

# BOLIOU NEWS 2011



## **ON THE COVER** \_\_\_\_\_ Boliou Faculty and Staff - 2011

Left, back row: Mona (Lisa) and Linda Rossi, Heidi Eyestone, Alison Kettering, (left, behind the building) Dan Bruggeman, Ross Elfline, Jim Smith, Juliane Shibata, Baird Jarman, David Lefkowitz, Fred Hagstrom, Katie Ryor (sitting on the auditorium), Laurel Bradley, Stephen Mohring, Wendy Nordquist (gallery admin assistant). (In front of the building, left) Kelly Connole, Patt Germann, Jerry Krause (studio tech) . Cover design by Emma Bentley & Kristina Eldrenkamp, fifth-year educational assistants.

### **Boliou News -2011**

#### **The State of the Department**

##### ***Studio Art***

##### **Linda Rossi, Associate Professor of Art, Department Chair**

As I write this section for the Boliou News, we have just celebrated the senior exhibition entitled *Wunderkammer*. Student work is exhibited in Boliou, Hulings and the Art Gallery. This is the last year we will visit three sites on opening night, as next year the exhibition will be held in the Weitz Center. Our drawing courses will also be held in the Center beginning in the fall of 2011. In the meantime, we have made some changes in the Boliou labs. The photography classroom has been re-built to accommodate new digital printing, and we have slightly expanded the ceramics studio. Over the summer of 2010 faculty studios were built out by Farmhouse.

We had an interesting array of visiting artists this year. Printmakers, ceramicists, photographers, sculptors, and painters shared their research and artistic practice with our students. At the beginning of fall term, acclaimed American cartoonist and graphic novelist Ben Katchor presented “The Great Museum Cafeterias of the Western World: An Illustrated Lecture on the Design and Culture of Museum Cafeterias.” Mary Esch and Clea Felien were the outside reviewers who critiqued the work of both junior and senior art majors. Both held solo exhibits of their recent paintings and drawings in Boliou Gallery. Carleton alumni Kristin Pavelka, Steven “Nuno” Nunez, Carrie DeBacker, Rafa Estrella, and Peter Sowinski gave talks on their after college experiences in art related fields. This year, visiting artists Juliane Shibata('01) and Jeff Rathermel joined our department to teach courses in ceramics and paper arts.

Boliou will be especially busy next year as we currently have 26 newly declared studio majors, with some still waiting to declare! This might prove to be the largest class we have had. Many of our new majors expressed how happy they were to hear from Carleton grads about their experiences in the field of art, so continue to stay in touch as your stories continue to inspire.

##### ***Art History***

##### **Baird Jarman, Associate Professor of Art History, Associate Chair**

Salutations from Boliou! The Art History department has had a great year. We have tearfully bid adieu to a cohort of twelve graduating seniors, seen ten rising seniors move into their final year, and welcomed seven rising junior majors. Ross introduced a new course, *Dada Then and Now*, as part of his “Legacies of the Avant-Garde” sequence. Katie taught a special advanced seminar called *Japanese Theater: Visualizing Narrative Across Media* with support from a large VIZ grant. And Baird introduced a new off-campus December-Break program that traveled to England and Wales entitled *Ruins and Romantics: English Gothic and Gothic-Revival Art and Architecture*. Although the onset of the mammoth storm system that brought Heathrow airport to a

complete standstill last December happened to coincide with the trip's return travel day, all the students did in fact get back to the United States...eventually.

The senior comps examination, appended to the end of this news letter for your reading enjoyment, was devised by Alison's friend and colleague Nina Serebrennikov, Professor of Art History at Davidson College. The Hyslop-Warnholtz fund provided support for many of our majors to pursue academic opportunities, such as completing archival comps research and attending conferences.

We brought a particularly wide array of speakers to campus this year with the Edwin L. Weisl, Jr. Lectureship in Art History courtesy of the Robert Lehman Foundation. In the fall Carleton alumnus Josh Ellenbogen, from the University of Pittsburgh, spoke about "The Monstrous, the Meaningless, and Margins of Error" for *The History of Photography*; Michael Golec, from the Art Institute of Chicago, spoke on "Shock Mounts and Assisted Living: The War Time Development of the Eames DCM Chair" for *Art Since 1945*; and Eugene Y. Wang, from Harvard University, presented a lecture called "How to Visualize a Mantra? Medium, Space, and Buddhist Practice in Medieval China" for *Chinese Art and Culture*. In the winter Sarah Thompson, from the Museum of Fine Arts, Boston, spoke on "Actors, Artists and Censors: Political Aspects of Kabuki Prints" for *Japanese Theater: Visualizing Narrative*. And in the spring Carleton alumna Katherine Poole, from Southern Illinois University, Edwardsville, spoke about "Heroines and Triumphs: Visual Exemplars, Family Politics, and Gender Ideology in Baroque Rome" for *Women in Art*; Malcolm Smuts, from the University of Massachusetts, Boston, spoke on "Family and Monarchy: Stuart Concepts of Dynastic Reproduction" for *The Arts of Power: Poetry, Painting, and Propaganda at the English Court, 1509-1685*; and Betty Bright, independent scholar, gave a lecture entitled "From Chaucer to Gabberjabbs: Book Art in America" for *Advanced Printmaking: Book Arts*.

## Faculty Members

### **Fred Hagstrom, Rae Schupack Nathan Professor of Art**

As time goes by at Carleton I find that being connected to alumni becomes a bigger part of my life. I guess this makes sense, but when I reflect at the end of a year on what has happened, my contacts with some of you are some of my most important experiences of the year.

Late last summer I completed an artist's book I had long wanted to work on- the story of Frank Shigemura, a student who came to Carleton from a Japanese internment camp. Once the book was finished, it led to one of my most successful years in terms of professional recognition. It has been accepted into quite a few public collections, and it has led to several speaking engagements. I spoke in Seattle at the Wing Luke Museum, in Washington DC at the Renwick gallery, and I have talks scheduled in Los Angeles and San Francisco for this summer. I present the story of the book. It is one of Carleton's greatest stories, and it seems to be appreciated by alumni groups as well as in the museum settings I have experienced so far. But at each of these talks I have had a great turnout from alumni, and it has been fun for me to see people I have not seen in years. Hearing how people are doing, and especially seeing folks having interesting and rewarding lives, has been a real treat. Doing artist's books has become a larger part of my studio practice. I can do about 1 or 1 ½ books per year. This year I also did a book that used a Dylan Thomas poem. If you have any interest in seeing some of the examples of the books on line, they can be found at this link.

<http://www.vampandtramp.com/finepress/s/strong-silent-type-press.html>

This year was also a trip year for the South Pacific. Since the trip started in 1996, I have now taken over 200 students to New Zealand, Australia, and the Cook Islands. For some of you who might remember the kids at the marae from the first few trips, I am in touch with them still, but they are now finishing college, getting married etc. My ties to that part of the world still mean a great deal to me. I am curating a show on Australian artists' books this summer at the Minnesota Center for Book Arts. On the most recent South Pacific trip we narrowly avoided a few natural disasters you might have read about in that part of the world. I was relieved to not have to make a lot of spontaneous decisions in order to respond to site changes imposed by earthquakes, cyclones, etc. I don't know how long the trip will continue into the future, but I plan to lead a trip in 2013.

