

The State of the Departments

Art History

Katie Ryor, Department Chair

This year, we were delighted to welcome our newest department member and fourth art historian, Ross Elfline, to Carleton. He hit the ground running, offering a wide variety of courses on Western art and architecture after 1945, as well as a survey of African art. Ross had a very successful year. He is extremely popular with students and is a wonderful colleague. We are all really happy that he's here.

Last summer, we renovated the small seminar and study rooms in Boliou (140 and 142). This provided additional seating, flexibility to hold more comfortable discussion sections and seminars in those classrooms, and studio faculty the option to show slides during their class periods. Since it is now unlikely that the Department of Art and Art History will move out of Boliou, these renovations are critical to our programs. The good news is that the Arts Union project is proceeding, with demolition started already and construction began this summer. From the Art History side of the program, we are greatly looking forward to the new Teaching Museum and its adjacent study/seminar room. This has been a long time coming, and we are excited about having a truly functional and professional museum to work with in the near future. In the meantime, I received one of the Mellon Visuality Initiative ("Viz") grants to develop a seminar in conjunction with an exhibition that Laurel Bradley is organizing on Japanese theater. Next winter term Art History will collaborate with Theater and Dance, Asian Languages and Literatures and Asian Studies faculty, and students by offering linked courses in the visual culture of Japanese theater (ARTH) and world traditions of dance. In addition to art history speakers, our department will sponsor a week-long series of workshops given by a traditional Tokyo Noh mask carver, Bidou Yamaguchi, while the Theater and Dance department will offer a week long workshop on kabuki acting techniques earlier in the term. The art history faculty also has started discussions about revisions to our curriculum now that we have four people teaching.

During the fall and winter terms, we had six excellent comps talks by our seniors and a challenging exam written and evaluated by Nicola Courtright of Amherst College (see last page of this newsletter). We also brought many exciting speakers to the department thanks to our funding from the Edwin L. Weisl Jr.

Lectureship in Art History sponsored by the Robert Lehman Foundation: Dorothy Wong of the University of Virginia (early Japanese temple murals), Cristelle Baskins of Tufts University (Italy and North Africa during the Renaissance), Sylvia Lavin of the University of California, Los Angeles (Italian architecture and theory in the 1960s and 70s), and Kristina Wilson of Clark University (early 20th century American design and museum exhibitions).

I am keeping my introductory remarks brief, as my colleagues will also have a lot to say in the following pages about their own activities inside and outside of the department. This is my last year as department chair. Next year Linda Rossi will take over as chair with Baird Jarman serving as associate chair. I hope everyone enjoys catching up this year via the Boliou News!

Studio Arts

Linda Rossi, Associate Chair

Now that it is eighth week of Spring Term, I remember how extraordinarily busy Boliou is this time of year. The senior exhibit "Dimensional Vision" just opened. It was a huge success filled with a wide range of ideas and materials. We had a great turnout for the opening. This week is advising and next week we look at the pre-comps presentations and then in another 10 days, Boliou will be quiet. Seniors will be on to new adventures and will add their stories to next year's Boliou News.

This year we invited outside artists Tim Dooley and Megan Vossler to meet with the seniors and juniors to discuss their work. David Lefkowitz was on sabbatical, so both **Ethan Murrow '98** and Gregory Euclide taught painting, field drawing, and advanced painting. Ethan presented his compelling work one evening and spoke about his journey after Carleton.

Jeff Rathermel taught a papermaking and book binding class this year, which I had the great opportunity to attend. I loved taking a class with the students.

Dan Bruggeman organized a show of non-major's work in Boliou. It was great to see the visual dedication by students from other fields of study.

Kelly's "Empty Bowls" project was again an enormous success as it will greatly benefit Northfield's food shelf and the organization Potters for Peace. The raised funds will go towards ceramic water filters to be used in Haiti.

Work on the new Arts Union has begun. We plan to move our drawing courses into the new building along with several of the faculty's studios, otherwise the rest of us will stay put in Boliou. We are making some dramatic changes to the photo lab this summer and will continue to make improvements in Boliou over the next several years as we try to provide more space for student's ideas and materials.

We love to hear about your lives after Carleton, so please continue to keep us posted as to your "whereabouts".

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

As I write, I'm experiencing that half-pleasurable / half-disconcerting mental state (aka jet lag) induced by flying home from Europe. Taking advantage of a spring term sabbatical, my husband and I flew to Greece in mid-May to spend a delightful week in a flat in the newly trendy Athens neighborhood of Thissio, snug up against the Agora and the Acropolis. While there, we visited many of the Arth-101-connected wonders; cut through a mile-long Communist protest march along the boulevard outside the National Museum (they march in rows and stop for red lights); and engaged in innumerable conversations about the Greek economic crisis. Our next stop was the Peloponnese, where we enjoyed beautiful Nafplion as our home base for day trips to archaeological sites and museums. What else do you expect from an art historian and her writer husband (author of several recent books on the Greek gods—check out www.brilliantgods.com)? This "busman's holiday" was followed by actual work, but of a most pleasurable sort: ten days in Amsterdam, where I attended the Historians of Netherlandish Art conference; led a workshop on representations of 17th-century Dutch studios; interacted with four Carleton alumni, all scholars in the field of Netherlandish art (most of whom gave papers); and dined with Renée Kistemaker, whom many of you remember from the Amsterdam seminar trips. At a related conference for museum professionals, I gave several presentations about the e-journal that I edit, *Journal of Historians of Netherlandish Art*.

Speaking of which, back home in Northfield, I have devoted many hours this past academic year to editing *JHNA*, a (fortunately) rewarding job that has continued to absorb almost all of my non-teaching time. The journal's third issue will be published this coming summer. An open-access journal, *JHNA* participates in a trend that's gaining momentum on both sides of the Atlantic. As for teaching itself, I taught History of Printmaking in the fall, taking advantage of the rich holdings of the Minneapolis Institute's print room, and Italian Renaissance Art in the winter. Each course boasted an exceptionally enthusiastic group of students, reminding me of why I love to teach. Other activities included participation in a multi-disciplinary seminar connected with Carleton's Mellon-funded Visuality project, an initiative devoted to (among other things) heightening each participant's ability to use visual tools in the classroom. Well, duh. My own "exercise" communicated techniques of basic architectural analysis—of the Carleton library, for example—to help lay people understand the built environment.

