

Department of Art and Art History News

2016-2017

BOLIQU NEWS

News from Faculty & Staff

Kelly Conole, Associate Professor of Art

Hello Alums! We are putting the finishing touches on a faculty exhibition right now—a beautiful show that is up all of Fall 2017. I've rehung an installation piece titled *From Here to There* that is a meditation on grief and the work of finding beauty in darkness. The piece is inspired by the death of Talia Goldenberg '12 and my mother. It is interesting how changing the setting for an installation changes the work so dramatically. The first installation was very intimate in a small space with 10" ceilings at Northern Clay Center while this time the Perlman Teaching Museum is vast. I appreciate the exchange I've had with Talia's mom about how the changes in the installation, and the passage of time, impact one's position in looking at the work. I am reminded of the critical role art plays in life—it is a powerful tool for reflection and communication. I hope that some of you might see the exhibition. I am fortunate to have such incredible colleagues to work with in studio arts and the museum.

I am in my second year as a Posse Mentor. I've learned much about college life, Houston, and contemporary culture through the role and I'm looking forward to seeing my scholars declare their majors in the spring! Time flies by.

For the next four years I'll be co-directing Carleton's new Public Works: Arts and Humanities Connecting Communities Initiative. This is an exciting project funded by the Mellon Foundation to increase Carleton's involvement in Academic Civic Engagement, Digital Humanities, and public facing scholarship. With attention to how we reflect on experiences that stretch us, we deepen our understanding of what it means to contribute to a democratic society. We are just getting started with this initiative and I'll have much more to report next year. It is really exciting to be a part of this project.

I'm headed to Japan with Katie Ryor in November to prepare for a dyad we are teaching next fall on the Arts of the Tea Ceremony. I couldn't be more excited to visit historic kilns, see the raku museum, and travel with both Katie and Asuka Sango from Religion.

If you come to Northfield for reunion, please stop by my house during the Cannon River Clay Tour! I'm hosting five other artists including Julia Walther '10.

My kids started first grade this fall. Violet broke her arm on the monkey bars on the fourth day of school and Jasper is being a great help to her while we wait for the swelling to go down so she can get a hard cast. Anne is a trooper, too.

Ross Elfline, Associate Professor of Art History

First, I must apologize for not keeping in better touch with our greater Boliou community, and since it has been a while since I've updated you all on my various goings-on at Carleton and beyond, I must also apologize for the wordiness of what follows.

Perhaps it goes without saying that I've been rather busy in the last handful of years. First, the good news: a year ago I was promoted to Associate Professor with tenure, and it does indeed feel very nice to have cleared this professional hurdle. I've thanked many of you individually for your kindness and support, but I'll just take this moment to extend my broader thanks to the greater Carleton Art and Art History community. I'm

in great company.

On campus, things have been motoring along nicely. I've developed a few new courses here and there. I've revised the Junior Seminar for Art History majors and am quite happy with the changes that we've made to this course. Importantly, I've also started offering a course titled Art and Democracy that first coincided with the 2016 election (and you can imagine what classroom discussions were like in the aftermath of the election itself), and I'll be offering it regularly now, again perhaps in concert with future elections. The course has also proven to be a very nice training ground for ideas I've been working through in my own research into radical democracy and performance (on which more in a moment). Other than teaching duties, I'm also hard at work on an exhibition for the campus museum on queer video art, which will go up this Spring term.

Perhaps most fresh in my head is the off-campus study program that I just led. This past summer, 16 students and I traveled to Venice, Italy and Cologne, Kassel, and Münster in Germany to experience the once-every-ten-years convergence of three major global contemporary art exhibitions: The Venice Biennale, Documenta, and Skulptur Projekte Münster. This contemporary art grand tour was a huge success (at least as I see it!), and even though this was a rare moment to get to see this much new art in one summer, it's my hope that I can offer a similar program (going to different exhibitions) in future years. And if I do so, I'll certainly be looking for a program assistant among recent Carleton grads. So stay tuned for further updates.

Beyond the campus walls, I've been busy with a number of research projects, including a recent-ish article in the *Journal of the Society of Architectural Historians* that traced the origins of the term "Conceptual Architecture" in the late 1960s and argued for the continued relevance of this contentious (and seemingly counterintuitive) term. I was also a lead consultant on the Walker Art Center's exhibition *Hippie Modernism: The Struggle for Utopia*, a project that consumed several years of my time, though the results were indeed fantastic. I wrote an essay for the catalog on radical architecture practices in Europe and their debt to American hippie ideals (while admitting that, in reality, the European version of "hippies" were really quite different than the American variety).