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

As Alumni Weekend'11 comes to an end, I am once again impressed with how well Carleton handles reunions—especially now that departments hold their own individual receptions. Yesterday, outside of Boliou, I had really wonderful conversations with many of you who made it back to Northfield.

This marked my shift from academic to summer mode, after an intense spring term teaching entirely new material. Tim Raylor, a colleague in the English Department, and I team-taught *The Arts of Power: Painting, Poetry, and Propaganda at the English Court (1509-1685)*, a brand-new course about the relationship between monarchy and arts during the Tudor and Stuart periods. Luckily, my other course was one I've offered countless times, *Women in Art*, which drew an exceptionally enthusiastic group of students. Once again my experience teaching this art has heightened my awareness both of the progress women artists have made over time and the progress still needed regarding equal rights and opportunities. Last fall I offered an *Argument and Inquiry Seminar* fulfilling one of the new graduation requirements. In mine, called *The Artist: from Craftsman to Star* (revamping an earlier freshman seminar), we looked at “argument and inquiry” as applied to the ever-changing status, roles, and identities of visual artists.

An article of mine, “Rembrandt and the Male Nude” has just appeared in an anthology dedicated to Eric Jan Sluiter, who is retiring from a Professorship at the University of Amsterdam. I also published a review of Ann Adams's book on 17<sup>th</sup>-century Dutch portraiture in *caareviews*, the online journal of the College Art Association. More time-consuming than either was my continuing editorship of the open-access online *Journal of Historians of Netherlandish Art* ([www.jhna.org](http://www.jhna.org)).

The biggest change for me this year, however, has been my course schedule, as I'm in the process of “phased retirement” until June 2014, when I officially retire. I no longer teach during winter term! This past January, Frederick and I escaped the tundra by spending the month on Bainbridge Island, WA, a short ferry ride from Seattle. This coming winter we're heading back for more. In fact, I've just purchased a Carleton sweat shirt, hoping to strike up conversations with some of the many graduates whom the Alumni Directory lists as Bainbridge Islanders. And how many more have flocked to Seattle?

I want to end by mentioning an innovation in Boliou: the transformation of the bulletin board at the entrance to the building. It is now dedicated to you alumni, complementing the After Carleton alumni profiles on the departmental website. The bulletin board features photos and other bits of information on individual grads who've taken interesting career paths—whether in the arts or outside of them—in order to let current students know about the many careers to which an Art or Art History major can lead. Do you want to be included?

### **Katie Ryor, Professor of Art History**

This year I became the director of the Asian Studies Program and also advised one art history based comps project for the Asian Studies major in addition to advising senior art history comps projects. The big event for me in teaching was my new seminar, *ARTH 320: Japanese Theater – Visualizing Narrative*, developed and taught in conjunction with the winter term exhibition, *Visualizing Japanese Theater at the Carleton Art Gallery*. I wrote one the essays for the exhibition catalog and my students created 3-D virtual “prequel” exhibitions related to the one in the gallery. I will be presenting this classroom project along with Fiona MacNeill from ITS at the New Media Conference at the University of Wisconsin, Madison in June. I also served on the steering committee for the Global Engagement Initiative funded by a Mellon Planning Grant and as part of that project visited the DIS Program in Copenhagen with other Carleton faculty over the winter break.

In my scholarly activities, during the fall term, I gave two invited lectures. One was the Weedon Lecture in Asian Art at the University of Virginia, and the other was part of the lecture series, “The Work of Culture,” at the Institute for Chinese Studies at Ohio State University. During the winter term I presented a paper at the conference in honor of the Ming dynasty historian Edward Farmer at the University of Minnesota. In the spring at the annual Association of Asian Studies conference in Honolulu, I presented a paper reassessing the scholarship of American Sinologist Alexander Soper on the study of Chinese painting theory and gave a state of field report on Ming dynasty art history at the annual meeting of the Society for Ming Studies. I still serve as president and list serve manager of the Arts of China Consortium, the professional organization for Chinese art historians and artists. I also continued work on the exhibition catalog for my upcoming exhibition *Ancient Masters in Modern Styles* that will open at the University of Virginia Art Museum in fall 2012 and travel to

Carleton winter 2013. I will be going on sabbatical during the fall and winter of 2011-12 to finish work on that project and on my book on the sixteenth century artist Xu Wei.

### **Stephen Mohring, Associate Professor of Art**

Hello from one of the hottest places in America (well, this weekend anyway, heat index of 110 degrees Fahrenheit, sticky and icky out). Not a lovely time to be milling wood – but as the skid loader was available from the Arb that is exactly what we have been up to. The mill is in full swing, with several student workers early this summer, and we have been able to make great progress in turning trees into lumber as well as reorganizing the wood storage in our soon to be No-bale Warehouse. That's right! the storage facility we have been using for wood will soon get new walls since the old ones are falling off. The new structure has yet to be named, but it will be a lovely blue to match our nearby faculty studio building and will sport translucent panels in the gable ends and upper walls so we can rely on daylight for lighting. The work is scheduled to start next week – very exciting.

I am continuing to spread my wings in the new studio building – organizing and getting comfortable. This last year I was invited to send work to a show of small sculpture at William and Mary. I decided to make all new work to get a sense of the new space, and it works swimmingly. I also designed a set for The Public Theater in NYC (Measure for Measure) and designed and built the set of Man of La Mancha for Ten Thousand Things. This summer I have several new projects, including the design for (and a class linked to) the first set in Carleton's new theater, Shakespeare's The Tempest – directed by Ed Berkeley; Il Campiello by Carlo Goldoni; and Shakespeare's As You Like It, both for Ten Thousand Things. It will be a crazy fall – I'll let you know how it all went next year!

Much wonderful work was created this last year in the Boliou studios, but of particular note was the work from the first Table class to use solid wood exclusively from Carleton trees – you can see some of the work here – [http://people.carleton.edu/~smohring/table final web 2011](http://people.carleton.edu/~smohring/table_final_web_2011)  
Enjoy.

### **Linda Rossi, Associate Professor of Art**

This was the first year to hold photography courses in our new lab. The space is wonderful and students have been thrilled to work in this new studio. We have replaced the color darkroom and processor with a new large format digital printer and several computers. I've added two new digital courses to the curriculum, which unite both darkroom and digital techniques. Students in the advanced digital course have created some beautiful photographic books and large roll paper panoramas.

Sebastian Meyers, '02 spoke to the Advanced Digital course about his photographic work. His images have been published in TIME magazine, The New York Times, The Wall Street Journal, The Sunday Times Magazine, and The Guardian. He has been based in northern Iraq, where he created the country's first photographic agency. His most recent project has been documenting the civil war in Libya. The photographer Doug Beasley who travelled with us on the two photographic trips to Hawaii presented a lecture on travel photography to an inspired campus- wide audience. Doug runs international workshops through his program Vision Quest.

Fred and I presented our exhibit *Charted Course* in Gould Library winter term. This exhibit explored Carleton's collection of historical visual teaching aids, once used in the classroom.

