordinator for the National Museum of Mexican Art.

Danny Smith

After a few years on the East Coast, I'm a doctoral student at Stanford studying medieval architecture. I'm in the very early stages of a new project looking at the architectural history of the California missions (who says there isn't medieval architecture in America!). This spring I'm co-organizing a conference session that will feature a paper by none other than fellow Medievalist and Carleton alum Emogene Cataldo (née Schilling).

2013

Brooke Granowski

I've been working with Aardvark Letterpress as an in-house designer and pressman-in-training. Then with the other half of my time I'm the "Head of Craft and Design" at a Production Studio called Breakwater Studios in Los Angeles. brooke-granowski.com

2014

Margaret B. Smythe

I completed my first year of medical school at Tulane University. I am loving living in New Orleans! Come visit, y'all!

In Remembrance

Marilyn Stokstad '50, the most widely known and influential art historian of her generation, died March 4 at her home in Lawrence, Kansas. She was 87.

Thousands of students, including those at Carleton, received their introduction to the discipline through *Art History*, the textbook she first published in 1995, now in its fifth edition. Hundreds of teachers used it as a guide to a new approach to art history: one not limited to the western tradition but including cultures and groups previously ignored, particularly women. It also gained the distinction, according to the *Chronicle of Higher Education*, of being the heaviest textbook on the planet.

At Kansas University, where she taught from 1958 to 2002, she was a much sought-after teacher and mentor, especially to women. At her retirement she held the Judith Harris Murphy Distinguished Professor of Art History appointment. She was also a member of the February Sisters, a group of 20 women who occupied a campus building in February, 1972, to protest gender inequality at the university.

Extremely active professionally, Marilyn at one time or another served as president of three major scholarly organizations: the Midwest College Art Conference (1964-65); the College Art Association (1978-80); and the International Center of Medieval Art (1993-96). She received many awards ranging from Kansas Art Educator of the Year to a lifetime achievement award from the National Women's Caucus for Art.

Marilyn maintained close ties with her Alma Mater, especially its Art History Department which she formally reviewed in 1980. Ten years later, she gave a convocation talk, "Vision and Judgment: Art and Censorship," an impassioned defense of artistic freedom at a time when it was being threatened more than usual. In 2001 she established the Marilyn Stokstad '50 Endowed Library Fund for Art and Art History. In 1983, she received Carleton's Alumni Achievement Award. And in 1997, the College granted her an honorary degree, Doctor of Humane Letters.— Lauren Soth

Nina Frenkel '94, Studio Art, Brooklyn, NY.

Nina Frenkel passed away recently. I received news of Nina's passing from several students who overlapped with her at Carleton. Like me, they were struck by what a sweet and kind person Nina was, both while at school and in the time since her graduation. I last saw Nina in New York a few years ago, at a time when she was in good health and optimistic about the future. She later wrote to me to tell me that she was again facing a difficult time in regards to her health. I always appreciated it when we were able to stay in touch. Nina did some lovely work in animation and illustration. It reflects her lovely sense of humor. You might want to know about this website and a fund her family has started in her memory.— Fred Hagstrom

<http://www.ninafrenkel.com/Donate-to-Nina-s-Commemorative-Fund>

Jennifer Kahane, '88, Art History, Ashburn, VA.

Jennifer Kahane passed away in late summer. Jennifer was one of the students who reached out to my wife and me, including us in social gatherings when she was a student. I remember cocktail parties in Burton, back when the fireplaces there were still functioning. We stayed in touch after her graduation. We met up with her in Paris, and were invited to visit with her family, who were living there at the time. We spent a Christmas with them in Paris. Her dad was funny and irreverent, and her mom was sweet and thoughtful. It struck me that Jennifer had all of those qualities as well. I understand that several Carls have met for a kind of a wake at a bar in Brooklyn that was a favorite place of Jennifer's. — Fred Hagstrom