My current research has shifted slightly from its previous focus on Italian Radical Architecture in the late 1960s and 70s. I've begun a book project on the intersection of architecture and performance circa 1970. In brief, just as performance artists were exiting their lofts and studios to engage in public space in a vital way, so too were architects ditching concrete constructions in favor of more ephemeral performance practices. Where these groups converged was in the city street, but at a moment when cities themselves were undergoing radical transformation. Public space was increasingly crowded out by private interests, and it's my contention that performance artists and architects alike were addressing this crisis in the American city by attempting to create a sense of common space in an era of late capitalist speculation. The project is still in the research phase, but I plan to use this year's Humanities Center Faculty Seminar dedicated to the theme of radical democracy and the commons (which I'm leading) as a chance to work through some initial chapters of the book.

Fred Hagstrom, Rae Schupack Nathan Professor of Art

Last summer I completed another book project. I did the text together with Joel Weisberg. The book is called *Bravo*, and the subject is the contamination in the Marshall Islands left over from U.S. nuclear tests. I worked on this book for quite some time, doing all of the images in relief carvings. This summer I have two projects going. We will have a faculty show in fall, and I decided to work on prints that come from my drawings from the South Pacific trip. I have done two small groups of prints from those drawings, and I will show some of the sketchbooks along with the prints. Because we are in the 100th year anniversary of the First World War, I wanted to do a book project that relates to that. There are so many images from that time that it was easy to find material to work from, but I did not have any direction on what to use for a text. Then I found a book called *The Other Anzacs*, about the experiences of New Zealand and Australia nurses during the war. These stories have been developed into a series for television called *Anzac Girls*. Their letters and excerpts from their diaries were very moving, so I contacted the publisher to secure rights to use them in my next book. I have been spending every day this summer with the words and images of these women. I hope that some of the admiration I feel for them, and what they did, comes through in the book.

I had a great trip to the South Pacific in winter of 2017. I have decided that the 2019 trip will be my last. That was a difficult decision, but I think it is time to make this move. Taking students abroad, opening them up to the cultural and ecological issues, and using the terrific natural beauty of the places that we see has become probably the most important aspect of my teaching- even though it only comes every two years. I have learned a great deal about that part of the world, and I think I have become more effective at passing that on to students. On the last two trips we have had great luck in the final days of the program, snorkeling on the Great Barrier Reef. Even as we read about the great decline in the reef and the dire predictions about its future, it has been a thrill to show the beauty and importance of that to so many students. And nothing can beat the thrill I feel as a teacher when some exciting experience—seeing some rare site under the water- happens for a student. Traveling with students is a great experience for me, and I trust that it has meant a good deal to some of you who will be reading this.

S and I have done some traveling to see the museums of Europe. We have had appointments at print study rooms that have some of the best collections in the world. We hope to keep this up in the future. I have now seen some of the prints I have read about, and seen in reproduction, for years. I cherish the experience of seeing the real thing, often without glass in the intimate setting of a study room.

I continue to place my books in collections around the country. Sometimes people contact me after having seen them. I stay in touch with people who continue to honor the memory of people affected by the internment of Japanese Americans. S and I will go to Seattle this summer, and seeing folks from this community will be a part of our trip. I have had work in a number of exhibitions when the books have been included. I don't have to do anything for these shows. I just hear about them and get whatever feedback comes from people who see the books.

I also have the pleasure of hearing from many of you. I hear back from people in art, but also from people who have gone on to other kinds of endeavors. When those of us in the department look back at what our students from the past have done, we see people living good lives, and doing interesting things. It all adds up, and it is quite satisfying.

Baird Jarman, Associate Professor of Art History

At the moment off-campus studies is flourishing in our department. This is actually an understatement. As the college's Director of Off-Campus Studies mentioned, in somewhat astonished terms, in several workshops and meetings last year, Art & Art History is in the midst of hosting five different OCS programs over five straight terms! Fred led his "Studio Art in the South Pacific" program last winter, then Katie took students to Kyoto to study "Gardens, Landscape and the Built Environment" in Japan during the spring term, followed immediately by Ross traveling around Italy and Germany with his brand new program, "Art Now: Global Contemporary Art and the Mega Exhibitions." Now this fall term Dan is teaching his lead-in course for students traveling with him over December Break on the "Studio Art: The New York Program." And, finally, anchoring this OCS relay, I will take students abroad this coming winter on another brand new offering, "Architectural Studies in Europe: Britain, France, Italy and Spain." My wife, two daughters and I are in training this term, getting physically and psychologically prepared for some long travel days and lost luggage.