A highlight of this past year was a trip to Atlanta to see the Dali Lama. It was part of a presentation on creativity. I found it extremely enlightening and have incorporated some of the ideas into my work. In February I took a group of 20 alumni on a photography trip to Yellowstone in the winter. Snorting bison and crazy geysers were "awesome" to experience in the cold of winter! I continue to work on a project about our "human" relationship to "nature" which is slowly evolving into a book format.

This has been an especially busy year for me as I have begun to settle in to life at Carleton. I wish I could say that I'm now used to the somewhat rapid pace of the 10-week term, but, no, I still find myself whiplashed by the rather grueling rate. There's just too much to pack in to such a short amount of time, but it's certainly made for

a fun ride along the way.

### **Baird Jarman – Associate Professor of Art History**

For me this year has been dominated by watershed moments in the growth of my now almost one-year old daughter Zoë—smiling, laughing, crawling, standing, very occasionally sleeping, trying new foods (to discern their taste, stickiness to walls, and other physical properties), a wispy layer of hair, her first “words,” and, at the moment, the beginnings of one tooth.

From a curricular standpoint, the highlight of my year was the debut of a two-term seminar, *Ruins & Romantics: English Gothic and Gothic-Revival Art and Architecture*, with an off-campus tour of Great Britain for two weeks. Nine valiant students kept up with my breakneck pace of sightseeing, visiting museums and architectural landmarks in and around London, Chester, Birmingham, Manchester, Liverpool, Durham, Cambridge, Canterbury, Dover, and other venues. We even stayed in several architectural landmarks, such as Gothic Revival pioneer Augustus W. N. Pugin’s home The Grange (our base for three nights) and architect Charles Voysey’s most famous house commission, Broad Leys, on Lake Windermere. In addition we had a fantastic dinner in London hosted by the family of Megan Williams ’11 and a had terrific tour of the Arts & Crafts jewel Blackwell House by Baillie Scott led by Sierra Kaag ’05.

Next spring I will teach a full-credit version of *Planning Utopia: Ideal Cities in Theory and Practice* (formerly offered as a 5-week class), which will help inaugurate the large “white space” in the Weitz Center for Creativity with a course-created exhibition. The students will design and compose the exhibit over the term, selecting the images as well as researching, writing, and editing all the didactic material. On the subject of exhibitions, I researched and wrote the exhibit *The History of Northfield’s Railways* for the Northfield Historical Society (on display from March to May), as part of a larger effort to prevent the demolition of the 1888 Northfield Depot. This depot, familiar to generations of Carleton students prior to the cessation of passenger rail service in town around 1970, stands—all boarded up—by the tracks near 3<sup>rd</sup> Street. Finally, my article “The Graphic Art of Thomas Nast: Politics and Propriety in Postbellum Publishing” appeared in *American Periodicals* vol. 20, no. 2 (2010).

### **Kelly Connole, Associate Professor of Art**

Greetings from the Boliou basement! Things are busy here as we are making some small but exciting changes to the Metals and Clay studios. Ceramics students will enjoy using a new, more spacious, glaze room and will breathe easier with better ventilation for mixing glazes. Comps students in metals will now have a place to work! We’ve expanded the studios into two adjacent storage rooms to make better use of the space and to ensure that the studios are safe places to work. The outdoor kiln has also been enclosed so no more will the kiln be a home to mice, raccoons, woodchucks, birds and such! Big improvements! The work of students in both areas continues to be inventive and smart. I feel lucky to be around such interesting people on a daily basis. I’ve found little time to be in my own studio this year as I’ve added two new people to my family—Jasper and Violet were born in November and are keeping Anne and me busy and delighted. While I was away from campus to tend to the new beings, Juliane Shibata skillfully kept the ceramics studio afloat. We had another successful Empty Bowls event that raised over \$5700 for the Food Shelf and \$300 for Potter’s for Peace.

My work was included in many exhibitions this past year including the Northern Clay Center’s 20<sup>th</sup> Anniversary Exhibition, an exhibition of work by residents at Watershed Center for Ceramic Arts, and a local show at the Northfield Arts Guild featuring the work of ceramic artists in Northfield. It was fun to show alongside some former students from Carleton and various other institutions.

I had a wonderful time at the Carleton Reunion this year—it is pure joy to see how alums have created interesting lives since leaving campus. I am so pleased to know that I will be at Carleton for many years (I received tenure this past winter!) and look forward to seeing many of you at conferences, exhibitions, and at future reunions.

### **Ross Elfline, Assistant Professor of Art History**

In the classroom this year, I repeated a couple of courses from last year – the surveys of the histories of modern art and of contemporary (post-1945) art. This year also saw my first stint co-teaching (with Katie Ryor) the second half of our survey, and it was a great pleasure to dip back into the pre-1900 era. Very exciting, for me, were the two new courses that I taught this year – one upper-division seminar on Theories of Postmodernism and the first of a series of courses called Legacies of the Avant-Garde, in which we will look at a number of pre-World War II avant-garde movements and trace their impacts on post-war artistic practice. This year, we focused on the Dada movement, and the students and I had a fantastic time re-creating Dada sound poetry and performing Fluxus scores. Next year, we'll be looking at Russian Constructivism and its enduring legacy in contemporary art, design and architecture.

Outside of the classroom, I've been busy with a number of scholarly endeavors, all related to my current work on the Italian Radical Architecture collective Superstudio. In the past year, I presented two conference papers – in Poznan, Poland and in New York at the College Art Association Annual Meeting. Also, I finished work on two articles that will soon be appearing in print. One will be published in a Dutch e-journal called Footprint, while the other will appear in a book of essays published by the European Network for Avant-Garde and Modernism Studies (EAM).

This summer, I will be off to Europe to do some archival research in Paris and Florence. I was recently awarded two research grants—one from the Graham Foundation for Advanced Studies in the Fine Arts and another from the National Endowment for the Humanities—to work on the photomontages of Superstudio. In Paris, I will be viewing some of the group's materials currently housed in the collection of the Centre Georges Pompidou, and while in Florence, I will be visiting the group's personal archives. I'm thrilled to have the opportunity to spend an extended period of time digging into this material, and spending six weeks in Paris and Florence isn't such a bad summer plan!

### **Laurel Bradley, Director of Exhibitions and Curator of the Art Collection**

2010-11 has been a tremendously busy year. Gallery exhibitions opened with *Prints around the Pacific Rim*, featuring selected artists from Australia, New Zealand, Japan, Canada and the United States (Hawaii). This focus on fine art prints echoed exhibitions all around southeastern Minnesota, as the region geared up to welcome the Mid America Print Council Conference to the Twin Cities in October.

Winter was enlivened across the curriculum through *The Art of Sight, Sound, and Heart: Visualizing Japanese Theater*. This ambitious exhibition, highlighting Japanese theater in its two classic forms of Noh and Kabuki, was enriched with programs including a Noh actor transforming himself into an *onnagata*, or female impersonator; an art historical lecture on “Actors, Artists, and Censors;” a gallery tour and hand-on demonstration by contemporary Noh maskmaker Bidoh Yamaguchi. Visualizing Japanese Theater, a winter arts festival at Carleton, extended to performance. The world-renowned dancer Eiko, of Eiko and Koma, offered a public workshop and worked closely with the Semaphore Dance company while in residence; *The Last Firefly*, a brand new play by Naomi Iizuka, was staged to great acclaim at the Arena Theater in collaboration with the Children's Theater of Minneapolis. Supported by VIZ, aka the Visualizing the Liberal Arts initiative, funded by the Andrew W Mellon Foundation, the art festival bore fruit in many classroom assignments in disciplines from art history to dance to Japanese language.