This summer I plan to continue my writing and research on two wildly different topics. First, the male nude in Dutch art, stimulated (is that the right word?) by all the recent literature on The Body. Second, the functions and meanings of objects or physical props – little still lifes – within Dutch genre scenes, in which I hope to draw on current studies of material culture.

But before any of this gets underway, I look forward to spending time at Reunion 2010, one of my favorite weekends of the year—right up there with weekends in Athens or Amsterdam!

Fred Hagstrom, Rae Schupack Nathan Professor of Art

The thing that I most enjoyed this year was the chance to show together with some students, and then to do a show with Linda Rossi. Last year, during the South Pacific trip, we had a show of student art from that trip from the years 1996 through 2007. Because I felt that the show looked quite good, I asked around about a venue here

in the states and eventually showed it at Wellesley College in Wellesley, Massachusetts. Several alumni friends showed up for that event, so it was a treat to see the show as well as to connect with these friends and former students. Then I was invited to be in a show that would feature several printmakers along with five students from each of their programs. This show ran in Texas in early winter. I had a solo show at the University of Northern Iowa, but I included a number of book art pieces from former students in order to also make that a chance to show together.

Finally, in spring term Linda and I had a show at Rochester. It was based on responding to educational materials about nature subjects, specifically some beautiful old instructional charts from Biology and a beautiful book on natural history from special collections in the Carleton library. The show ran at Augsburg College in Minneapolis.

More of my work has gone into the field of book arts in recent years. My books were collected by a number of good public and academic library collections during this last year. It is nice to know that some of my work will be used in classes across the country, much like the book arts collection that we enjoy using here at Carleton. This year was also a chance to put that collection in the spotlight, with a show curated by students in our gallery during spring term. After nearly ten years of gradually building that collection, it has become quite a resource on campus.

My summer project will be an extended book piece based on the Frank Shigemura story (about a Carleton student from the war years). I am also working on a solo show for my gallery in Minneapolis for next fall that will be at the same time that the Mid America Print Council conference comes to Minneapolis.

I am planning the next South Pacific trip, working in the studio, and staying in touch with good friends who I worked with during their student days at Carleton—all things I enjoy.

Katie Ryor Professor of Art History

In my scholarly activities, I delivered a paper at the International Consortium of Asia Scholars Sixth Conference at Daejeon, South Korea in August. I also gave two invited lectures on my research over the past year. The first was for the Department of Art History and Archaeology at Columbia University in October and the second was for the Department of Art and Art History at Oberlin College in April. In addition, I am in the process of guest curating an exhibition of Chinese painting for the University of Virginia Art Museum (my alma mater), which will tentatively travel to Carleton during Winter Term 2013. I continue to work on my book project, *Sixteenth Century Concepts of the Body in the Art of Xu Wei*, which I hope to finish by the end of the summer. I also still serve as president and list serve manager of the Arts of China Consortium, the professional organization for Chinese art historians and artists. My other professional activities over the past year included: acting as a fellowship reviewer for the American Oriental Society; giving an Art History Seminar for the Department of Public Programs, Minneapolis Institute of Arts entitled, "Japanese Woodblock Prints and Popular Culture;" participating in the Japanese Garden Intensive Seminar at the Center for Japanese Garden Research, Kyoto College of Art and Design for two weeks in December; and serving as a member of the external review team for the re-accreditation of Reed College. In addition, I fulfilled a longstanding desire to take Fred Hagstrom's ARTS 110: Observational Drawing course during the spring term.

Stephen Mohring, Associate Professor of Art

Hello! As I re-read my post in last year's Boliou News, I am saddened again by the loss of the original Arts Union plan many of us worked so hard to achieve... not a universal sadness at the college to be sure, and staying in Boliou is certainly a very happy thing, but we are now back to wrestling with programs that are too big for our building, and with antiquated systems in some studios that desperately need help. (To recap for those of you that have not yet heard, though the Arts Union is going forward, Studio Art and Art History are no longer part of the plan in the old middle school except for one drawing studio and two faculty studios—welcome additions to the program, but a far cry from the original move of the entire department.)

One very exciting part of this whole shuffle though is that the dusty and noisy faculty (I am both, Kelly is just dusty) is getting their studios moved offsite to the area by the wood-kiln and sawmill, across the street from Farm House. By August (fingers crossed) a very nice, 5,000-square-foot, heated shed will be ready for us to move into. It will house the faculty studios for sculpture, ceramics/metals, as well as printmaking (though

temporarily David will be in that studio)—three studios in all, plus some needed storage, and all wonderful examples of form following function. Feel free to ask for a visit if you are in town!

I am really looking forward to setting up the new shop in August, but until then I'll be working in Boliou, fixing some of the many broken things, cleaning, and sharpening, and trying to stop the straw-bale warehouse, the building that keeps the wood produced by the sawmill (and the sawmill itself) dry, from falling apart even more than it has already. The east wall toppled in the rains this spring and it looks like repairs will not be in the facilities budget anytime soon, so a couple stalwart student workers—**Danny Smith** and **Jacque Oman**, Jerry (our ever hardy tech), and I, will be figuring out a way to rebuild that wall and to keep the other three from falling down. Wish us luck!

Linda Rossi – Associate Professor of Art History

In the next few weeks, the photo lab will dramatically change. We are removing the alternative darkrooms and the large color processor. We have decided to maintain the black and white darkroom, however shift to digital printing in color. We will still use 35mm through large format film cameras and scan our film in addition to shooting digitally when working in color. The Photo I class will add digital shooting and Photoshop to the course. The best part of the remodel will be a group of tables large enough for us to all sit around!

In the fall of this year, the students in the color course worked in the arboretum studying its native trees and shooting for a final exhibition we hung in Hulings. Two of the student's works were given to President Rob Oden as a going away gift to celebrate his love of the arb.

During winter term, the Photo I course joined forces with Susan Jaret Mckinstry's The Victorian Novel course and created a series of portraits of chosen characters. We borrowed costumes from the theater department and shot in the studio with Victorian props. That exhibition currently hangs in the library.