My OCS itinerary is now set in stone. We'll journey to Oxford, London, Paris, Granada, Cordoba, Barcelona, Florence and Rome, staying at most locations for a week or more and visiting architectural venues, some canonical and some lesser-known. The program will implement the "flipped classroom" model, but in an OCS context, meaning that I'm pre-recording all my lectures ahead of time so that students can watch them at their leisure (on trains or in hotel rooms or wherever), allowing us then to spend our "classroom hours" entirely on location—at sites ranging from Stonehenge and the Alhambra to the Pantheon and the Eiffel Tower. We'll see how it all works out, but my fingers are crossed. In conjunction with my work preparing these video lectures, I'm pleased to be the LTC (Learning & Teaching Center) Faculty Fellow for this school year.

On other fronts, I'll be presenting a paper in Worcester, Massachusetts at the American Antiquarian Society about "fake news" in the nineteenth-century American newspaper publishing industry this October. And then I'll be chairing a session at the annual American Studies Association conference in Chicago in

November, with “Pedagogies of Dissent” as its theme.
Greetings to one and all!

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

Greetings from Bainbridge Island, WA! Although it’s a long way from Northfield, I do see Carleton alumni regularly -- at concerts and dinners in Seattle and, most recently, over lunch at the café where some of my drawings and watercolors appear in a group exhibition. Elizabeth Tipston’02, my recent lunch companion and an Art History major, took numerous Studio Art classes at Carleton. Camille Coonrod’15, another café companion, was TA for an Obs Draw course I took from Dan Bruggeman in 2013. Dan’s course and another Intro from Fred Hagstrom led to my renewed interest in making art. Now I attend Life Drawing sessions every Friday, and have studied watercolor with a local artist.

The other side of my brain continues to engage art history. I am still Editor-in-Chief of *Journal of Historians of Netherlandish Art* (jhna.org), which required a great deal of work this past year. With a huge assist from Heidi Eyestone, our Managing Editor (and Carleton’s Curator of Visual Resources), as well as Paul Crenshaw’90 (President of the host organization), we were able to work with a Providence design firm to completely revamp the website. Its updated design and layout are striking. And it allows our journal to adapt technology developed for digital humanities to the specific needs of art history. Carleton student assistants helped with the migration of content to the new Wordpress platform.

As for my own scholarship, an article on Rembrandt’s *Portrait of Dirck van Os* in the Joslyn Museum, Omaha, will appear in the journal *Oud Holland* in the fall. My newest research project derives directly from hands-on experience: the use of watercolor in 17th-century Dutch drawings. This connects, too, with the research I’ve been doing on the Seattle Art Museum’s Old Master drawings.

One of the delights of living on a beautiful island in the Pacific Northwest is that Carleton friends and alumni visit. If you’re in the Seattle area, please get in touch. My email address remains aketteri@carleton.edu.

Stephen Mohring, Professor of Art

Mid-September already, and my daughters are still gorging on the candy and multi-packs of Malt-o-Meal cereal distributed with almost violent abandon off the trucks and floats at the end of the DJJD (Defeat of Jesse James Days) parade. Looking forward to October when the sugar rush will abate... well, until the 31st anyway.

We have a backlog of trees to mill – some more donated walnut from an employee’s property and some HUGE spruce from the Weitz Center addition. Many thanks to Jerry as always, and to Quinn and Laura our new Educational Associates for hauling it onto a trailer **by hand**. (Oh for a dedicated art department skid loader – that dream is still very much alive!) The Table class is in the fall this year, making room for us to have Sculpture Two in the spring every other year. Still need time to test the idea, but hopefully this will provide better weather for class-time at the mill and more outdoor sculpture respectively. We are also in the first term of our big registration change – no more applications for studio art classes and instead all 100 level are sophomore-priority. It has been a rocky start for the sculpture waitlist, but for the first time in ages there are some freshmen in the class! Great to have interested students start up right away.

I had the wonderful opportunity this summer to go on a trip to the boundary waters. On a 2-week symposium run by Coe College with Mellon Foundation money via the Associated Colleges of the Midwest (ACM), I was able to study wilderness education with Nancy Braker (the director of the Arb at Carleton) and we are now incorporating more forestry teaching into the Table class this fall as a direct result of that trip. I

was also able to attend a conference on Vision Science in Memphis thanks to AALAC (Alliance to Advance Liberal Arts Colleges) where I was the lone studio artist surrounded by many neuroscientists and psychologists. I am working on how to bring some of the very cool new research about visual memory and shape recognition into class, hopefully by this winter. Still on the travel front I got a chance to see several shows in DC while consulting with the Sherman Fairchild Foundation (SFF). I really fell for an installation of Theaster Gates work in the East Wing of the National Gallery – what a great project he has going.

