

Please be sure to submit your personal notes at the website  
<https://apps.carleton.edu/curricular/arts/alumni/boliounews/>

Alums interested in connecting with students  
<http://apps.carleton.edu/career/students/networking/guides/>

Alison's festschrift online: <https://apps.carleton.edu/kettering/>

**Our sincere thanks again to Kristina Eldrenkamp, '10, who edited our alumni notes for this year. She's at MIT working on her master's in architecture.**

## **Department News -2013-14**

### **Baird Jarman, Chair**

The biggest news from Boliou this year is the retirement of Alison Kettering. She taught her last class this past spring, appropriately one of her favorite seminars on "Rembrandt, Vermeer and Netherlandish Art." Also in the spring, the Department and the Dean's Office co-sponsored a retirement celebration for her, called *Midwestern Arcadia*. We were pleased that so many of her colleagues and students, past and present, attended this event. In conjunction with these festivities, several of Alison's colleagues and protégés provided essays for an online *festschrift*, which Heidi Eyestone expertly published online. Please take a look at the result at <https://apps.carleton.edu/kettering/>. Special thanks to alumnae Dawn Odell and Jessica Buskirk for organizing these essay submissions.

Directly relating to Alison's retirement is the big news that we have recently completed a tenure-track search for an art historian specializing in Early Modern Europe. We were especially pleased that many of our current undergraduates actively participated in the search. Starting this fall we will be joined by Jessica Keating, who comes to us from Los Angeles, where she has just completed a two-year postdoctoral fellowship with the Early Modern Studies Institute at the University of Southern California and the Huntington Library. Jessica completed her PhD at Northwestern University in 2010, writing a dissertation entitled "The Machinations of German Court Culture: Early Modern Automata." We are very excited to welcome her to Boliou this fall.

Events beyond the realm of Early Modern Europe also occupied some of our academic attention this year too. Spurred by our recent external review, both Studio Art and Art History are starting to plan some curricular innovations. Studio Art is contemplating ways to get junior majors started earlier on the conceptualizing, developing, and planning of their senior-year comprehensive projects. And Art History has begun to discuss possible new directions for all three components of its core curriculum—the introductory sequence, the junior seminar, and senior comps projects.

Some facilities changes in Boliou Hall are also underway. A generous Carleton Arts & Technology grant has sponsored the purchase and installation of three different 3-D printers, which will enhance the sculpture program. And we are also installing new track lighting for critique sessions on the lower floor of Boliou. In addition to Alison's departure, we also bid a very fond farewell this spring to Catherine Walden, Brooke Granowski and Eliza Dennis. During the past two years, first as a Visiting Professor and then as an Oden Postdoctoral Fellow, Catherine taught a variety of excellent courses on Medieval art and architecture as well as multiple sections of our introductory survey. And Brooke and Eliza both worked as educational associates for the department last year after graduating as studio art majors in 2013.

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

My office in Boliou is empty. I've given away dozens of books, tossed hundreds of files, and moved into a much smaller, much less beautiful office in Cowling for the coming year. With only one MIA field trip and six lecture/discussions to go – for thirty-two rising high school juniors and seniors attending Carleton's first-ever Summer Humanities Institute – I am pretty much *retired*.

The Carleton connection will remain strong, however, especially as I read through the thoughtful letters sent by many of you, and presented to me at my retirement celebration this past May. The names of the speakers at that event were known to me in advance: Dawn Odell '86, Derek Wolff '92, Elizabeth Sutton '03, and Renee Kistemaker, my great Amsterdam friend, who with her partner Jacob employed sixty Carls (over the years) to refurbish their stone house in northwest Italy.

I also knew I would be giving my own reflections on thirty-two years of Carleton teaching. And I knew that an impressive *festschrift* of essays by colleagues and alumni -- edited by Dawn, Jessica Buskirk '98, and our visual resources librarian Heidi Eyestone -- would appear on the Carleton website. Check it out: *Midwestern Arcadia, Essays in Honor of Alison Kettering*: <https://apps.carleton.edu/kettering/>. But the lovely surprises for me were the presentations at the end: that beautifully bound book of letters; a photograph of the Mona Lisa (and me) comprised of hundreds of tiny 17<sup>th</sup>-century Dutch images, made by graduating senior Shamir Kansaka; and, not least, David Lefkowitz's witty oil still life of a slide projector, with its lens reflecting van Eyck's Arnolfini portrait; perched on a pile of books; and set against a Pieter de Hooch backdrop; all of which are threatened by a mouse (a computer mouse) creeping out toward the front.