Riding the collaborative wave nurtured by VIZ, the gallery presented *Everybody! Visual Resistance in Feminist Health Movements, 1969-2009* during spring term. This exhibition fed directly into WGST Professor Meera Sehgal's course on Women's Health Movements and stimulated some provocative art projects around campus. Please join me in saying good-bye to the old art gallery in the basement of the ill-fated, poorly constructed Music and Drama Center. As of September, 2011, the art gallery program will move to the Weitz Center for Creativity and operate as a Teaching Museum. Still providing art through exhibitions that highlight connections to the liberal arts, the gallery program is re-named to highlight active learning possibilities and the expanded use



of the art collection as a resource for teaching and learning. The new Museum, which is still a construction zone as I write this, features two fabulous galleries. The larger is nearly 2800 square feet and stretches 23 feet high! The smaller is a more intimate space perfect for works on paper and intimate thematic exhibitions. I look forward to finally working in a facility that meets professional museum standards for climate and security, and in close proximity to the many other creative individuals and departments taking residence in the Weitz.

### **Heidi Eyestone, Visual Resources Librarian**

The Slide Libe has a window! It's not a part of a remodeling project but instead a fabulous mural based on the painting *Open Window, Collioure*, 1905, by Henry Matisse.

I owe a debt of gratitude to Emma Bentley and Kristina Eldrenkamp, this year's Fifth Year Educational Assistants, who worked throughout winter term to complete it. Here's the link: [http://apps.carleton.edu/curricular/arts/about/photos/slibe\\_mural/](http://apps.carleton.edu/curricular/arts/about/photos/slibe_mural/)

The digital collection continues to grow and projects are continuing. This fall there will be a midterm break workshop on embedded metadata and the semantic web which will be held at the new Idea Lab in the Weitz Center: <https://apps.carleton.edu/weitz/VirtualTour/IdeaLab/>. I can't wait until descriptive metadata is part of digital image files! Check out <http://metadatadeluxe.pbworks.com> for more information. I'm also continuing committee work with VRA and helped with planning last year's joint conference with ARLIS/NA in Minneapolis.

Connor started school last fall and had a great first year at Prairie Creek. My garden at our Northfield home is growing although somewhat slowly with so much rain and cool weather this spring

### **Juliane Shibata, Visiting Professor of Art**

I moved to Northfield last June to work as the Gallery Coordinator at the Northfield Arts Guild. In the fall, Kip O'Krongly '01 and I paired up to present our ceramic work in a show in Boliou called *Red and White: Formations in Clay*.

It was also my good fortune to teach the Handbuilding and Advanced Ceramics classes this winter and spring at Carleton. Both terms, students and studio monitors were busy making and glazing bowls for the Empty Bowls event. The ceramics studio space grew quite a bit this year and we found ourselves with more workspace and shelving. Kristin Pavelka '00 visited the advanced class in April and demonstrated her thrown and altered pieces, as well as some slab building. In addition, several students accompanied me on the St. Croix Potter's tour where we saw the work of many amazing artists.

This summer I look forward to being a resident artist at the Pottery Workshop in Jingdezhen (the porcelain capital of China). I'm quite excited to travel abroad and be challenged by new techniques and materials!

### **Patt Germann, Administrative Assistant**

And so, we send the Class of 2011 on the way to a new world. It was another good year in Boliou. The junior and senior shows were excellent. We're looking forward to the senior show being in the new Weitz Center for Creativity Teaching Museum next spring.

I have a new granddaughter. As of Feb. 8, Elizabeth Grace (Lizzie) became the newest member of our family. We await the arrival of Charlotte Yeung Eun as soon as her visa is approved and her parents can get to Korea to bring her home. Her biological sister, Ellie, is already a member of our family. She will be grandchild #8 and the seventh granddaughter for my husband, Denny, and me.

My husband retired June 30 after 38 years in secondary education, 34 of which were in administration. He'll now be finding new interests in his life. I've offered to find him cooking lessons. I have no plans to retire in the immediate future but do look forward to having Denny around more – and less housework for me to do!

Please keep in touch...we really do enjoy hearing from alums and finding out what you're up to, artistically and otherwise. You may submit your news electronically- check out the department website. While you're there, also take a look at the "After Carleton" link.



---

*This year we'd like to offer a very special THANK YOU to Andrea Mosher, Class of '99, for her years of service to our department doing the editing of the alumni news notes. The notes come to the office in various forms from which she creates a most enjoyable and readable alumni news section. Throughout her years of editing she has also been attending school to attain various degrees including her JD and currently her Masters in Bioethics. We appreciate all the work she's done for us and will miss her touches on the notes. We wish her the best!*

---

\*\*\*\*With the departure of Andrea as editor of alum notes, we are looking for someone interested in assuming this duty. It involves getting the electronic file in July from the Administrative Assistant and going through the notes to put them in chronological order and clean up the spelling, etc and making the notes into a readable form.

There is a small stipend allowed for this. If you're interested, please email [pgermann@carleton.edu](mailto:pgermann@carleton.edu)

### **More Thank Yous**

A big thank you to our amazing 5<sup>th</sup> years educational assistants, Emma Bentley and Kristina Eldrenkamp for their creative and fun cover design for this year's Boliou News

### **Former faculty members**

#### **Melanie Michialidis – Art History adjunct, 2007-09**

Melanie has accepted a three-year position with Washington University and the St Louis Art Museum.

### **Alumni News**

#### *In memoriam*

**Kathryn Hixson '77**, widely known and admired for her work in Chicago as an art critic, teacher, historian, curator and enthusiastic champion of art, died on November 7 at her Evanston home. She was 55 years old.

### **1950s**

#### **1950**

**Marilyn Stokstad** writes, "I have had a few emergencies during the last year—a stroke in the spring, then cataracts in the fall. Luckily all is well now and I forge along. Hurray. I just returned from Russia where my sister and I took a little vacation to celebrate my survival and revival. If all goes well, I'll take off for the spring semester for a trip through Australia, Southeast Asia, and the Near East. I enjoyed my visit to Carleton very much last year. I'm glad you are hanging on to Boliou. I nearly lived there the last year I spent at Carleton. Strange to think of that today!"

#### **1953**

**Hal Higdon** recently published a memoir on the sport of cross-country. Entitled *Through the Woods*, the book includes several chapters on Carleton and running in the Arb. Hal also designed its front cover.

### **1960s**

#### **1963**

**Cathy Cade** shares, "I've spent much of 2010 curating five sections of an exhibit for 'Fabled Asp' (visit: [www.fabledasp.com](http://www.fabledasp.com)) at the SF Public Library. The exhibit was on the history of lesbians with disability activists in the Bay Area and included a number of my photographs, especially of the International Women's Conference in Beijing in 1995. There are rumors of an extended electronic version of the exhibit in the future. I'm beginning work on my archives of 40 years of documentary photographs of lesbians (and others) in the Bay Area and hope to have an exhibit on 1970s images in 2011 or early 2012."