A bit earlier in the Spring SFF brought me to visit the 5 College area in Massachusetts to evaluate an arts and technology grant proposal. It was great to see how other schools are teaching sculpture and thinking about technology and art in the liberal arts. Wonderful too to see Carleton from an outside perspective and to be reminded again what a dedicated group of faculty we have here.

As always it was lots of fun to see those of you that made it back for reunion – and if your travels bring you close to us this term don't miss the faculty show in the Perlman Teaching Museum... of course I am biased, but I think it looks pretty darn good. Until next year.

Linda Rossi, Professor of Art

From analog to digital we have been experimenting with all manner of materials, techniques and concepts in the lab at the end of Boliou's hallway. Believing in magic and science we dip our hands into chemicals in the darkroom to develop photograms and then back into the light we finesse illusionistic landscapes in Photoshop. We've created 8" x 10" Tintypes of characters from George du Maurier's novel Trilby with the help of Terra LaChance, which was a shared assignment with Susan Jaret- McKinstry's English class. We've investigated the night sky with iphones and DSLRs with the guidance of Stan Honda. The naturalist and talented tracker Myles Bakke has lead us on exceptional hikes through the arboretum to find dead fox in trees and the traces of owl wings in the snow. Wing Huie the photojournalist visited several of our classes this year to challenge students about personal identity and cultural representation. Student portfolios have demonstrated a year of provocative investigation and poetic story telling. I'm crazy proud!

I've been busy in my studio this summer working on my installation "Photosynthesis" for Valley Grove Chapel in October. I'm also joining my colleagues in the exhibition "See" opening in September at the Perlman. Next summer, 2018 Susan Jaret McKinstry and I are leading a photography and poetry investigation of Ireland. Please join us if you are free. I would love to see you!

Danny Saathoff, Instructor of Art

It's been a very full year of creating work and teaching and for those of you that know me...sailing. I recently finished a large sculptural commission for the Minneapolis/St. Paul Airport. Look for it in the Humphrey Terminal if you happen to be flying soon. You'll have to look up as the piece consists of 24 zeppelin inspired lightships floating overhead as you make your way to your departure gate. I currently have sculptural work on display at the Hewing Hotel in Minneapolis and at the Mill City Clinic in Minneapolis.

Recently, I was invited to participate in the fall exhibition at the Aaron Faber Gallery in New York City. The title of the show is Jewelry Speaks: Messages in Jewelry. The show will be on display through October and will then travel to SOFA Chicago in November. Aaron Faber Gallery is within spitting distance of the Museum of Modern Art and has been on my list of galleries to get into ever since I was in college. MOMA, your next!

This year I received a Minnesota State Arts Board Project Grant to construct a sculptural installation at the Grand Marais Art Colony in February of 2018. The piece will address climate change as it relates to Lake Superior and the formation of ice on the lake during the winter. After making its debut in Grand Marais, the piece will be shown again at the Minnetonka Art Center in March of 2018.

On top of all of this excitement, I've been building a boat. It's a small day sailer but it's a big undertaking that I intend to use on the lakes around Minneapolis in the summer when I'm not sailing our big boat on Lake Superior.

Juliane Shibata '01, Visiting Assistant Professor of Art

I was delighted to be back at Carleton to teach Advanced Ceramics in the spring. Sarah Gross ('02), Assistant Professor of Ceramics at the University of Kansas, visited the class. It was great having her back in Boliou to talk about and demonstrate her insightful work.

Over the summer I co-led Carleton's *Irish Literature, Art, Performance and Culture in Ireland* Off-Campus Studies program. I taught an observational drawing course – the castles, cliffs, Burren landscapes, cityscapes, museums, and all the people we met gave us plenty of material for inspiration.

This fall, Kelly Connole and I are teaching sections of a newly designed Beginning Ceramics, which incorporates both handbuilding and throwing. It's been a lot of fun collaborating with her and planning the course together.

I'll be exhibiting an installation at Inver Hills Community College later this fall and look forward to being included in a group exhibition at the Milwaukee Institute of Art and Design in the winter.

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

Gone hiking the A.T. from Sept 23-Oct 2.

News from Alumni

1953

Hal Higdon

After graduation from Carleton as a Studio Art major, I worked as a freelance artist for several years, then switched careers when I realized I could achieve more success as a writer. Nevertheless, I continue to paint as a hobby. Last year (2016), I had a one-man exhibit of my landscapes at the Lubeznik Center for the Arts in my home town of Michigan City, Indiana. This year I succeeded in getting paintings into two juried shows: the Cultural Center of Ponte Vedra Beach in Florida and the Art Barn in Valparaiso, Indiana. My next exhibit will be next summer at the Vickers Theatre in Three Oaks, Michigan, its theme, "The Movies."