That event was the highpoint of a packed year, which included teaching my last two courses: History of Printmaking, and Rembrandt, Vermeer and Netherlandish Art; auditing Fred Hagstrom's Observational Drawing; giving papers on Rembrandt's *Slaughtered Ox* in the Louvre at two conferences; and delivering a public lecture for the Joslyn Museum, Omaha, on their portrait of Dirck van Os, an important 17<sup>th</sup>-century Dutch official. This painting has been newly *re-attributed back* to Rembrandt after cleaning and reassessment (much to the delight of Jack Becker, '86, the Joslyn's director). I also did plenty of work as general editor of *JHNA* (jhna.org), which I plan to continue for the next few years. Winter term was spent in our condo on Bainbridge Island, WA, where I went "off island" once a week to do research on acquisitions (long-term loans) for the Seattle Art Museum. Frederick and I return to Bainbridge for a somewhat longer stay this coming winter. After that, it's anyone's guess. But in light of the wonders of email, and the excellence of Alumni reunions, I will certainly remain connected. Please do keep in touch.

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

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

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

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

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

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

This year I did not teach during the fall term and used the opportunity to schedule toe surgery! When I came back to teaching during the winter, I team-taught ARTH 102 with Ross and taught ARTH 220: Japanese Prints. During the spring term, I taught a new course that was a big departure for me. ARTH 267: Gardens in China and Japan, while still an art history course, counted toward the relatively new Arts Practice requirement at Carleton. Students had to do a lot of reading and there were class lectures and discussion, but the course had a lot of field work and trips, and the assignments were mostly creative. For their final projects, the students had to make their own Japanese-style garden with actual sand, rocks, gravel and plant material! It was a lot of work, but it was an amazing experience. I really enjoyed teaching it and am offering it again in the fall because there was so much interest.

In my scholarly activities, during the fall term, I gave one invited lecture at the Detroit Institute of Arts. Over spring break, I traveled to Washington DC to examine paintings at the Freer Gallery for an upcoming one-week intensive workshop for graduate students in Chinese art history that I will co-lead in August with a colleague from the University of Toronto. I also attended the annual Association of Asian Studies conference in Philadelphia. During the spring term, I acted as a consultant in the ASIANetwork Consultancy to assess Asian art holdings at liberal arts college. I visited Knox College and Scripps College. Because Scripps has a large and significant collection of Chinese paintings, I am also translating the inscriptions and seals on their recently conserved works for an exhibition publication. 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 published a book review in *Chinese Literature: Essays, Article, Reviews (CLEAR)* and reviewed several manuscripts for peer-reviewed scholarly journals.

Finally, the other big news of course was Alison's retirement. I helped to organize the *festschrift* publication in honor of Alison's scholarship, although all of the actual work was done by alums Dawn Odell and Jessica Buskirk, as well as the Carleton web team. The volume is the inaugural digital publication of Carleton's Humanities Center and it turned out beautifully – please check it out! We had a big celebration in May for Alison, with many alums in attendance. It is still very sad to think that Alison will not be a constant presence in Boliou. However, the other big departmental news is that we of course needed to hire another art historian, and we are thrilled to welcome our new colleague, Jessica Keating, a specialist in 16<sup>th</sup> century German art and the relationship between the Hapsburg empire and the Ottoman empire.

### **David Lefkowitz , Associate Professor of Art**

2014 was another busy year of teaching, parenting, travel and art making. Highlights follow.

Exhibitions:

***Material Sense***

801 Space, Minneapolis

This group show included work by 5 artists that emphasized the specific qualities embodied by the materials each artist chooses to work in. My contributions included mostly older pieces made from wood and wood by products that draw attention to our culture's conflicted sentiments about this precious if historically plentiful resource.

***Austerity Plans***

Soo Visual Art Center, Minneapolis

For about a decade I have been making watercolor drawings on corrugated cardboard that depict structures that read simultaneously as abstract geometric forms, literal renderings of stacks of cardboard boxes and architectural plans.

'Austerity Plans' was a solo show that featured an assortment of new work and older cardboard drawings, most of which have never been exhibited in the Twin Cities.

I considered this exhibit a kind of awkwardly articulated policy statement about how to make more out of less, asserting the potential complexity latent in the most modest of materials- in this case cardboard boxes. In this batch of work I'm drawing on my inner bricoleur- the resourceful scavenger who reconstructs the world from residue culled from the scrap heaps of consumer capital, yet, because of the flimsiness of the material, I also hint at doubts about the efficacy of such efforts. I want to acknowledge that such a pursuit is at once worthwhile and ridiculous.