I've had the opportunity to travel to Texas, Oregon, and California this year as I continue my photographic project about our human relationship to nature. I received a Minnesota State Arts Board grant, which has allowed me to create some large-scale digital canvases. Fred and I had a show titled *Charted Course* at Augsburg College in the spring. We both created new work that responds to visual teaching aids used in the classroom, including texts and old biology charts.

In June, I'm attended a Photoshop workshop at Anderson Ranch in Snowmass, Colorado in order to keep up with the constant changes in the digital world.

I'll be taking an alumni trip to Yellowstone in February of next year—come and join us for the cold weather and beautiful wildlife and be sure to stop in and check out the photo lab at your next reunion!

Baird Jarman, Associate Professor of Art History

Far and away the big excitement in my neck of the woods has been a visit to my home from the fabled stork. At the end of the summer my wife, Susannah, and I had our first child, a daughter named Zoë. In addition to preparing, both mentally and domestically, for the arrival of the baby, I spent a good deal of time this summer getting ready for my first off-campus study program. Based on Alison's oft-repeated and much-loved Netherlands program, my course (to be offered this very school year) will consist of linked fall and winter seminars and will include a two-week trip to England during the month of December. The theme of the class, medieval and medieval revival art and architecture in England, will take us to London, Canterbury, Cambridge, Manchester and a number of other venues. Greetings to all!

Kelly Connole Assistant Professor of Art

Hello from the Boliou basement! The academic year started off for me with *In Between*, an exhibition in the Carleton Art Gallery of my current work and that from my sabbatical, as well as wonderful work by Beth Lo, my undergraduate professor 20 years ago at the University of Montana. Beth came to campus for a few days and watching her work in our studio with Carleton students was one of the highlights of my teaching career. I realize just how much of what I do with clay I learned from watching her hands. It is such an amazing thing to see knowledge passed so clearly from one generation to another and it is such an honor to be part of that process. Also on the art front, I moderated a panel at the NCECA conference this year and was happy to see many familiar faces in the crowd. With six current students, three recent alums, and several others, Carleton

made an impressive showing at the conference. If you plan to go to NCECA in the future, please let me know. We typically have a Carleton get-together and I'd love to invite you to join us.

The Carleton wood kiln was put to full use this year with four firings and hundreds of beautiful pieces. Located across the street from Farm House, the kiln now has a sturdy pad and roof so it is comfortable to fire when the weather is not cooperating. We are currently building a faculty studios building for three professors, myself included, near the kiln. I will relish the opportunity to work on my own work while students use the raku and wood kilns.

The 6th Annual Empty Bowls event was a smashing success this year with over \$6600 raised for the Northfield Food Shelf and another \$680 for Potters For Peace to support their work in Haiti. We had an outpouring of help from faculty, neighbors, and friends who contributed to the event by making soup and bread. We handed out over 600 bowls and it was a lovely day!

The Metals Studio continues to be full of eager students with fantastic ideas. I purchased a new burn-out kiln for the studio and am ready for a term of casting in the fall.

Lastly, I was able to share my other passion, gardening, with 550 people this June as I participated in the Northfield Garden Tour. After six years, the garden is taking shape! Join me, and Anne, for a glass of lemonade anytime you are in town.

Ross Elfline, Assistant Professor of Art History

I should begin by introducing myself, since many of you reading this may not yet have met or heard about me. My name is Ross Elfline, and I am the newest addition to the Boliou crew. I am Assistant Professor of Art History and specialize in the history, theory, and criticism of art and architecture since 1945. While I moved to Minnesota from Los Angeles (having completed my Ph.D. at UCLA), I consider this something of a homecoming, as I am a native rural Midwesterner. I am thrilled to have made Carleton my home and look forward to getting to know many of you in the coming years. My partner Christopher is also an historian of contemporary art and was lucky enough to have found a position as Visiting Assistant Professor of Art History across town at St. Olaf.

As I mentioned, my area of specialty is artistic output since 1945, but more specifically my research focuses on conceptual art and architecture practices from the 1960s and 70s and their impact on current artistic production. The subject of my dissertation and the basis for my current book project is the pioneering Italian Radical Architecture group Superstudio, somewhat infamous for never having built a single building. Their projects were intentionally un-buildable and my work considers what this blurring of the lines between art and architecture means for the discipline of architecture.

Much of this research has found its way into the course I'm offering at Carleton. This past year, I offered a survey of architecture since 1950 as well as an upper-level seminar on the cultural production in Italy in the post-war years, a rich area of study for contemporary art and architectural historians at the moment. In addition to these courses, I also taught a survey of art since 1945, a survey of modern art (1890–1945), and an introductory course on the arts of the African continent.

In the coming years, I will be developing a series of courses about which I am particularly excited. Called "Legacies of the Avant-Garde," these upper-level courses will trace the impact that a number of historical avant-garde movements from the early 20th century (Dada, Surrealism, Constructivism, Futurism) have had on post-1945 artistic production. Next year we will begin with Dada, followed by Constructivism the next. I'm happy to have worked this past year with some of the Twin Cities fantastic cultural institutions. I presented a lecture at the Walker Art Center on the post-medium in contemporary art of the past ten years; and for the Minnesota Historical Society, I presented a talk on the subject of "camp" in 1960s art and film for a series of talks they hosted at the Turf Club on "hipness." It's good to know that someone out there thinks I'm hip.

Laurel Bradley, Director of Exhibitions

2009-10 burst with exhibitions and programs organized by the Art Gallery. The season opened with *In Between: Works by Kelly Connole and Beth Lo*. Kelly Connole filled the large gallery with rabbits, a rabbit-girl, hybrid creatures, wondrous plum-bobs, and other objects—sharing all she had produced during the previous year's leave. The exhibition allowed Kelly to pay homage to her early teacher, Beth Lo, whose work was featured in

the small gallery. This University of Montana professor visited campus to lecture and to spend the day in the studio with ceramics students.

War Work: Artists Engage Iraq and Other Wars, the second fall exhibition, presented new work by six artists who function as witnesses, as activists, and as healers. The topical exhibition catalyzed at least one academic civic engagement project in which Carleton students partnered with a local organization, War Kids Relief, to produce the book *Dear Friend: Letters of Peace*. The exhibition traveled to the College of Wooster in Ohio in winter 2010.