1967

Gary Vikan

My memoir, "Sacred and Stolen: Confessions of a Museum Director", came out last September, 2016. Since then, lots of talks and book signings, including two at Carleton. My most recent book talk was at Chautauqua, last week (July 15th).

The other big event was that I was the Benedict Visiting Professor at Carleton during the spring trimester, 2016. I owe this gift-of-a-lifetime to Bill North of the Carleton History Department. I worked with 14 wonderful Carleton students to create an exhibition to celebrate the 150th anniversary of the College. I met many of the current Carleton art faculty, and became re-acquainted with two good friends and teachers from the past: Lauren Soth and Timothy Lloyd. Great to great. Carleton was wonderful in the '60s, and it is even more wonderful today.

1970

Roxy Scott Barry

We retired from Phillips Academy in Andover, MA where Don (Barry '70) taught math and I worked as the Director of the Summer and Gap Year Opportunities Office there for 34 years.

We now live only 2 blocks from the Carleton campus and often take advantage of all the rich offerings both Carleton and St Olaf have to offer! Our evening walks often take us past good old Boliou! We love being back in Northfield and have had the opportunity to connect with numerous classmates and professors!

1973

Jeffrey Howe

Jeffery Howe, Northwestern University, Ph.D. in Art History, 1979 is curating the exhibition *Nature's Mirror: Reality and Symbol in Belgian Landscape* and editing the catalog (Boston College, McMullen Museum of Art, 2017). Recently Howe curated the exhibition *John La Farge and the Recovery of The Sacred* (Boston College, McMullen Museum of Art, 2015).

Exhibition web sites:

<http://www.bc.edu/sites/artmuseum/exhibitions/natures-mirror/>

<http://www.bc.edu/sites/artmuseum/exhibitions/lafarge/>

Howe has taught at Boston College since 1978, and is married to Reva Dolobowsky ('72). Recent travels include Belgium in April, and Italy in July.

1975

Dena Berglund

We moved to Washington D.C. in 2016 to spend a year soaking up as much of the art, history, and culture in this city as we could. We had such a capital time that we decided to stay another year. My grounding in art history has enhanced our experiences here. In addition to the programs at the National Gallery and all the Smithsonian Museums, offerings at smaller museums, embassies, and government buildings fill our calendar. Anime fans, botanical illustrators, and henna artists have broadened our experiences too. We helped mount and hang the creations for the Youth Art Contest of the National Cherry Blossom Festival and helped at an art camp for school children this summer.

1979

Jim Bower

In November 2014 I was caught in the crosshairs of North Korea's hack of Sony Pictures, where I was a Director in the Corporate I.T. division. After an intense 3 months helping Sony get back on its digital feet, I decided to take a short break -- that lasted two years. I came out of "pretirement" in July 2017 to join Restoration Hardware in the Bay Area, managing the digital assets for their various web sites. All those hours filing slides in the Boliou Slide Library are finally paying off!

1983

Jen Hersh

I have added another field of study to my interests in fine art and art history. Recently, I completed an MS in Speech Language Pathology (December 2016) and just finished my fellowship year this Spring (March). I am working with 2 and 3-year-olds diagnosed with Autism Spectrum Disorder in an Early Intervention Center located on the Lower East Side of Manhattan, NY. Every day I use my art skills to enhance the verbal communication skills of these young children. I have loved the fields of fine art and art history, and feel the work I am doing now is an extension of my interests. (I use a visual vocabulary to enhance verbal communication.) Wonderful to shift fields in middle age. (I still find time for my pastel drawings of prairie flowers.)

1985

Kirstin Pires

I am still at the Chazen Museum of Art at UW–Madison where my title is "editor." I am responsible for all our publications, media relations, and the like. Stay tuned for a Carleton-connection announcement about the museum soon!

I recently advanced from assistant trainer to trainer with Dog's Best Friend Training, my side gig, and I am teaching Puppy Kindergarten and Puppy 2 classes (oh, the cute!). It is enormously rewarding.

My own pack now consists of Frankie (15 yr-old miniature pinscher) and Lyle the cat, plus a new guy, Zeke, who is a three year old boerboel (South African Mastiff) from a Chicago rescue. I am training Zeke to pull a cart, and he also shows a lot of talent in tracking, so I will sign him up for a scent class in the fall.

I am still knitting and spinning and learning about fiber. After many years without a real camera, I finally bought one, but I still find I enjoy picture-making with my iPod Touch.

My mother has restored and reassembled my grandfather's (W. Dean Warnholtz, faculty 1929–1982) intaglio press in her studio, and uses it regularly.

Consider this an open invitation to all Carls to visit the Chazen when in Madison!