The exhibit was reviewed on Metropolis magazine's Point of View blog:

<http://www.metropolismag.com/Point-of-View/April-2014/Reimagining-Architectural-History-in-Cardboard/>

***Wild and Woolly***

New Art Center, Newton MA

I was invited by former student Ryan Arthurs to participate in Wild and Woolly, a group show he curated comprised of work "that exalts and satirizes celebrated narratives and imagery of the American West." I was represented by work that considered the constructed nature of what we often think of as 'natural.'

Talks:

I gave several public lectures about my work and related topics in a variety of venues. Last fall I gave a talk about my work in the exhibition 'Lifelike' at the Blanton Museum of Art in Austin, Texas, and a presentation about the Nirthfolde Visitors' Bureau at the New York Comics and Picture-Story Symposium at the New School. It was great to see lots of alums at both events. I also gave a version of the Nirthfolde talk as part of the Alumni Office's Carleton Connects program, which was archived here:

[http://apps.carleton.edu/alumni/learn/connects/archive/?item\\_id=1142447](http://apps.carleton.edu/alumni/learn/connects/archive/?item_id=1142447)

This past Spring I gave a rambling yet riveting lecture about the activity of drawing, Edward Hopper's contrariness, and the joys of corrugated cardboard at the Walker Art Center as part of the programming for the exhibition *Hopper Drawing: A Painter's Process*.

Travel:

The highlight of my summer was the opportunity to co-host an art/geology Carleton Alumni Adventure to Iceland with colleague (and former professor) Mary Savina to the fantastic landscape of Iceland just this past August. We had incredible weather and a great group on a tour that seemed to feature a new spectacular vista everyday. I am still processing the experience, which may provide fodder for future artwork. Stay tuned.

### **Stephen Mohring- Professor of Art**

This year in Boliou was sadly defined by the tragic loss of Talia Goldenberg '12 and of James Adams '15, Michael Goodgame '15, and Paxton Harvieux '15. The winter was very, very hard on us all. It was inspiring though to see the spirit of Boliou at work. We have such an amazing and supportive culture here, which can sometimes be easy to take for granted— this was not one of those times. I am still in awe of our students and faculty. Particular note should be made of Professor Kelly Connole who was primarily responsible for the moving memorial service for Talia held in the Boliou Gallery. The year, though sad, again made it clear what a privilege it is to be part of this faculty.

August is now upon us, the humidity rising here in Northfield and the tools in my studio once again starting to show signs of rust – time for the new annual battle armed with WD40, steel wool, and wax – oh for humidity control out here by the sawmill (the Boliou tools are fine, no need to worry there) and yet this is a magical place. We managed to get some time on the Arboretum skid-loader thanks to their generosity and just finished milling up some ash and a large walnut donated by a friendly alum. Blissfully no rogue steel was found in the log (something to worry about in an old farmyard tree) and it produced some amazing lumber that will be ready for the table class in the spring of 2018.

This was an eventful year for me professionally, with fall term off on sabbatical, a couple solo shows, and a Midsummer Night's Dream set for Ten Thousand Things. It was also quite busy with the reimagining of the interactive art / robotics course which David Musicant and I co-taught using all new technology after a 7 year hiatus this last winter. The spring saw another successful Table class show opening after a very... active week 10. It was the largest class yet with 16 tables on display.

This summer provides visitors and locals another chance to whack a few strokes on the hole that Professor Lefkowitz and I created last year for the Walker's mini-golf course (no word yet on where it will be next year – offers welcome). When not in the sawmill I will be working on another set – this time for the TTT winter musical, The Unsinkable Molly Brown – should be a hoot.

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

After a three-year apprenticeship as Associate Chair, this has been my first year as Chair of the department. I am now familiar with various auxiliary spaces in our building, line items in our budget, and regulations at our college whose very existence, somehow, had previously gone completely unremarked by me.

This past year I received a “Broadening the Bridge” grant to examine the possibility of co-teaching an occasional course with faculty members across the Cannon River at St. Olaf. Such a course would probably only be viable during the fall term, when the calendars of the two schools somewhat coincide. In my case I am looking at the prospect of teaching a course on the Medieval Revival in Europe and the United States from the late eighteenth century to the present.

Another curricular development that I, along with my fellow art historians, have been contemplating is a new, term-long, off-campus study program. Especially now that Alison will no longer be taking students to the Netherlands every few years, it seems fitting to develop possible new off-campus ventures. We are currently thinking about a program that might travel to multiple locations, focusing largely upon visiting architecture and sculpture on location, that would serve as an introductory course rather than an upper-level seminar. More to come on this front after a great many more details have been worked out. For those of you with ideas and suggestions, I'm all ears.

### **Linda Rossi - Professor of Art**

We began fall term with a visit from Christopher and Margo Light. The Lights generously support our visiting artist speaker series each year. Christopher exhibited a series of his digital infrared photographs in Boliou gallery and spoke about his work with my Experimental Photography course.