Winter term brought *Latin American Posters: Public Aesthetics and Mass Politics* to campus from the University of New Mexico's L. Slick Collection of Latin American and Iberian Posters. Using these boldly designed posters as models, the Art Gallery and ACE challenged students to design posters encouraging participation in the 2010 census. Three winners, designing for English and Spanish speaking residents of Rice County, enjoyed prizes funded by VIZ (Visualizing the Liberal Arts, a grant from the Andrew W. Mellon Foundation).

Winter term found me busily tutoring a small group of students in the methods and quandaries of curating. The curatorial seminar focused on the Gould Library Special Collections holdings in Artists' Books, now numbering over 400. *Artists' Books: Radical Messages, Revolutionary Means*, the exhibition, opened the first week of spring term in the Art Gallery. This lively presentation, designed by Jim Smith, art collection registrar, featured over seventy objects, illuminated by didactic labels generated by curatorial seminar students. Programs included an Edible Book contest held on Mother's Day afternoon.

THE MUSEUM IN THE ARTS UNION. I write this in capitol letters because it looks like Carleton will finally get the purpose-built museum facility it needs. After several starts and stops (since 2000), construction is finally underway on the Arts Union, with a small but fully functioning Teaching Museum added to the mix of disciplines and programs including CAMS, Theatre and Dance, and more. Architects from MSR Ltd have come up with a splendid design. In little more than one year, the Teaching Museum in the Arts Union will open for all. Stay tuned for news of inaugural year programs. The facility will include ample space for art storage, so that we can properly care for the art collection (now over 2000 objects). Significant recent gifts from alums on campus for reunion include Josef Albers' *Homage to the Square* print from Cynthia Caldwell '60, New York, and The Young Catalane, a small bronze figure by Spanish artist Manolo from Marilyn Stokstad '50 of Kansas. Talking about the special challenges of museum and curatorial work in the college context has become a specialty of mine. In late September, I chaired a panel on the topic for the St Paul meeting of the Midwest Museum Association and the Minnesota Association of Museums. In October, I met with the Visioning Committee at the University of Iowa as they gathered models and ideas for re-establishing their Art Museum after disastrous floods destroyed the building in the summer of 2008. Finally, I orchestrated a round table to explore the pros and cons of connecting a college exhibition program more closely with the curriculum at the AAMG conference held in Los Angeles at UCLA's Hammer Museum this past May.

Heidi Eyestone, Curator, Visual Resources

The Visual Resources Collection keeps evolving! The digital image collection has now reached 50,000 images but we continue to scan. Lauren Soth's architecture slides are being digitized and added to the Society of Architectural Historians' SAHARA project online. Viz grants were awarded to three faculty members adding to the digitization projects. Fred Hagstrom created an artists' book collection. Kelly Connole created a database to collect images of student work and Katie Ryor's grant has added many kabuki theater images to the Japanese prints collection. Lauren's collection will be made available in the public through Carleton Digital Collections, the other collections including the visual resources collection are available only on campus:

<http://apps.carleton.edu/digitalcollections/>

The physical space of the slide libe is also changing. We've compacted the slide cabinets into one end of the room and will be getting 3D imaging software and FinalCut Pro video editing software on the computer stations. This fall we will begin to be open some evenings for student access and will make the slide room more of a lounge for Art History majors. These changes were spurred by Viz grants and other campus support studies.

David, Connor and I moved from Faribault to Northfield at the end of March. I love commuting on my bike! Connor will be starting school at Prairie Creek Community School this fall. I am also active chairing a committee for the Visual Resources Association and being active with the VRA Midwest chapter.

Retirees

Ray Jacobson, Professor of Art, Emeritus

Ray's newest piece "Harvest," which is situated on the edge of the Cannon River near the post office in Northfield, was featured in a documentary "Harvest: A Community's History Captured in Bronze" by Paul Krause. The film was screened in May in Faribault.

Tim Lloyd, Professor of Art, Emeritus

Tim Lloyd, Class of 1941 Professor of Art and the Liberal Arts, Emeritus, has learned that his sterling silver teapot, recently acquired by the Smithsonian, is now on exhibit in the second floor gallery of the Renwick. The piece, "Kitano Fantasy" is being shown with other craftwork from the [Smithsonian American Art Museum Renwick Gallery](#)'s permanent collection.

Alums

1953

Hal Higdon reports, "My most recent news is the publication of my latest (and 35th) book, this one a novel about the 72 hours leading up to a major marathon. The book's title: Marathon. More information is available on my website: <http://www.halhighdon.com/books/marathonnovel/marathonnovel.html>. One of several plot threads in the book revolves around a group of runners who compete for a track club connected with a small liberal arts college an hour's drive south of the Twin Cities, a school named Northland College."

1959

Doug Ross's recent paintings by Doug Ross were featured in "Gifts of Art Gallery" at the University of Michigan Health System's University Hospital in Ann Arbor, Michigan.

1977

An exhibition of **Mark Horst's** new paintings, "Your Brother's Blood," opened in March at the Stillwater Public Library Gallery.

1980

Karen Zukowski describes her work for the Judd Foundation, in Marfa Texas, as follows: "I'm calling my work a 'Furnishings Investigation' of 101 Spring Street. This was Judd's home and studio from 1968 to 1975, and sporadically thereafter until his death in 1994. 101 Spring Street and about 15 [additional] structures make up the Judd Foundation, and by order of Judd's will and testament, they are supposed to be preserved, as "permanent installations"—a phrase he coined. My investigation entails exploring, with the board and staff, what Judd meant by "permanent installation" and how much that austere philosophical stance is compatible with what we know of the details of life and work at 101 Spring Street. And we'll look at how the concept plays out (or doesn't) within standard museum practices of conservation and interpretation. [My] work involves organizing think-sessions, lots of looking at archival and published evidence, and producing a set of documents that will help the Foundation run the place and talk about it to visitors, funders, and the public. 101 Spring Street is one of the most significant cast-iron buildings in the city, even if a world famous artist hadn't originated the concept of loft-living there! It is fun to get involved with a modern home, after so much time spent in 19th century houses. I am really enjoying the dive into Judd's ideas and life and art."