1991

Carmen Gorman

After fifteen years teaching at Southern Illinois University Carbondale, I took a job in 2013 as an associate professor in the Design Division of the Department of Art and Art History at the University of Texas at Austin. I stepped down in May as Design's program head after three years in that role, and will be on leave in the fall to (fingers crossed!) finish writing a book that I started working on in 2010. I recently completed my first year of service on the College Art Association's board of directors, and in March started working one day a week as a User Experience Researcher at KUKA Robotics in Austin. My husband Eric Peterson (Art History, '91) is an anti-trust investigator at the Texas Attorney General's office, and our twelve-year-old daughter will be starting seventh grade this fall. We live in a cute central Austin brick cottage from the 1930s, and have both pecan and palm trees in our yard, which still feels exotic.

1992

Elizabeth Avery

After moving to Connecticut about three years ago, I decided to switch careers. I went back to school to learn computer science and landed a job as a full stack web developer. I started working in July at a flower bulb wholesaler. All of the bulbs are grown in the Netherlands, and I have been reminiscing about Alison's Dutch art course and about visiting the Amsterdam program when I was in Florence.

Julie (Greene) Coleman

It's been 27 years since I took part in Alison Kettering's first art history off-campus studies program in Amsterdam, 26 years since I made a solo trip back to see a Rembrandt exhibition, and 20 years since I completed my master's thesis about the Rietveld-Schroder House. And now I'm finally getting back to the Netherlands again! My husband, Tomkin, and I are going in November to catch the tail end of the "100 Years of De Stijl" celebration taking place throughout the country in 2017. We're going to stay in Utrecht and visit as many cities and towns as we can.

We are still busy training service dogs through our nonprofit, Pawsitivity Service Dogs. This year we won a Midwest Book Award for our book "Service Dogs: The Rescue and Training of Heroes," and we also published the "Coloring Book of Service Dogs." We have trained and placed 18 dogs since we started in 2012.

1993

Jane Karp

I taught AP Art History for the first time last year. It was also the first time it was offered at my school (Stuyvesant HS) and I had a wonderful group. It was a lot of work but we had so much fun together. We took a bunch of excursions to museums and galleries. I look forward to teaching it again in the fall. I also teach freshman Art Appreciation and a Painting elective. My family moved to semi-rural NJ six years ago, and enjoy the green and quiet. Most summers we spend in Germany where we stay with my husband's family. Oh yeah! I bumped into Jen McClory (class of '94) at the Milburn/Maplewood Trader Joes back in May!

Michelle (Burkhead) Stempien

Three Carleton Art and Art History alumni are working together to bring about an exciting event in Kalamazoo, MI in September. An up-and-coming mixed media artist whose photographs are included in the *Our People, Our Land, Our Images* exhibition, Erica Lord (class of '00) will discuss her work, past and present. As a child, she moved between her father's native village in Newana, Alaska and her mother's community in Michigan's Upper Peninsula. Her nomadic experiences fuel her exploration of displacement, cultural identity, and cultural limbo in her art.

Erica Lord's visit to Kalamazoo is co-sponsored by the Kalamazoo Institute of Arts and Kalamazoo College's Department of Art and Art History and is the result of a long-standing partnership between KIA Curator of Education Michelle Stempien (Class of '93) and Professor Christine Hahn, Chair of Kalamazoo

College's Art and Art History Department (Class of '96). We are thrilled to bring an artist of Ms. Lord's caliber to Kalamazoo. And the fact that she is a fellow Carl just makes it all the more sweet.

1995

Jacob Hashimoto

Jacob Hashimoto was one of 30 artists to exhibit in the twelfth edition of the East Wing Biennial, *Artificial Realities* which opened in January 2016.

1998

Melanie Dorson

Melanie Dorson is a member of Graphic Arts Workshop, San Francisco's oldest printmaking cooperative. The printshop has facilities for intaglio, relief, silkscreen, lithography and letterpress and features a printmaking show in the gallery every month. If you're in San Francisco, please get in touch to see the printshop!

1999

Sonja Molchany

My husband Andrew & I welcomed our daughter Lola on May 29, 2014...maybe the reason I haven't caught the submission deadline for Boliou news for the past three years!

2000

Karen Kedmey

I entered Carleton as a proposed Biology major, but Katie Ryor's early Chinese art class derailed those plans. Art History has had a grip on me ever since. For the past three years, I've been splitting my week between The Museum of Modern Art and Artsy as a writer and editor of educational, interpretive, and editorial material. In 2017, this split became much less even. The bulk of my week is now devoted to MoMA, and my work for Artsy consists of periodic journalism pieces, like this recent one on my newfound hero, Rei Kawakubo: <https://www.artsy.net/article/artsy-editorial-rei-kawakubos-designs-comme-des-garcons-liberating-female-body>.