In the Experimental course we continue to mix analog and digital – from liquid light on glass to printing on acetate. The final pieces are so wonderfully varied and expressive. Students learn to take risks and enjoy the element of surprise. Advanced photo students created books, pictorico sculptures and mini installations this year.

In Junior Seminar we had great visits from our alumni who shared stories about MFA programs, teaching, and working as independent artists. Alum, Britta Johnson reviewed the junior show and provided excellent feedback to students.

Spring term, I taught a new course, The Digital Landscape. It was a weekly adventure as we visited various sites in Rice County with numerous experts in prairie restoration, geology, ornithology and agriculture. As a result, students created very thoughtful and beautiful portfolios about Rice County.

I'm continuing to expand my digital techniques, so this summer I am learning more about 3D techniques in Photoshop. I am also working with 2 studio majors on wood and bone sculptures. It is a lovely summer to spend time with my family and friends and immerse myself in gardening, from which I collect materials for my studio work.

### **Kelly Conrole – Associate Professor of Art**

Hello Friends! All is well in the ceramics and metals studios at Carleton. I've been devoting my time primarily to ceramics and a college committee so artist Danny Saathoff has been teaching metals for the past two years. I am thrilled to have him back for two courses next year. He recently offered a course in casting and enameling that produced some exciting new work from his students.

Students the Art Department continue to be inventive and inspiring. The senior art exhibition included the work of 5 ceramics comps projects—a busy studio full of great challenges and energy. We continue to fire our wood kiln in conjunction with our friends at St Olaf College. St Olaf, in turn, welcomes Carls to fire in their soda kiln. We recently received a grant to bring in a visiting artist to work with our collaboration and atmospheric firings next year—still working out the details but I am confident it will be great fun. The Empty Bowls Project continues to be a great event—we have now raised over \$50,000 for the local food shelf with our efforts over the past 9 years. A special thanks to all of you have participated in this tradition. I'm working on something special to mark our 10th year this spring. My own work was included in several exhibitions this past year and I am very pleased to report that I've been awarded the 2014 McKnight Fellowship along with Alum Kip O'Krongly. We will have an exhibition in July 2015 at Northern Clay Center. If you are in the area please join us!

### **Tim Lloyd**

Tim Lloyd, Class of 1941 Professor of Art and the Liberal Arts, Emeritus, has been awarded a McKnight Individual Artist Grant to complete a project, "Prairie Landscapes in Metal."

Tim, along with Perry Mason, John E. Sawyer Professor of Philosophy and Liberal Learning, Emeritus, exhibited photos and metal works they completed as part of an alumni trip to the Grand Canyon. "From the Inside – The Grand Canyon" was held in the athenaeum in May and included comments as well as the opening of the exhibition.

## ***In Memoriam***

*The Boliou family lost a vital member last February when Talia Goldenberg '12 died from complications following a surgery. Talia was a bright, passionate, adventurous person and her absence is felt by many. During her Carleton years, Talia spent two terms abroad, participated in the Vagina Monologues, Fem Sex, and many others activities on campus. Working in a variety of mediums, she was a dedicated and focused artist. Her comps work in metals demonstrated her keen ability to capture both pain and beauty in the human form. While Talia suffered from Ehlers-Danlos Syndrome she was not defined by her diagnosis. She exhibited delight in the world, compassion for others, and tenacity in facing life's challenges. Through her art she expressed truth, compassion, and joy as well as struggle and pain. Carleton is fortunate to have two of her artworks on campus-- a book in the Library's Special Collections and a metal figure in the Dean's Office Art Collection.*

*Memorial services were held in her hometown of Eugene, OR in February and at Carleton in April. Talia's family generously established the Talia Goldenberg '12 Endowed Award in Studio Art in her memory. The award recognizes one or two studio art majors with extraordinary promise and who embody Talia's spirit of community and humaneness. To contribute to the fund please contact Carleton's Stewardship Office at [stewardship@carleton.edu](mailto:stewardship@carleton.edu) or call [1-800-492-2275](tel:1-800-492-2275).*

*Talia Goldenberg will remain in our collective memory.*

## **News from Alumni**

### **1952**

**Marge Oles Dickinson**

**This year the Galva Arts Council is celebrating its 25th year bringing the arts to Galva Illinois, a small town in northwestern part of the state. As a founder of the organization, I took this occasion to establish an endowment to ensure support for the future and to guarantee the Arts Council will be around for many more years to come. Classes, coffeehouses, art shows trips, and visiting artists bring the arts to this rural community.**