1986

Jack Becker writes, “I wanted to let you know that Lester and I moved to Omaha, where I have accepted the position of Executive Director and Chief Executive Officer of the Joslyn Art Museum, www.joslyn.org. It is a terrific institution with a long and important history with distinguished collections and a strong national leadership role in museum education and community engagement. It is also housed in two remarkable structures, the original 1931 art deco building and a fantastic 1994 addition by Sir Norman Foster. My new email address is jbecker@joslyn.org.”

1990

Dan S. Wang shares, “In 2009, I spent about three weeks in Vienna as a visiting artist for the annual SOHO in Ottakring urban arts festival. An essay of mine was published in the catalogue for the exhibition *Heartland* at the Smart Museum at the University of Chicago. I also co-curated a show of video work called *Shanghype!* at the Hyde Park Art Center in Chicago and showed drawings and prints in an exhibition titled *Demise* at the South Side Community Art Center, also in Chicago. I co-edited the ninth issue of AREA, a semi-annual publication about activist art and research. The curating and editing were first-time experiences for me. While in the thick of it, I was totally regretting having agreed to perform those roles. But when it was all over, I couldn’t help but think of the next curatorial and editing projects. The problem with being an artist these days is that if you’re not careful, one’s field of projects can expand as fast as the universe...without a corresponding expansion of income!”

1991

Mildred Beltré reports, “I want to share a project that I have started with my friend and neighbor Oasa Duverney. Our idea is to bring art making out of the studio and into the street to share with all our neighbors who would like to participate. The Brooklyn Hi Art Machine began as two artists that have been living in the same Brooklyn building for the past 12 years. Last summer, we began having drawing and sewing nights. This summer we would like to extend our art making to our community by creating a free arts program that would take place on our block three days a week, four hours a day, for a period of three weeks in July. As artists, we began these evenings of art making with the intention of building a closer relationship as neighbors. We believe that bringing this practice to the rest of our community will allow us to act as a bridge between our neighbors and the various cultural institutions that exist in our community (but have fallen short when it comes to engaging local residents). Our goals are to create a greater connection between neighbors in our community and make art friendly and accessible to all.”

“Here’s What We’re Gonna Do,” an exhibition of prints and drawings by Mildred Beltré will open at the University of Vermont’s Francis Colburn Gallery located on the 3rd floor of Williams Hall in October. In the gallery talk, Mildred used the idea of the schematic (which is by definition an oversimplification) to talk about things that are too big to talk about. Borrowing imagery from disparate sources (West African religion, past and current radical political movements and sports) she attempted to describe relationships in the world both as they are and how they might be.

Melanie Fischer’s installation, “Outside In,” was exhibited at The Arsenal Gallery in New York City’s Central Park from March 3 until April 22.

Seth Jayson and his wife, Jen, became parents of Cybil on August 5. They currently live in Annandale, Virginia, where they welcome any Carls who come their way.

1992

Josh Ellenbogen’s “The Eye of the Sun and the Eye of God” was included in the June 2010 edition of *Visual Resources: A Journal of Documentation*.

Josh spoke in early October at Carleton. His topic “The Monstrous, the Meaningless, and Margins of Error.” His talk looked at the new standards that emerged in the late 19th century for what comprised scientifically adequate photography.

Adam Jolles's book on Surrealist exhibitions, tentatively entitled "The Curatorial Avant-Garde," will be published by Pennsylvania State University Press in 2012. Adam is currently the chair of his department at Florida State University at Tallahassee.

1993

Claire Gilman has been appointed curator at The Drawing Center in the SoHo neighborhood of New York City.

1995

Jennifer Yorke

I am included in the exhibition *Ucross Foundation: Twenty-Seven Years of Visual Arts Residencies* which opened Oct 1 at the Nicolaysen Art Museum in Casper, Wyoming. The exhibition was curated by Lisa Hatchadoorian.

I'll depart for my residency at the Hambidge Center (<http://www.hambidge.org/>) on the 11th.

1997

Julie Martini writes, "In September, I showed a new series of marbled drawings entitled "This Machine Our Body" at my studio during Jamaica Plain Open Studios. If you are in the area, please stop by. My studio is located at the Stonybrook Fine Arts Building, 24 Porter St., 2nd Floor, in Jamaica Plain, Massachusetts." Julie's work was also shown as part of the "By Hand" exhibit at the ArtSpace Gallery in Maynard, MA.

1998

Jed Geiman married Julie Troost in early 2010. Jed is currently a graduate student at Harvard University.

Eloisa Shapiro Guanlao took part in two exhibitions in autumn 2009. The first, *APAture 2009: A Spotlight on Asian Pacific American Art*, was at the San Francisco Kearny Street Workshop and included Asian American visual artists, filmmakers, writers, musicians, performers, comics/zinesters, and DIY crafters. The second was *Sculpture as Analogy to Landscape*, "a group of sculptural works that aspire to be as the land, focusing on physical sensation as the shared language of both sculpture and the natural world," at the SCA Contemporary.

Ethan Murrow returned to Carleton spring term as David Lefkowitz's replacement (on leave for the school year) and taught courses in advanced painting and field drawing. While on campus, Ethan presented a talk about his work. In April, Ethan's show "Rural Myths" opened at Obsolete in Venice, California.

Ned Puchner, received a Luce-ACLS Dissertation Fellowship to fund his dissertation research at Indiana University: "Racialized Theology, Divine Inspiration, and African American Art."

At the AHAA Symposium, October 8-9, 2010, St. Francis College, Brooklyn, Ned will present "'Winning the Peace' over Mr. Prejudice: Horace Pippin's Divinely Inspired Depictions of Racialized Theology and the Double V During World War II."

Ned was married over the summer and moved to Illinois.

He is the recipient of a Luce Grant for 2010-11.

Christina Seely shares, "Natasha Egan of the Museum of Contemporary Photography, a selected curator for the principal exhibitions for the 2010 Fotofest Biennial, included six pieces from my series [Lux](#) in the exhibition [The Road To Nowhere](#) running from March 11 to April 30th at Winter Street Studios in Houston, Texas."

Erin Pauwels writes: My fall is off to a great start. I'm studying to take my qualifying exams in early November, and am teaching for the first time this semester. It's a trip to stand in front a room of undergrads and have them write down the things I say. I'm really enjoying it. Plus I'm teaching Renaissance to Modern art,

which essentially was the first art history class I ever took back at Carleton (and the last time I did anything with Renaissance art). It's been nice to take the trip down memory lane, and being a part of all of these young people's introduction to the subject has been good for my hardened grad student heart. A young woman actually came to my office hours yesterday to ask my advice about whether she should pursue an academic career in art history or become a lawyer... What a tough question!