## 1970s

### 1972

**Brad Hokanson** has been named Dean for Research and Outreach at the University of Minnesota's College of Design. Already an associate professor, Brad will assume new roles, including shaping and implementing the college's overall research and outreach agenda and promoting research scholarship, outreach and civic engagement across the campus. Brad also initiated the MA program in multimedia design at the University of Minnesota.

### 1974

**Randolph Harrison West** reports, "Having studied architectural history with Professor Soth, and then in graduate school, I am now living in it. In August 2010, I became the rector (pastor) of Christ Episcopal Church on the Green in Guilford, Connecticut. Calls to mind a Currier & Ives townscape, and you've got a picture of Guilford. While the dates for the church building are certain (completed in 1837), the records for the adjacent rectory (parsonage) are not so clear (1792 or 1820?) and engender a great deal of speculation. So, in addition to all of my responsibilities as a parish priest, I get to do some architectural history discernment and conservation first-hand."

### 1975

**Beverly Naidus** is currently on sabbatical from UW Tacoma where she has taught art for social change since 2003. In 2010, Beverly was awarded University of Washington's Royalty Research Foundation grant to create a community-based, eco-art project entitled "Eden Reframed." Beverly writes, "This public project will remediate soil, offer a permaculture designed 'food forest,' and share the stories of Vashon farmers and gardeners in sculptural story hives. The exhibition will display various proposals and explorations of the project's form and content." Beverly's work has received recognition in the New York and Los Angeles art worlds, and has been written about in several books. She has exhibited her work internationally and travels frequently to give talks and workshops. She is the author of *Arts for Change: Teaching Outside the Frame* (New Village Press, 2009). Her local involvement includes being a founding member of SEEDS ([www.socialecologyvashon.org](http://www.socialecologyvashon.org)) along with her husband, Bob Spivey. She shares her home with her husband and their teenage son, Sam, three cats and their housemate, Jenny Bell. For more information, go to: [www.beverlynaidus.net](http://www.beverlynaidus.net), [www.artsforchange.org](http://www.artsforchange.org) or [www.edenreframed.blogspot.com](http://www.edenreframed.blogspot.com).

## 1980s

### 1980

**Megan Devine** shares, "It's fun to see what's going on with the Studio Art grads. I've had a marketing agency in Minneapolis for 10.5 years and have been working on new branding and website for my business for the past 6 months. Like most marketing businesses, ours has changed a lot in the last few years with expanded focus from traditional services (direct marketing/print ads) to ever increasing use of email, digital and social media. It's been challenging and fun. Five years ago, I built a studio and have been painting (oils) as much as my busy schedule allows. Many newly graduated Carls seem to find me. I do a lot of informational interviews and give advice via email to help them get into the tight marketing market."

## 1983

**Dana Friis-Hansen** reports, “I’m pleased to share with you the news that I’ve accepted the directorship of the [Grand Rapids Art Museum \(GRAM\)](#), starting in mid-July. GRAM has a dramatic and environmental (LEED Gold certified) new facility right in the center of downtown Grand Rapids, a thriving 24/7 neighborhood with both historic and new architecture. Although GRAM is well supported by many of its local corporations, foundations, and founding families, I see great opportunities to broaden the base of support, to expand the audience within the region, and to help put Grand Rapids and Western Michigan on the list of popular travel destinations. GRAM has a permanent collection of more than 5,000 works of art, including American and European 19th and 20<sup>th</sup> century painting and sculpture and more than 3,500 works on paper.”

## 1985

“**A. Bitterman** is an artist, writer, and pseudonym for father of five, and owner of The Reading Reptile, **Pete Cowdin**. *LOT 18* is the spring installment in Bitterman's ongoing (Home)Land Art series, begun in 2008. Bitterman utilizes his house and the land around it as a staging area to dissolve the boundary between the natural world and built environments. He uses aerial photography to capture a simple gesture: taking off his clothes and climbing onto the roof of his Brookside home to place himself between the earth and sky. Unlike traditional earthworks where the sky is the symbolic viewer, the aerial photographs are installed in a constructed interior space, allowing human viewers to act as both sky and artist. A longtime follower and visitor of 1960's earthworks, Bitterman rejects many romantic notions of past earthworks in which young men with picks and shovels turn away from white walls and go west, claiming the earth for a canvas. Bitterman confronts the human relationship to the natural world in the context of our daily lives, attempting to reconcile our perception of nature as a place we visit rather than inhabit.”

## 1987

**Julie Risser** is on the faculty at the University of St. Thomas. She teaches two classes for the Art History Department and serves as the director, and curator, for the American Museum of Asmat Art. (Asmat culture is in Papua, Indonesia.) The gallery for Asmat Art is scheduled to open in St. Thomas’ student center in January 2012. More information about the AMAA@UST is available at <http://www.stthomas.edu/arhistory/asmat/>.

## 1990s

### 1990

Stuart Comer, curator of film at Tate Modern in London, was quoted in *Conservation*’s April 2010 article *Outcry over lab’s decision to stop printing 16 mm film*: “To suspend 16mm printing at a lab with a healthy business and highly respected staff seems a pointed rebuke to the thousands of artists worldwide for whom the medium provides a cherished way of working...Even the highest quality digital image will never come close to the sumptuous colour and texture produced by 16mm celluloid,” he says, pointing out that several recent commercial films have been shot on 16mm, notably Kathryn Bigelow’s “The Hurt Locker” (2008).”

### 1991

**Mildred Beltré** writes, “I’ve just posted a public art project on Kickstarter, that I am collaborating on with fellow Brooklyn artist Oasa DuVerney, called the BrooklynHiArtMachine. You may remember it from last summer. It was so successful that we’re doing it again!”

### 1993

**Claire Gilman**’s article, “Marking Politics: Drawing as Translation in Recent Art,” was published in the Fall 2010 edition of *Art Journal*, the magazine of the College Arts Association. Claire is the curator at the Drawing Center in New York. Also in 2010, Claire curated “The Storyteller,” a traveling exhibition, with Margaret Sundell. They worked together under the aegis of Independent Curators International. The touring exhibition included works by contemporary artists using the story format to illuminate recent social and political events.

In the March 21, 2011 edition of *The New Yorker*, Claire's debut work as curator for the show "Drawn from Photography" drew the attention of Andrea Scott, one of the magazine's contributors. The show included the work of 13 young artists coping pictures created by cameras. Claire was quoted in the article as asking, "Are these acts of mimesis...fundamentally egoless?"

After having worked many years as a freelance writer, **Peter Gaucys** took the position of Group Creative Director at PBJs, a marketing and advertising firm in Seattle. Clientele is diverse, including Bill and Melinda Gates Foundation and AT&T Digital.

**Jane Karp** shares, "I now am the mother of two children—Sky, nearly three years old and Lilly, one year old. I'm still teaching art appreciation (a.k.a. "The greatest hits of art history from Lascaux to Picasso") at Stuyvesant High School."