### **1964**

**Donna Dennis**

**Donna Dennis has won the Award of Merit Medal for Sculpture from the American Academy of Arts and Letters.**

**John Hanson**

**John Hanson's film was shown during his 50<sup>th</sup> reunion in June and was followed by a talk or panel. Here's a bit more information about the film:**

**NORTHERN LIGHTS**



**Northern Lights, winner of the Camera d'Or for Best First Feature at the Cannes International Film Festival and many other prizes around the world, is a classic American independent film. Against a backdrop of a bitter winter on the Dakota prairie and the equally brutal economic forces of 1915, a story unfolds which pits small Midwestern farmers against "the powers that be" - bankers, railroad men, big grain dealers and an entrenched political machine. Based on the fictional diary of farmer Ray Sorenson, Northern Lights chronicles the struggle of these small farmers as**

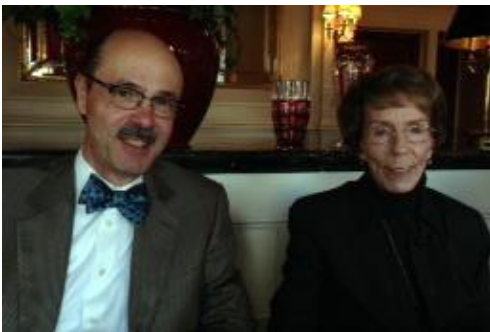
**they fight to save their farms, their families and their very way of life. By banding together in a grassroots movement - the little known Nonpartisan League - Ray and his cohorts confront great odds and Ray's own personal doubts and dilemmas in his love for the beautiful Inga. Using beautifully spare means, directors John Hanson and Rob Nilsson have fashioned a film abundantly rich in human emotion, drama and intimacy. And through their heartfelt tale, they have produced an enduring anthem to both the strength and the triumph of the human spirit.**

### 1973

Jeff Howe

Jeff's Courbet exhibition opened at the McMullen Gallery, Boston College in October.

Floyd Martin



**Professor Floyd Martin sits with Ellen Gray, who established a \$250,000 endowment in his honor. The Ellen M. Gray Endowed Professorship of Art History was established recently by Gray and was funded by a charitable bequest inspired by UALR professor of art history, Dr. Floyd W. Martin. Gray also funded the creation of the Dr. Floyd W. Martin Endowment with a current gift of \$25,000 to provide permanent support to the professor of art history in the UALR Department of Art and to recognize Martin's distinguished 31-year teaching career.**

**In April, Dr. Martin received the 2014 Faculty Excellence Award in Teaching for the College of Arts, Humanities, and Social Sciences at the University of Arkansas at Little Rock. He has devoted himself to excellence in teaching throughout his 31 years of service to UALR. His class assignments include museum research projects, critical writing assignments, and individual and oral presentations. Dr. Martin co-founded the Arkansas Art History Symposium, an annual event that offers students from across the state the opportunity to present their own research. Ellen M. Gray established the Dr. Floyd W. Martin Endowment and the Ellen M. Gray Endowed Professorship of Art History in his honor.**

### 1978

Philip Lange

**In March, I returned from Tanzania from a three- week working trip. I work with the Maasai stove and solar project. I go there to document in video and photography the work they are**



doing. I have just produced a video called, "Maasai women grasping opportunity and building a better life." It now is on YouTube. I invite people to view this and learn about the great work that the project is doing.

Jody Williams

In April, "Particula Obscura" opened at the Form and Content Gallery in Minneapolis. The installation honored the tradition of 17<sup>th</sup>-century Wunderkammern, the historical precursors to museums. This conceptual cabinet displayed a select group of distilled elements with an austere aesthetic, unlike traditional cabinets, which often presented extensive collections in haphazard manner. Particula Obscura was divided in three parts: Dust, Earth and Air, and Flora and Fauna.

1980

Anne Umland

Tyler Green, of the highly respected Modern Art Notes blog, has posted a podcast/interview with Anne Umland of MoMA. Naming her "one of the top curators of modern art," Green discusses the current Magritte exhibition with Umland. She has an article Sept Art News, p. 62. <http://www.artnews.com/2013/09/05/magrittes-grand-illusions/>

1985

Kirstin Warnholtz Wortman

I have just accepted the Editor position at the Chazen Museum of Art here at UW-Madison; I start Jan. 2. It was a very competitive process with more than 80 applicants, and my new colleagues tell me that a deciding factor was the writing assignment. They identified 12 pieces of contemporary Japanese ceramics from the permanent collection and asked the finalists to write a press release about an imagined show featuring these objects. After viewing the pieces and doing a bit of internet research I sat down and wrote about them as if I was back in a Carleton Art History class. It was effortless and more enjoyable than anything I've written in many years. So thank you for teaching me how to write about art. I am looking forward to doing a lot more of it in the coming years!