At the AHAA Symposium, October 8-9, 2010, St. Francis College, Brooklyn Erin will present "Dressed to Transgress: Gilded Age Costume Balls and the Dramatic Portraiture of Jose Maria Mora"

1999

Andrea Mosher is currently writing her Master's thesis in Bioethics at the University of Minnesota, as well as assisting with an NIH grant on the ethical issues in nanomedicine human subjects research, interning at the Center for Public Advocacy at Hazelden in Center City, Minnesota, and working on pro bono family law cases through the Volunteer Lawyers Network.

Sonja Sokol Fűrész joined BOLA's office five years ago, after completing her Master's at Cornell University. BOLA recently announced that Sonja was made an Associate in the firm. During her tenure, Sonja has worked with public and non-profit clients, including the City of Seattle, Museum of History and Industry, University of Washington, and Virginia Mason Medical Center, as well as private property owners and major developers. She has developed local and National Register landmark nominations, historic property surveys, tax credit certification documents, building condition reports, and preservation plans. Sonja has also served on Seattle's Pioneer Square Preservation Board and is active in the Washington and National Trusts for Historic Preservation.

2000

Jason Engdahl reports, "About four years ago, I started my own studio for art direction and graphic design. Most of my work is with a clothing company called Rogan. You can see some of the stuff here www.rogannyc.com. I also have been involved with www.madagascarinstitute.com, where we do more of the art thing, for almost ten years now."

Erica Lord writes, "I graduated with an MFA from the School of the Art Institute of Chicago in 2006. Since then, my nomadic genes kicked in—for a few years I taught at the Evergreen State College in Olympia, Washington and then went on to Santa Fe, New Mexico and New York City for work and residencies. Recently, I moved back to Alaska. Although we don't have the exciting neon glow of the city, the Aurora Borealis are pretty nice to look at too. Here, I am learning to sit still and trying to understand how one balances an art practice with teaching (any suggestions Fred?). Currently I am an adjunct professor at the University of Alaska Fairbanks in the Art and Alaska Native Studies departments."

Kristin Pavelka and husband, Todd, announced the birth of Noah William Pavelka Christenson, born at 5:29pm on 09/09/09.

2001

Claire D'Alba is an Assistant Curator for the Art in Embassies Program at the United States Department of State in Washington, DC. Claire shares, "For the past five years, I have been an Assistant Curator with the Art in Embassies. I work on both temporary exhibitions and permanent collections for US embassies overseas; some of my favorite projects were in China, Morocco, Rwanda, and Uzbekistan. When I'm not assisting the Chief Curator on larger projects, I oversee my own, smaller, exhibitions from start to finish. After developing and researching exhibition concepts, I identify potential artists through consultation with scholars, curators, art

dealers, and artists, and independent research. I negotiate acquisitions and loans from emerging and established artists, museums, dealers, and private collectors. In support of the State Department's outreach and public programs, I develop, draft, and edit the catalog and publications surrounding each exhibition. I also supervise overseas installations, and educate Embassy staff on the collection and proper stewardship, and work with embassy public affairs officers to plan lectures, gallery talks, and public programs surrounding the exhibitions.”

2002

Suzanne Beautyman received her MFA from Cranbrook in May. She was the recipient of the Daimler Financial Services Emerging Artist Award, which fully sponsors a two-month residency in Berlin, Germany. After Berlin, Suzanne plans to relocate to Florence, Italy to accept a teaching position at her alma mater, Alchemia.

Sam O'Brien reports, “For those of you I haven't seen in a while, I'm doing well. I live in Powderhorn Park in Minneapolis; teach visual art at Great River School (www.greatriverschool.org); and am earning a Master's in Education, Instruction and Curriculum, at Bemidji State University (comically, ‘BSU’). My partner Heather and our daughter Elspeth welcomed another addition to our family in May 2010!”

Melinda Yale exhibited work in several shows during the past year, including: SHY RABBIT Print National Exhibition at SHY RABBIT Contemporary Art Gallery, Pagosa Springs, Colorado; Bemis Center 11th Annual Art Auction and Exhibition, Bemis Center for Contemporary Art, Omaha, Nebraska; Pacific Pictures: Prints and Sketchbooks from the South Pacific at Wellesley College, Art Gallery, Wellesley, Massachusetts; and NURTUREart Juried Benefit 2009 Clair Oliver Gallery and Collage Collage: 9 Brooklyn Artists at NURTUREart GALLERY. Additionally, Melinda took part in The Lower East Side Printshop Benefit in February. It included a print auction, sale and reception to support studio residencies for artists. Her work was included in the open sale section. She also participated in The Sketchbook Project Exhibition at the Brooklyn Art Library's Grand Opening.

Nonsense, curated by Jill Wickenheisser, invites artists to use fantasy and nonsensical imagery in their work. The exhibition features 22 large works by artists including Melinda Yale. At Seton Hall University School of Law, August 2, 2010 through January 7, 2011, One Newark Center, Newark, NJ 07102. Free and open to the public, daily 10am - 5pm.

Josh Wolcott/ 2003 Lila Planavsky

Josh will be joining the adjunct faculty of University of Wisconsin, Milwaukee in August. Lila will be teaching high school special ed. for Milwaukee Public Schools. Archie (born Sept 2009) runs, jumps, and learns new words every day.

2003

Avni Madhok Novotny writes, “After an amazing time at Carleton, I went on to pursue and receive my Doctorate of Pharmacy in 2008 from the University of Minnesota. I have been practicing as a pharmacist for nearly 2 years, with my newest position as Pharmacist-In-Charge at CVS/Caremark in West St. Paul. 2008 was a big year! That year I also married my long-time love, **Paul Novotny, '00.**”

Elizabeth Sutton shares, “As you know, I received my PhD in Art History in 2009, and spent 2009-10 as a visiting professor at the University of Northern Iowa. I am now Assistant Professor at UNI, (in the second year of tenure-track, 2010-11). I published an article for the journal *Itinerario* in November, and am enjoying the academic lifestyle of teaching, writing, and traveling! My email at UNI is: elizabeth.sutton@uni.edu.”