## 1995

In August 2011, **Jennifer Yorke** ([www.jenniferyorkeartist.com](http://www.jenniferyorkeartist.com)) was an artist in-residence at Anchor Graphics with **Anne Roecklein '98**. Their proposal to make collaborative screen prints based on their collages was one of only four chosen from 68 applications. Jennifer was an artist-in-residence at the Ragdale Foundation, Lake Forest IL and the Hambidge Center for Creative Arts & Sciences, Rabun Gap Georgia in 2010. Her work was included in exhibitions at the Nicolaysen Art Museum, Casper Wyoming, Daniel Cooney Fine Art, New York City, the California State University at Long Beach Art Museum, and other venues. "Love and Things Like Love," an exhibition exploring the topic of love from the poignant to the profane, the heartfelt to the humorous, opened in May at the Lexington Art League in Kentucky.

## 1997

**Julie Martini** reports, "In November, I was part of a paper exhibition called "Unhinged" at Gallery 263 in Cambridge, Massachusetts. Curated by Laura Francis and selected by Joe Wardwell, the show included 30 artists, featuring both 2D and 3D unframed works on paper. The work ranged from abstract to figurative, the beautiful to the absurd, humorous to the scientific, traditional to the avant-garde. The choices of mediums are as eclectic as the subjects: graphite, ink, gouache, acrylic, watercolor, oil, cement, collage, charcoal, paper-mache, cardboard, tin foil and more. To view images of my work, please go to [www.juliemartini.info](http://www.juliemartini.info)." **Julie's** work was also showcased in June in *Flourish: Alumni Works on Paper*, the first juried alumni exhibition to be held in the Sandra and David Bakalar Gallery at MassArt. This exhibition featured the work of 64 international artists working in a range of disciplines and highlighted the wide range of work by MassArt's diverse alumni—painting, collage, interactive sculpture, photography, performance, fashion and graphic design.

## 1998

**Laura Merrick Roe** and husband, Henry, announced the birth of Felix William Roe on November 28, 2010.

**Ethan Murrow's** "Will Be Snaring Meteorites" opened at Seattle's Winston Wachter Fine Art November 2010. His "Momentum House" was exhibited at [La Galerie Particulière](http://LaGalerieParticuliere.com), Paris, in the spring.

In September "Big Paper Airplane" opened at the Winston Wachter Fine Art in Seattle. Also in September, "Doppler Doppelganger" opened at Winston Wachter Art in New York.

"The Smithsonian American Art Museum announces the appointment of 15 new fellows for the 2011-2012 academic year. The museum's program grants awards for scholars and students to pursue research at the museum, including senior, predoctoral and postdoctoral fellowships. One of the 2011-2012 museum fellows is **Erin Pauwels**—Wyeth Foundation Predoctoral Fellow, Indiana University; 'Impersonating Identity: Celebrity, Costume, and Dramatic Realism in Gilded Age American Portraiture.'"

**Anne Roecklein** ([www.anneroecklein.net](http://www.anneroecklein.net)) was an artist-in-residence at Anchor Graphics in August 2011 with **Jennifer Yorke '95**. Their proposal to make collaborative screen prints based on their collages was one of only four chosen from 68 applications. Anne's work was exhibited at a number of venues in 2010, including the

Begehungen Art Festival in Chemnitz, Germany, Daniel Cooney Fine Art, New York, New York, the Lexington Art League, Lexington, Kentucky, and Christopher West Presents in Indianapolis, Indiana. In 2011, Anne's work will be shown at SoFA Gallery, Bloomington, Indiana, the Weyers-Sampson Art Gallery, Thiel College, Greenville, Pennsylvania, and other venues. Anne recently relocated to Pittsburgh.

**Christina Seely's** work was exhibited in *Light Matters*, a two-person exhibition of photography (photography by Christina Seely and videography by Gretchen Skogerson) in early 2011 and in *Size Matters* at the San Jose Institute of Contemporary Art, March through June. In May, Christina was part of Perspectives on Climate Change and Interspecies Impact (PCCII), a collaborative presentation in two parts at The Headlands Center for the Arts in Sausalito, CA.

In June, Christina writes, "I am writing you now from the edge of the Arctic Ocean in Barrow. I have just returned to Alaska for the next six weeks to continue work on the Markers of Time project. This project investigates how climate change is altering natural rhythms in the delicate ecosystems of Arctic. I have just launched a Kickstarter campaign to raise the much-needed funds for the project's continuation and completion." For more information, go to <http://kck.st/l6ER2N>.

## 1999

**Andrea Mosher** is working to complete her thesis (Master's in Bioethics program, University of Minnesota) this fall. A licensed attorney, Andrea also does legal writing and research on a contract basis. In February, Andrea launched her blog: *Gratitude Girl: Chronicles of a Neurotic Alcoholic in Recovery* (see [www.gratefulinrecovery.com](http://www.gratefulinrecovery.com)). Andrea lives in Minneapolis.

## 2000-2010

### 2000

**Julia Elsas** shares, "I graduated from UC Davis in 2009 with an MFA in Art Studio and I am teaching Extended Media in the Printmaking Program at SUNY Purchase/the School of Art + Design. It was great getting back into printmaking at Kala. It had been a while for me. The monoprints I made while I was at the residency are on my website: [http://juliaelsas.com/section/182045\\_MONOPRINTS.html](http://juliaelsas.com/section/182045_MONOPRINTS.html). I exhibited work at the Textile Arts Center in Brooklyn in January and February 24. For a look go to: [http://www.textileartscenter.com/current\\_exhibition](http://www.textileartscenter.com/current_exhibition). In May, I was in a group show: *Play*, curated by Joetta Maue at the Textile Arts Center in Brooklyn. For more information, see <http://connectivethread.blogspot.com/2011/05/play.html> and <http://www.textileartscenter.com/>. I also have work in the IPCNY's *New Prints 2011/Summer* exhibition, selected by Trenton Doyle Hancock. My website is [juliaelsas.com](http://juliaelsas.com)."

**Paul Taylor** reports, "I received an MFA in studio art from UC Davis in June 2011. I have been awarded a Headlands Center for the Arts Graduate Fellowship, which will provide me a studio space for a year in their amazingly scenic location. For more info check out [www.headlands.org](http://www.headlands.org). Due to this fellowship, I will be moving to the San Francisco Bay area for at least a year. For additional updates, and to get an idea of the work I've been doing the last two years, please visit my new website, [www.disruptedstructure.com](http://www.disruptedstructure.com)."

### 2001

From 2003 to 2005, **Mel Griffin** served as apprentice for two potters in Northern California. She has since been an artist in residence at the Archie Bray Foundation for Ceramic Arts in Montana and Medalta International in Alberta, Canada. Mel's work was part of a spring exhibition, "Interpenetration," at the Katherine E Nash Gallery at the University of Minnesota's Regis Center for Art. In June 2011, she received her MFA from the University of Minnesota. Mel will be teaching at College of St. Benedict and St. Johns University in St. Joseph, Minnesota the upcoming academic year.

### 2002



In a note to Tim Lloyd, Class of 1941 Professor of Art and the Liberal Arts, Emeritus, **Sarah Gross** writes, "I'll be teaching at Berea College in Kentucky next year and am looking forward to it." She also noted that **Kip O'Krongley** is a 2011 Ceramics Monthly Emerging artist. "Correct me if I'm wrong but I think this means one of your former students has been an emerging artist for the past 3 consecutive years (**Mel Griffin**, me, Kip)."