1987

Jennifer Liston Dykema

The Fuller Craft Museum, Brockton, Massachusetts December "All Things Considered VII: A Juried and Invitational Exhibition" included work by Jennifer as well as nearly 40 other artists. The show was sponsored by the National Basketry Organization.

Described by the Fuller Craft Museum, "The show features benchmarks in excellence in traditional and sculptural basketry that demonstrate superior technique, original concept and design. This traveling exhibition comprises baskets of the highest caliber craftsmanship and technical ability, which speak to intricacy of expression, intimacy of design, visual excitement, and communication. The exhibition highlights tradition and stretches the imagination of the viewer to new insights of basketry in the 21st century."

1988

Nat Case

After 22 years as an employee of Hedberg Maps and its predecessor, I've amicably and happily gone freelance! I'm looking forward to pursuing opportunities in cartography and other kinds of design, writing and teaching (any friendly leads welcome). I continue to blog at [maphead.blogspot.com](http://maphead.blogspot.com) and have begun writing for London-based Aeon magazine.

In November, Nat presented “The Voice of Reference Maps” at a Light Lecture on campus.

1989, 1992

John Umbanhowar '92 And Elizabeth Umbanhowar, '89

John Umbanhowar + Elizabeth Umbanhowar (hughesumbanhowar Architects) – Evaporative Fault opened at LERATA (Laboratory for Experimentation Research in Art, Technology and Architecture) in January in Los Angeles. “Evaporative Fault” seeks to reveal the slow/fast erosions/accretions of chronology and place at the interface of inside/outside in the urban environment. Using ephemeral/fluid materials—light, salt, time—the project engages passersby in noticing ineffable, sometimes ineluctable, processes that define and reflect the converging geological and cultural histories of Los Angeles.

Elizabeth Umbanhowar is a practicing landscape architect, landscape studio design instructor at the University of Washington and curator and artist in Seattle, Washington.

John Umbanhowar, AIA, LEED AP is the Los Angeles based principal of hughesumbanhowar. His design process initiates in compelling ideas and his solutions are derived through cross-field investigations in materials, technology, the natural and social sciences.

1990

Dan Wang

Dan S Wang was on a panel at National Gallery with Kerry James Marshall in fall 2013. The topic was “Makin’ It: Race and Class in Contemporary America”

Dan said, “ I get to add my two cents on my favorite subject to a high powered panel conversation featuring a line-up of heavy hitters and endowed chairs, starting with renowned fellow traveler Kerry James Marshall. It should be great, but then again it is a panel, so you never know.... In any case, turning out for this would give anybody a great excuse to see Kerry’s show currently up in the National Gallery.

<http://www.nga.gov/content/ngaweb/calendar/lectures/panel/makingit.html>

1991, 1996, 1998, 2004

Alums presenting at CAA 2014:

Carma Gorman '91 chaired a session on Design and the Law. Papers were presented by Emily Newman '04 on the topic of Fashionable Flesh: Meat as Clothing; Christine Hahn '96 on the topic Maintaining Problematic Public Art, and Jessica Buskirk '98 presented The Devotional Portrait Diptych as Transitional Object: The Affective Pull of an Andachtsbild.

1993

Watie White

One year ago this month (March) I completed my first home for my public art series, “All that ever was, always is,” in collaboration with Habitat for Humanity, transforming abandoned homes into an opportunity for community dialogue. The condemned structures are used as narrative inspiration, a source for building materials, and a public (albeit temporary) gallery. Public reaction to the first installation last year, located in North Omaha, astounded me. Neighbors who had thought it was a crack house or a den of prostitution were moved by this surprising thing of beauty and upset that the house was to be demolished. People from all over the city came to a part of town they had been scared to travel into, and found that it sparked their imagination. Habitat for Humanity-Omaha has generously given me two more homes slated for demolition to continue the all that ever was, always is series at 16th & Emmet streets in North Omaha.

In April, Watie wrote that he wanted to share the progress on “All That Ever Was, Always Is”: Thanks to over 100 donors on Hatchfund, we raised nearly \$16,000 for the art installation and programming around two abandoned homes at 16th & Emmet streets. With help from my studio assistant, Peter, as well as several other friends and advisors in the Omaha community, I also secured nearly \$17,000 in grants from the Mid-America Arts Alliance, Nebraska Humanities Council, and Nebraska Arts Council to expand community outreach around the mission of the project.

In February I got an email out of the blue requesting a studio visit for Don Bacigalupi, the President of Crystal Bridges Museum of American Art. Bacigalupi was interested in assessing my work for an upcoming exhibit as part of a nationwide survey of contemporary art practice. Two months later, I found out that I was in.