2004

Maria Coryell-Martin was married to Darin Reid on Sept. 20, 2009. They live in Twisp, Washington, where Maria is working on a series of watercolor paintings of Antarctica from sketches of her trip. This summer, Maria was invited to visit Greenland with two scientists who have camps there.

After finishing her Master's in Art History at the Institute of Fine Arts, New York University, **Michelle Elkins** was a TA at Hunter College and an Art History teacher for the staff of the Kress Foundation and Artstor. This past fall, Michelle was an adjunct at The College of New Jersey (a 5-hour round trip commute), teaching Introduction to Art History, Renaissance through Romanticism, and she was the first Samuel H. Kress Fellow in Museum Education at The Frick Collection working under Rika Burnham.

Emily Newman writes, "After five years living on the east coast and going to graduate school, I've found my way back to Minnesota. Currently, I'm an Assistant Professor at St Cloud State University working with fellow Carleton grad, **Lynn Metcalf**. It's been an exciting time to work in the department at SCSU as we are significantly revamping the major. Even better, in the year that I have been here, we have seen the number of students majoring in art history triple! I'm also writing my dissertation, entitled 'Weighing the Body: Female Body Image in Contemporary Art,' for The Graduate Center, CUNY. Perhaps the most surreal event of my return to Minnesota happened this past spring when I took a group of my students to the Walker Art Center and surprisingly ran into **Stephen Mohring** and a bunch of Carls!"

Max Wirsing noted in an interview in "At the Center," a section of the Walker Art Center's newsletter: "As someone who considers himself part of the Minneapolis dance scene, the opportunities to see me on stage are pretty few and far between. However, this weekend is a big opportunity to see me dance in an amazing choreographic work—Morgan Thorson and Low's *Heaven* at the Walker Art Center. We've been touring around the country since October and now will (finally) perform here in Minneapolis. I'm really excited for a hometown venue and audience. This is a show that I'm really proud to be a part of. Morgan has gained a lot of national recognition, and the band Low is ... well, Low is Low—they're amazing. They'll be performing in the piece as well."

Rebecca Haberkorn

Rebecca has been living in Seattle, working for gourmet espresso cafes and recently for a non-profit that is subcontracted by the Seattle public transit system to operate para-transit vehicles for disabled passengers. Her email address: wildblueheron@riseup.net

2005

Lauren Cochard shares, "I decided that I will be going to Rhode Island School of Design in the fall, where I'll be one of seven students in their Master's program in the Department of Teaching and Learning in Art and Design. I'm very excited about my choice. The program is essentially tailor-made for me. My courses sound rigorous and fulfilling and I'll be working in the RISD Museum (which, having toured the institution briefly during my campus visit, is quite impressive) as part of my coursework. (They even have a piece by Pierre Soulages, who was the focus of my Comps project!) I will be on campus in Providence from September through June, with a break in January to do an internship at a major museum of my choosing. Then, I'll be returning to Chicago to write my thesis."

Sierra Kaag moved to the United Kingdom to earn a Master's in Art Museum and Gallery Studies in 2008. She finished her degree in September 2009 and has been working as Curatorial & Exhibitions Assistant for a charitable arts trust in northern England ever since. Sierra's delighted to be coming back to Northfield for her five-year Reunion in summer.

Robyn Hendrix reports, "I've moved back to Minneapolis from suburbia with my husband Alex and have been very busy making new work and building up my portfolio. In fall of 2009, three of my drawings were exhibited in Leap of Faith: Give it a Rest at Susan Hensel Gallery and Artspace at Lake Nokomis Presbyterian Church, and my drawing "Implants" was chosen for the show's postcard. In March 2010, I had two watercolor pieces in the Women and Water Rights exhibition at the Katherine Nash Gallery juried by Lucy Lippard, and two pieces in the Women's Art Registry of Minnesota's member exhibition at the Northrup King Building, juried by Beate Minkovski. "Stone Dry," a watercolor from 2009 received Honorable Mention in the WARM show. I continue

to serve in an increasingly active role on the WARM exhibition committee. I'm very excited about the new watercolor work I'm making and am looking into applying for MFA programs for fall 2011. Recent work can be found on my blog: cloudfactory.wordpress.com."

Leeann Lee

Leanne's work was part of the "Landskin" show at the Glendale Public Library during the summer. She notes, "I have lots coming up this year and I've been focusing on making all new work and it's pretty exciting."

2006

Tricia Glab married Alex Baum in July 2008.

Wendy Sepponen writes, "I interned last year at the Bata Shoe Museum in Toronto. The exhibition opened last November. I know I'm biased, but I think it came out beautifully! Since then, I graduated with my Master's and plunged into the PhD application process. I also gave a talk at the end of the February at the Bata Shoe Museum as part of the exhibition's lecture series. I'll be starting my PhD in the fall at the University of Michigan! It was between University of Michigan and University of Washington, and I'm VERY excited to have made a decision after a couple of very anguished weeks. I feel lucky to be entering such a strong program!"

2007

Sophie Eisner's "Making Faces" opened in April in the S.P.A.C.E. Gallery in Burlington, Vermont.

Samantha Schaal shares, "I have been admitted to the Library and Information Science at the University of Illinois! I started the program in January, but I got a bit of a head start fall semester by taking a class as a non-degree student. I loved the class I'm taking and am excited to start the actual program!"

2008

Last fall, **Susan Carlson** interned in the drawings department at MoMA. Since the first of the year, Susan has been working in Chicago at the Union League Civic & Arts Foundation, running their visual arts competition for Chicago-area undergraduate and graduate art students and helping to coordinate a photography program that teaches the basics of photography to third through fifth graders. Susan started Columbia University's Master's in Critical and Curatorial Studies program this semester.

Mimi Rojanasakul writes, "Who doesn't love geodesic domes? Buckminster Fuller certainly does, and even after making them for the past few months, I still do too! You can see said geodesic domes and other projects I've been working on this past year through the [Jerome](#) Mentorship at the Minnesota Center for Book Arts."

2009

Emily Ho is excited to begin a graduate program at Syracuse this fall. She reports, "It's the year and a half Master's program, with one semester in Syracuse and the next two in Florence."