**Ben Lenzner** shares, "The film I have been working on for quite some time had its world premiere at the Doc Now Festival 2011 in Toronto on June 9, 2011. The website is officially live and looking beautiful: [www.docnow.ca](http://www.docnow.ca). Please take a moment to explore! I'm moving to New Zealand for three years on November 1, 2011 to pursue a PhD in screen and media studies at the University of Waikato on the North Island.

## 2003

**Ned Dodington's** work can be viewed on the following websites:

<http://culturemap.com/newsdetail/11-18-10-an-arts-lover-turns-one-and-gets-houston-as-her-gift/>

<http://culturemap.com/newsdetail/02-10-10-artists-and-their-day-jobs/>

[http://brkt.org/index.php/soft/entry/factory\\_farmed\\_architecture\\_you\\_are\\_how\\_you\\_eat](http://brkt.org/index.php/soft/entry/factory_farmed_architecture_you_are_how_you_eat)

<http://www.chron.com disp/story.mpl/zones/7329558.html>.

## 2004

**Ruth Erickson** is a fourth-year PhD student in Art History at the University of Pennsylvania. After passing her qualifying exams in May 2010, she happily spent the 2010-11 academic year conducting dissertation research in Paris through the support of a Fulbright fellowship. Her dissertation explores exchanges between artists and sociologists in the 1970s through the collaborative work of le Collectif d'Art Sociologique. She is the recent recipient of two

teaching awards: the School of Arts and Sciences Dean's Award for Distinguished Teaching and the Penn Prize for Excellence in Graduate Student Teaching. In July, Ruth moved to Cambridge, Massachusetts to write her dissertation and live with fiancé **Sahir Kalim '02**, a Nephrology Fellow at Harvard's hospitals.

## 2005

**Ryan Arthurs** worked at Gail Severn's gallery in Sun Valley/Ketchum, Idaho for 3 years following graduation. In his words, it was "an absolutely amazing experience."

**Robyn Hendrix** reports, "I am still (quite happily) living in Minneapolis. I participated in Springboard for the Arts' Artist Development Project in 2010, which allowed me to take "Work of Art" career development workshops for artists free of charge. I also took some graphic design classes through MCTC in the fall. Three of my watercolors were exhibited in the South Minneapolis Arts Business Association's "Arts of the Community II" at Intermedia Arts in March 2011. I have continued to be involved in the Women's Art Registry of Minnesota as a co-chair of the exhibition committee and also help manage WARM's social media. This summer, I was selected along with ten other artists to work with Jun-Li Wang and Springboard for the Arts to create place making art activities for the Central Corridor Friendly Streets Initiative block parties in St. Paul's Hamline-Midway and Frogtown neighborhoods. I also recently submitted an interview for the Local Artist Interviews contest and was awarded a one-year membership to NEMAA. The interview is posted online at <http://www.local-artist-interviews.com/2011/04/robyn-hendrix-watercolor.html>. This fall, I will be exhibiting a larger body of work in a two-person show (with Deborah Splain) at the Women's Building in St. Paul as a part of WARM's exhibition series. Visit me at [www.robynhendrixart.com](http://www.robynhendrixart.com) for more news!"

"Resurfacing" Artwork by Robyn Hendrix and Deborah Splain opened in September at The Minnesota Women's Building in St. Paul. It was part of the [Women's Art Registry of Minnesota](#) exhibition series.

**Leanne Lee (Li 'n Lee)** writes, "I'd like to share with you my excitement for my first solo show 'Western Drift' in March. It was held at Den Contemporary Art in West Hollywood.

The show featured large-scale paintings and drawings.” The initial inspiration for Lee’s paintings began with Buddhist and traditional Korean motifs. Her recent work has evolved to include inspiration from her native city Los Angeles. In “Western Drift,” Lee’s work represented how the identity of a metropolis is shaped and formed through reinvention and constant exploration. Her work has been exhibited in Los Angeles venues such as the Craft and Folk Art Museum, Brand Library Art Galleries, LAX Airport (Los Angeles Department of Cultural Affairs), and Korean Cultural Center.

**Marissa Miller** graduated in December with her MBA from University of Washington's Foster School of Business. She now works as a Corporate Art Consultant with Corporate Art Force in the Twin Cities.

**Peter Sowinski** visited the Junior Seminar in May to discuss careers and graduate school following graduation from Carleton. Peter currently works as a craftsman/designer in the Twin Cities. In his notes for the newsletter he writes, “I am nurturing a custom furniture business, and have just launched a web site, [petersowinski.com](http://petersowinski.com). If you know anyone looking for a piece, or if you yourself are interested, I hope I can be of service.

**Johanna van Deun Hall** received her Master’s from the Bard Graduate Center, New York in 2009. Johanna is now married to Nathan Hall and plans a new career as a yoga instructor.

## 2006

**Ozgun Gungor** received an MFA in Visual Arts from Rutgers in May 2009. He now works at Blue Medium, an Art PR agency in New York.

**Stephen Harris** married Cassie Funke '05 in the Carleton Chapel in July 2010. In December, Stephen completed his Master’s in Architecture at the University of Texas.

**Sarah Mawhorter** worked at Dan Ionescu Architects and Planners in San Francisco after graduation. She is now a graduate student in the School of Policy, Planning, and Development, University of Southern California, finding ways in which art historical and literary analysis can contribute to her social science work.

Since September 2010, Harvard PhD candidate, **Nozomi Naoi** has been in Tokyo researching her dissertation. Nozomi has an affiliation with a professor at Waseda University and continues to work on Taisho period prints and early twentieth-century media culture.

**Cameron Nordholm** and **Morgan Weiland** married.

**Andrew Olson** tied the knot with Allison Clarke (Vassar College, '05) on September 3, 2011. Andrew currently works at Siegel+Gale, a brand consultancy located in Manhattan, and lives in Brooklyn, New York.

## 2007

**Eric Bees** began a Master’s program in Visual Arts Administration at New York University in September 2010.

**Sophie Eisner** shares, “I had work in 2010 Art Hop Original Juried Show Winners Exhibition in November. I was honored to receive third prize in the Art Hop juried show for my drawing, "Grandpa, Narlai India," and have been invited to participate in the winners exhibition. The opening was in the SEABA Gallery. I exhibited sculptures made of steel, would-be discarded pine chips and clay, as well as recent drawings and a small series of carved plates and platters. A number of these pieces are from my ongoing investigation into emotional communication through facial expression. Other works have developed through collaboration between the material and myself and are often inspired by my observations of the natural and human built world.”

**Nick Shephard** reports, “I’m currently in my thesis year in the MFA Photo department at the School of Visual Arts in NYC. It's been a really interesting and exciting couple years and I'm anxiously looking forward to



graduating in the spring. I haven't updated it since the spring, but my website is [www.nickshepard.com](http://www.nickshepard.com). Fred has asked me a couple times how well I think Carleton prepared me for the MFA program and I can only say that I have felt *extremely* well prepared. I rely not only on my experiences with Linda in the photo lab, but also on all the non-photo work I did with Fred and Stephen. I also think that my time as an art history major with Baird, Katie, and especially Alison's Amsterdam program give me a big leg up." In June, selections from Nick's work "De bekende wereld" were exhibited at the SVA Gallery in New York as his MFA thesis exhibition.