State of the Art features 102 artists from across the country selected by Crystal Bridges president Don Bacigalupi and assistant curator Chad Allgood after an ambitious 100,000-mile odyssey to meet a thousand of the most compelling contemporary artists in the United States. The 200+ works in the exhibition include photography, video, ceramics, action/interaction, glass, fiber, installation, paper, painting, and sculpture. After all of the work is full installed, the State of the Art gallery will total over 19,000 square feet extending into the permanent collection galleries as well as outdoor community areas.

Reflections from Watie White on being curated into his museum show, September 2014 may be found at the following link:

<http://us3.campaign-archive1.com/?i=adc00c16c4bca79ff6b53f600&id=4456113adf&e=336c7c8c9d>

## 1995

Jennifer Yorke

January 10 was the opening of Twerks on Paper, Jennifer’s first one-person show with Packer Schopf Gallery.

In May, CelerySpace gallery presented an evening of readings and art focused on the work of Valerie Witte and Jennifer Yorke. Their collaborative books based on Valerie's Flood Diary manuscript are included in the "Quotidian/Elements of the Everyday: Water" exhibition currently on display at both CelerySpace and La Porte Peinte in Noyers sur Serein, France.

## 1996

Christine Hahn

Christine received tenure at Kalamazoo College in early 2014.

## 1997

Britta Johnson

In January, Britta presented “Visceral Manipulation: A film and its puppets” in Boliou Gallery. Her exhibition was in conjunction with a class she taught. She also served as the Junior reviewer for studio majors.

Julie Martini

Julie wrote to tell us about an exhibition of her recent work at UForge Gallery in Jamaica Plain in early December. In early 2103, she wrote, “As many of you know, I have been working as the Boston Director of Artistic Noise for more than three years. In my role I have had the

unique opportunity to lead individual and collaborative art projects with youth in juvenile detention in Dorchester. I have also worked with youth just out of detention in our Arts & Entrepreneurship program. The youth in our programs make amazing creative artwork about their experiences, and tell a story through art that otherwise would not be told!" In May, she was one of ten finalists whose work was in the Finalists Group Show for the Walter Feldman Fellowship for Emerging Artists. The juror was Katherine French, Director of Danforth Art Museum/School. The event was held at the Arts and Business Council's Midway Studio in Boston. She noted an exhibit in April: Artistic Noise Exhibit & Fundraiser, at Wheelock College.

1998

Ethan Murrow

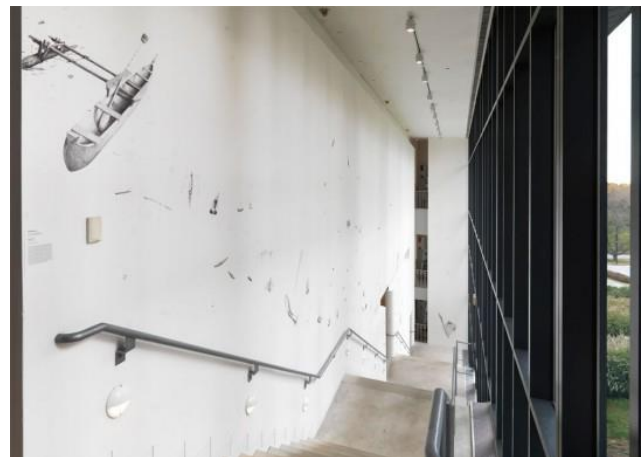
Every two years, the deCordova Sculpture Park and Museum in Lincoln, Mass., stages an ambitious exhibition known as the Biennial. The group show shines a spotlight on emerging and mid-career contemporary artists working throughout New England.

"I think there's still really a place for locale in art," deCordova museum director Dennis Kois explained. "Like all institutions, you have to grow and change," he explained. "And I think, you know, to show only regional art in a way sort of ghettoizes it, and the goal for deCordova now is to show the best regional art and contextualize it. So I think it helps our audiences understand what's happening here and that it matters in a global sense, that's it's not in a vacuum."

That said, some very regional themes have emerged. Apparently plaid is popular this year. In one piece, the pattern is paired with paintings of lobsters. And labor intensive works including one called, "Flotilla."



"Flotilla" is a sprawling series of more than 100 tiny, painstakingly detailed ballpoint pen drawings by Boston artist Ethan Murrow. (Andrea Shea/WBUR)



"Flotilla" is sprawled on the wall along the museum's main staircase. (Courtesy of the artist/Clements Photography and Design)

It's a sprawling series of more than 100 tiny, painstakingly detailed ballpoint pen drawings by Boston artist Ethan Murrow. It covers a three-story wall in a sun-lit stairwell and takes on the history of the U.S. through something that's very New England: maritime culture.