2002

Elizabeth Tipson

I live in Baltimore with my husband, Chris Ashworth '02 and two daughters. I am currently balancing time with my kids (ages 5 and 3) with training to become an Alexander Technique teacher.

Melinda Yale

After a decade of living in Brooklyn, my husband, John, and I settled in Briarwood, Queens last year. I worked part-time at the Lower East Side Printshop for the past five years. In art news, my work was included in benefit exhibitions at the Bemis (Omaha) and at the Center for Book Arts (NYC) this past year. My handmade artist books have recently been acquired by the University of Michigan and the University of Pennsylvania.

2003

Catherine Barber

Four years ago I moved with my husband and two sons to Concord, Massachusetts. I currently teach history to 5th, 6th, and 8th graders at Newton Country Day School, an independent school in Newton, Mass., where I find myself including art history lessons in my curricula as much as possible.

Avni Novotny

I hope this note finds everyone in good spirits. Within the past year, we celebrated the birth of our twins (boy & girl), Bodhi & Raina. More recently, we just celebrated their 1 year birthday with family and friends. We've been spending the last year trying to catch up on as much sleep as possible, and watching the twins play and grow. They are a delight! Not much time for anything else right now. I am still working full-time as a pharmacist at Hennepin County Medical Center and my husband, Paul Novotny '00, still working as a psychologist at Pathways Counseling Center.

Elizabeth Sutton

I am still Associate Professor of Art History at University of Northern Iowa. My third book, *Art, Animals, and Experience* was published this May (2017) by Routledge. I had a good time visiting with fellow Art History alum Sarah Zuckerman last fall in Lincoln (she adopted stray kittens I had fostered!). Otherwise, I just keep on fighting the good fight.

2004

Emily Brink

I just finished my second year as an Assistant Professor of Art History at the University of Western Australia. In January, I was able to escape the heat of Perth for chilly Paris, where I led a group of 28 Architecture and Art History students in a three-week intensive course focused on modernity in the capital city. The class was called "Living Paris" and borrowed Haussmann's metaphor of the city-as-body: together we studied the lungs, arteries, belly, and heart of the capital and then enhanced this first-hand experience of the city with an in-depth study of nineteenth-century paintings and prints. In the end, the students also produced some fantastic Debordian *dérives* of their personal experiences - many of which involved mulled wine and croissants. Now, back in OZ, I'm continuing my work on the French exchange with Japan in the nineteenth century, with a focus on the importation and ideology of ornament.

2005

Ryan Arthurs

I was selected for the Anderson Ranch Art Center Fall 2017 Artists-in-Residence Program. I will be spending 10 weeks this October-December in Snowmass, CO.

Sarah Moody

Hardly Art turned 10 years young this year, which means I've survived the music industry for no less than a dozen years under the umbrella of Sub Pop out here in Seattle. My side label, End of Time, still exists. In more recent developments, I have become a letterpress assistant at Pratt Fine Arts Center and handle occasional printer's deviling for Ilfant Press. All while trying to read about five different artist autobiographies at any given time...

2008

Boris Scherbakov

I graduated with an MFA in Art from Mills College in Oakland, CA this Spring. I presented new work across photography, sculpture, sound and performance during our thesis show, titled "12 Degrees".

2009

Mya Dosch

I am just finishing my graduate studies at the CUNY Graduate Center, and will defend my dissertation, "Creating 1968: Art, Architecture, and the Memory of the Mexican Student Movement" this fall. I taught a Mexican Muralism course at Cornell College, another ACM school, this spring, and they were excited to have a Carleton grad as visiting faculty! My partner, Miles Harris (studio art, '08) and I still live in Brooklyn, where lately his artistic energies have been devoted to elaborate cross stitching projects.

2010

Elissa Brown

Nate Stewart '10 and I were married last summer, and we're living in rural Central Minnesota. In January, I became the Sustainability Coordinator at the College of Saint Benedict, and I also have my own graphic design and cartography business on the side.

Johanna Levy

I graduated with an MA in Art History from the NYU Institute of Fine Arts in 2014, and have been working at the Appraisers Association of America as the Membership Manager since last spring.

Stephanie Strother

Stephanie earned a Masters in Art History (with Distinction) from the Courtauld Institute, London, in June. She will spend the next academic year at the Art Institute of Chicago, supported by a graduate fellowship, to work on an online publication of the museum's holdings of Whistler's work. (Whistler was the subject of her Masters thesis).

2011

Shannon Finnegan

I'm working at the Gallery Manager at The Invisible Art Center in Brooklyn, NY. I also recently had an exhibition at The Wassaic Project called Anti-Stairs Club Lounge.