**Varshana Vijayakumar** plans to begin medical school at Ohio University this fall.

## **2008**

**Susan Carlson** spent the summer interning at the Roman Vishniac Archive at the International Center for Photography in New York.

**Carrie DeBacker** visited the Junior Seminar in May to discuss careers and graduate school following Carleton graduation. Carrie is currently completing her Master's in Visual Arts at Washington University.

In May, **Rafael Estrella** visited the Junior Seminar to discuss careers and graduate school following Carleton graduation. Rafael currently teaches elementary art in the Farmington MN school system.

**Tom Kracauer** began an MFA in graphic design at the California Institute of the Arts in fall, 2010.

**Mimi Rojanaskul** writes, "I started my MFA in Communications Design here at Pratt Institute. Last year I received the Jerome Mentorship at the Minnesota Book Arts Center and got to take classes and exhibited in the fall. I also got the chance to be part of a group show in Berlin, "Collective Spirit," in June.

## **2009**

Following graduation, **Vanessa Garver** began working for the Appraisers Association of America as an intern. She now serves as a full-time Design and Communications Coordinator for the organization.

## **Carolyn Morales**

Carolyn writes, "I recently found an apartment and accepted a job offer as a case manager for the [Marjorie Kovler Center](#) working with survivors of political torture. I have a lot to learn (including French!) but I am very pleased so far with the dedicated staff and supportive work environment."

## **2010**

**Kate McDonald** was hired by Twin Cities Public Television to help produce the art show, *MN Original*. Part of her job is to find and research different artists in Minnesota.

## **2011**

**Julia Barlow** moved to Portland, Oregon to conduct research for an exhibition catalog of the work of artist CJ Hurley. CJ Hurley specializes in arts and crafts and art nouveau decorative art. <http://cjhurley.com/>.

**Elinore Dixon-Roche** is interning at the Smithsonian.

**Caroline Giese** works at Dan Ionescu Architects and Planners in San Francisco.

**Becca Kilman** enrolled in a six-week publishing course at Columbia over the summer and has now accepted the position of Editorial Assistant with Penguin Books for Young Readers. She will be working for Razorbill, an awesome imprint that focuses on smart, interesting books for young adult readers.

**Mallory Monsma** works as an art auctioneer on a cruise line.

**Gabe Silberblatt**

Is currently a full-time, permanent administrative position at the [Architectural League of NY](#).

**Manuel Sylvestre** is employed with Admission Possible, a Twin Cities' non-profit that works with low income high school students to make college possible.

**Katya Thronweber** works at a Friends School in California.

**Charlotte Turovsky** is employed with the Healthcare Division of Huron Consulting Group. She will be flying all over the country on projects.

**Spencer Wigmore** is an intern at Joslyn Art Museum, Omaha under Director, **Jack Becker,'86**. Spencer came back to Carleton in early September to assist with installation of "Seeing is Knowing: The Universe" which was the first show in the new teaching museum at the Weitz Center for Creativity.

**Kristina Eldrenkamp** worked during the past academic year as one of two fifth-year educational associates in the department.

**Emma Bentley** served as the second fifth-year educational associate during the year.

We'd like to thank those two women for their untiring efforts for the department and also for their wonderful cover design for this year's Boliou News!

---

**Art History Comprehensive Examination 2011**  
**Carleton College**  
**Examiner: Nina E. Serebrennikov, Davidson College**

This exam is designed to let you demonstrate what you know, rather than what you don't know. The questions are deliberately broad, and all of you will have something to say about each of them. The key to success is to take the time to think through what you consider to be the most appropriate choices, and to design each response so that you will have time to finish a persuasive essay. A good choice of a work or monument means that you will have a lot to say about it and, given the time constraint, will have to decide what is most important and what is less significant. (Even so, the test is officially scheduled for 2.5 hours to give you an extra half an hour to finish or edit your answers.) When appropriate, refer to the art historians and other writers who have dealt with the issues you are discussing. It is a good idea to read the entire test through before you start, since you may not choose the same example more than once.

**Part I: Choose three of the four essays. 30 minutes each; 20 points each.**

1. Architecture, the most abstract of media, is often a very articulate representation of power, be it the power of the designer, the patron, or those who make use of the monument. Even style can be an expression of power. Choose three buildings or sites from three separate periods or cultures which you think are particularly effective as markers of power, and defend your selections, being careful to support your choices by placing them into their art historical and cultural contexts. Finally select a building or site that you believe questions the power of the architect, patron and/or those who make use of it, either when it was constructed, or subsequently. In your opinion, why is this the case?
2. At first glance, the representation of three dimensions in two dimensions appears to have been a concern to artists primarily in the late nineteenth and twentieth century. But in fact, some version of this issue has been of interest to many artists in various places. Choose what you think are three periods in which this was a significant issue, and describe what was explored or resolved at that time, using specific examples to buttress your argument. In each case, what reasons might you suggest for the eventual loss of interest in this concern?
3. Absences can be as significant as presences. There are periods and cultures in which the nude (male or female) is a critical figure in art, and others where it is virtually nonexistent. Choose two periods or cultures where the nude is prominent, and one where it is not. What issues were represented by the nude in the periods in which it was a significant factor? What did artists hope to accomplish by representing it? Conversely, why was it of so little importance in your third period or culture? Were similar principles as those you just discussed represented in some other fashion? What might an art historian interested in gender issues conclude from comparing the two perspectives?
4. Although the art patron is often wealthy, she or he does not necessarily want their own lifestyle represented. Often instead images of the peasant or the lower classes are commissioned. In the absence of a patron, images of the lower classes are often sold to middle- or upper-class consumers. Choose several examples of images of the lower classes from various periods or cultures, and discuss how the artist has chosen to represent the subject matter. What does this suggest about the relationship between the subject matter and the patron, consumer and/or viewer?

**Part II: Choose one of the two questions. 60 minutes; 40 points.**

1. As the British art historian Eric Fernie once wrote, "There are no overwhelming arguments in favour of the past being divided into periods as opposed to being an uninterrupted flow of events, but as Wölfflin noted, we have to divide it up to maintain our sanity." Choose a period in western art history and analyze it as a methodological tool. Do you know who "invented" this period? What event, artist or object have art historians decided marks the beginning of it? Why? Is that beginning an appropriate choice? What region is covered? Why? Are there omissions? Complications due to too much material? Why does it end when it does? Do you think we should reformulate the period into a more effective tool? How?
2. Even seemingly the most radical invention must look something like its predecessors in order to be recognized as a response to what came before it. Choose three radical inventions in three separate media each of which are from a different period in western art history. What was radical about each? To what purpose? Then analyze what was conventional about the same work that allowed the audience to recognize the innovations in the medium. What happened subsequently to both the conventions and the inventions? Finally, many non-western cultures do not privilege innovations in the same fashion. What then, is an appropriate method to study objects and buildings over time in a culture that does not encourage change? Give at least one specific example. What do the distinctions between these two traditions suggest?