Christopher Kosednar shares, "I coached cross country at a local high school in the fall and sixth grade girls basketball at the same schools in the winter. There are tons of opportunities to play Frisbee here, which is great for me. I've decided to start my own team and hopefully be competitive in a year or two. In 2010, witness the rise of the Emerald City Empire. I'm applying to the UW Urban Design and Planning program."

Carolyn Morales has been residing in New York City since January. In the spring, Carolyn began working as a Case Manager for a nonprofit organization specializing in providing services for domestic violence, a position she finds interesting, educational, and challenging. In her free time, Carolyn volunteers with the Public Arts for Public Schools organization. Currently, she works on a project in which she contacts local artists to see if they are willing to create a permanent art project with students of the schools where they will be housed. Carolyn views this as a great combination of art history/appreciation and interaction with the community.

A most sincere thank you once again to Andrea Mosher for editing this year's Boliou News! She's been our faithful editor now for several years even while continuing her education. We truly appreciate that Andrea takes the time to do this for us!

Be sure to send us your notes – long or short – to help all of us know what you're doing these days. We really enjoy hearing from grads! There's a submission form on the department website. Or you may simply drop a snail mail note or an email to Patt Germann.

Also, be sure to check out "After Carleton" on the department website along with all our photo galleries.

Senior Comprehensive Exam 2010

Carleton College

Examiner: Nicola Courtright, Amherst College

Part I: 4 essays, 20 minutes per essay. 15 points per essay. You may address **one or both** images/works of art in each answer, but do make reference to at least one of them in each of your essays.

--*You do not have to know particular historical details about the works.* Instead, in your essay you may ask intelligent questions that an interpreter would bring to bear upon the issues.

--*You are welcome to express the limitations of any or all of these methodological approaches in your essays.*

- 1) **Andrea Palladio, Villa Rotonda**, domestic residence, Vicenza, Italy, c. 1566-60// and/or **Thomas Jefferson, Monticello**, domestic residence, Charlottesville, VA, 1768-c. 1784; 1793-1809; for either or both, cf. **Pantheon**, temple, Rome, c. 118-128 CE
Influence. These buildings bear a formal relationship to the classical Pantheon, and for this reason one could say that the Pantheon "influenced" the architects who built them. What does the term "influence" imply about the artistic authority of one artist or era over another? What other effects does this term have on our understanding of art? What are its limitations? What are other useful approaches when interpreting architecture such as the buildings represented here?
- 2) **James McNeill Whistler, Arrangement in Gray and Black, No. 1: Portrait of the Artist's Mother**, painting, 1871 // and/or **Edouard Manet, Bar at the Folies-Bergère**, painting, 1881-2.
Society and Culture or Feminism. Choose ONE of these topics to address in terms of the work/s here. What are some perspectives interpreters have taken based on the visual properties of the work/s? How do concepts of aesthetics play a role? How is a viewer's idea of what is represented altered when issues of gender and sexuality and/or the society in which the works were made are considered?
- 3) **Ni Zan, The Rongxi Studio**, ink on paper, 1372 (Yuan dynasty) // and/or **Rembrandt, Three Crosses**, etching and drypoint print, 1st state (1653) and 4th state (c. 1660)
Style. Discuss the concept of style – both personal and period style – and the purpose of tracing changes in style over time, and how these concepts have been historically framed. Do other factors, such as iconography, impact personal style? If time permits, discuss advantages and drawbacks in this mode of interpretation for understanding the image/s you see here.
- 4) **Jackson Pollock, Number 30, 1950 (Autumn Rhythm)**, painting, 1950// and **Alfred Stieglitz, Flatiron Building**, photograph, 1903.

New Art History and/or Visual Culture. Interpreters who have shaped the field of visual culture might ask of these images: "what is the work that these images perform in their cultures?"

In your answer, posit some hypotheses. Along the way, discuss the importance of an object doing "work" and the significance of the term "image" rather than "work of art." Deliberate about other ways these works might have been interpreted when they were made or how they might be interpreted now, e.g. by the artists themselves, critics contemporary with them, or by art historians today.

10 minute bio-break.

Part II: 90 minutes. 40 points. Read through the questions and spend a good 10 minutes sketching out your answers before you begin writing.

2 works:

Ecstasy of St. Teresa, in the Cornaro family chapel in the church of Santa Maria Vittoria, Rome, Italy. Family members were buried there, and a number of their portraits are represented in reliefs on either side. The entire chapel is by Gianlorenzo Bernini, from 1645-52 (in a period often labeled “Baroque”).

Seated Amida Buddha, in Phoenix Hall, Byodo-in, Japan. On the walls of the Byodo-in smaller *bodhisattvas* and Heavenly Musicians are represented. The sculpture is by Jocho, executed c. 1053 (Heian period).

These two sculptures – one a sculptural group, the other a single work – are both located in sacred settings, and had a (and arguably still have, although changed) religious function. In both cases, the artists who made them are known.

Some interpreters of images would identify shared issues in these works or pose related questions that they would ask of both. Hence...

- 1) Please **compare and contrast them** with one another. Be sure to discuss their *formal* characteristics and their *cultural* and *historical* contexts as well as that of the *settings* to which they belong. Discuss in what ways their *formal* characteristics might contribute to their historical *functions*.
n.b. You do not have to know particulars about the commissions. You may ask intelligent questions that would lead to good answers about the historical contexts or about issues that an interpreter would bring to bear on both.
- 2) Discuss the **methodological bases** for your language about **forms and function**. Do they derive from the time the works were made? If not, from when? Name particular ways of thinking and their representatives, if you can, and why they are useful for your analysis. You may also address their limitations.
- 3) Discuss the **methodological bases** for your language about the **cultural and historical** contexts. Name particular ways of thinking and their representatives, if you can, and why they are useful for your analysis. You may also address their limitations.
- 4) Then please discuss **why** a comparison can **present methodological problems or pitfalls** and might, from certain perspectives, obscure other important ways of interpreting these works. Present a cogent argument for this point of view and cite art historians, critics, and/or philosophers who would represent this view. Be explicit.
- 5) In a paragraph at the end, discuss what your own perspective is at this moment, and in which philosophical or art historical discourse it might be grounded.