Caroline Giese

In September 2017, I will begin my MBA at Stanford Graduate School of Business. For the past

six years, I worked for San Francisco Ballet in several different roles. Most recently, I managed the artistic department and conducted organizational strategic planning for season programming, commissioning new works, and touring. It was an honor to work for a world-class ballet company, and I look forward to the many adventures business school will bring!

Charlotte Turovsky

I have moved to Evanston, IL to embark on my MBA at the Kellogg School of Management at Northwestern University.

Katya Thronweber

I am teaching Social Studies and Spanish at a public Montessori High School in Denver. And, I am also running a small urban farm, Two Hands Farm, in Golden, CO. I am finding outlets for creativity in planning projects and units and water color painting, often of the vegetables growing on my farm.

Spencer Wigmore

I've just finished my fifth year at the University of Delaware, where I'm working on my PhD in art history. Over the past few years, I finished my MA and held fellowships at the National Gallery of Art, the Denver Art Museum, the Pennsylvania Academy of Fine Arts, and most recently, at the Library Company of Philadelphia. I am currently writing my dissertation, *Albert Bierstadt and the Speculative Terrain of American Landscape Painting, 1863-1888*, which explores the intersection of nineteenth-century landscape painting and real estate speculation through the lens of Bierstadt's transatlantic career. I've been living in Philadelphia with fellow Carleton art history alum, Julia Olson, '13, along with our cat, Franny. In September, we will relocate to DC, where I will start a yearlong doctoral fellowship at the Smithsonian American Art Museum.

2012

Elena Levi

I participated in an artist residency program through an organization called [Signal Fire](#) this past April, it was a backpacking trip in the Chiricahuas mountains in southeastern Arizona. It was a really interesting program -- it brought people together from across the US to learn about the history of the land and the Apache, as well as the current conflicts and tensions for people crossing the border. I don't know if this is the kind of news you are looking for but it was a great experience!

I live in New York and work in the arts here, and for the past year have been working with an organization called [Interference Archive](#) to produce podcasts that relate to the archive's materials and exhibitions.

<http://interferencearchive.org/audio-interference-33-language-activism-in-nyc/>

The link above is one of the recent podcasts I produced for them about language diversity and language activism in NYC.

Carta Monir

I'm working on a large book called *I Want To Be Evil* which will be published early next year by 2dcloud. My work has really started taking off, with my comics getting widespread attention, favorable reviews, and even translated into Chinese! I'm also doing a relatively popular comics podcast with fellow Carleton alum Alice Stoehr (class of '11) which is called *We Should Be Friends*.

Alfred Yeung

Assistant Designer and Raw Materials Specialist at Loeffler Randall, New York.

2013

Joni Kittaka

In the past year, I released a video game called Even the Ocean (www.eventheocean.com). I worked on art, writing, and design for Even the Ocean. By the time the newsletter is published, I will also have moved to Minneapolis! I would love to connect with artistic community there.

Tongji Philip Qian

I am having my exhibition opening this September in Mumbai, India

Signals from the Universe: Homage to the Element of Chance

Tongji Philip Qian

Artist's Reception: Monday, September 18, 6.30-8.30pm, On view through November 10

Cosmic Heart Gallery G-2a, Court Chambers 35, New Marine Lines, Mumbai 400020, India

www.tongjiphilipqian.com

Kate Wiener

In June 2016 I graduated from the art history graduate program at Williams College. Since then, I have been working at the New Museum in New York. I primarily work on the artist residency program and on the critical anthology series. The most recent anthology *Trap Door: Trans Cultural Production and the Politics of Visibility* will be released this November. I have also been part of the team working on the New Museum's 40th anniversary exhibition *Trigger: Gender as a Tool and a Weapon*, curated by Johanna Burton, which opens September 2017.

2014

Sabrina Greig

-Finished Master's in Art History Theory and Criticism from the School of the Art Institute of Chicago
May 2016

-Resident Curator at ACRE Projects in Chicago, IL (2016-2017): Curated the exhibition "New Earth: Caribbean Mythmaking" that opened July 7th, 2017-July 29th

-Co-curated the exhibition "Blackbox: An Afrofuturist Opus" on view at the Sullivan Galleries at the School of the Art Institute of Chicago May 2017

-I regularly publish art criticism monthly on web platforms: <https://sabinagreig.com/2016/12/19/published-writing/>

-Career: Program Director at the Haitian American Museum of Chicago (2015)

Research Assistant at the Art Institute of Chicago (2015)

External Affairs Manager at the Chicago Urban League (2016-Current)

2015

Kaia Wahmanholm

I have been living in Seattle and working as the registrar at the Nordic Heritage Museum. The museum is currently in the process of moving to a brand new facility set to open in May of 2018!