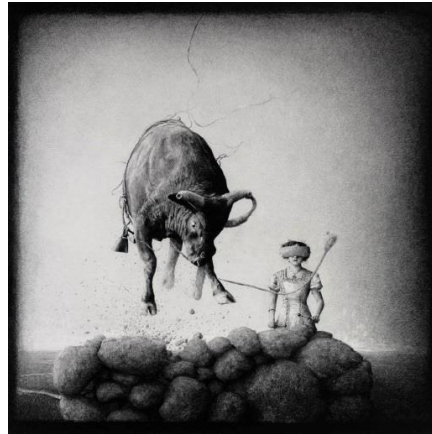
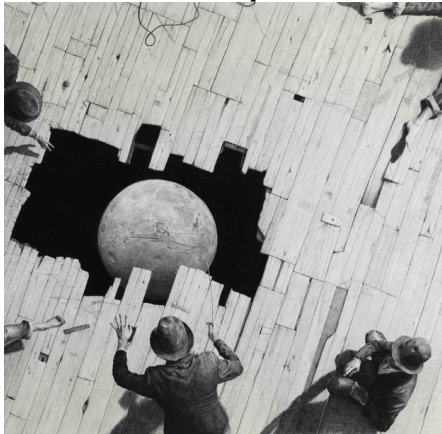


Ethan Murrow in his South End studio. (Andrea Shea/WBUR)  
“I wanted it to be a glut, a mass, almost too much,” he mused.  
Murrow grew up in Vermont and is the grandson of journalist Edward R. Murrow.

From April:

"State Flag" New drawings and a large scale wall drawing opened at Winston Wachter April 10. <http://newyork.winstonwachter.com/exhibition/ethan-murrow/>

Large-scale Graphite Drawings of Surreal Adventures, Dreamers, and Heroes by Ethan Murrow April 21, 2014



“State of Nevada” / graphite on paper 48" x 48" 2014

“All Mine”/ graphite on paper 28" x 28" 2011



**“Betrayal” / graphite on paper 48” x 48” 2012**

**“State of Alaska” / graphite on paper 36” x 36” 2014**

These images were posted, along with others, on the “Colossal” site.

<http://www.thisiscolossal.com/2014/04/ethan-murrow-drawings/>

Heavily influenced by both film and photography, artist Ethan Murrow creates grandiose theatrical narratives manifested as large-scale graphite drawings. The artworks are populated with adventurers, inventors and dreamers, in what Winston Wachter gallery calls “characters as outrageous innovators and absurd explorers capturing a sense of adventure, satire, fun and defeat.” Murrow’s latest works involve a series of drawings set in different American states for his show State Flag currently at Winston Wachter in New York through May 2014. You can see much more of his work [here](#) and on his [website](#). (via [Illusion](#))

This September La Galerie Particuliere of Paris is inaugurating their new space in Brussels. All of the work in this group show deals with the masterful book "100 years of Solitude" by Gabriel García Márquez.

<http://www.lagalerieparticuliere.com/en/galerie/accueil/0/la-galerie>

iNALChristina Seely

Work from my project Lux was included in the fall exhibition REALITY CHECK at the Sandra & David Bakalar Gallery at Massachusetts College of Art & Design in Boston. The exhibition brought together seven artists whose work strikes the present-day viewer as digitally altered. However, the exhibition's images are the results of other, often slow and painstaking, non-digital processes.

The exhibition included the works of: Matthew Brandt, Daniel Gordon, Stephen Mallon, Chris McCaw, Christina Seely, Angela Strassheim, Gastón Ugalde.

Work from my latest project Markers of Time debuted in STAKING CLAIM: A CALIFORNIA INVITATIONAL at The Museum of Photographic Arts in San Diego in October. I am honored to have been selected as one of 16 California artists working in photography.



Christina will have an exhibition in The Perlman Teaching Museum on campus beginning in Sept. "Markers of Time." She will return to campus in October to make a presentation in conjunction with the exhibition.

1999

Andrea Mosher

Andrea is working as a Law Clerk at Jaspers, Moriarty & Walburg in Shakopee.

2000, 2002, 2007, 2008

Kristin Pavelka '00, Sam O'Brien '02, Nick Shepard '07 and Dylan Welch '08 presented at the 2014 spring junior seminar discussing their careers and art.

2000

Julia Elsas

I am happy to let you know I had a few exhibitions this spring. "Reconstruct" curated by Jae Yang at Art Merge Lab in March and April at the Pacific Design Center, Los Angeles, CA 90069. <http://www.artmergelab.com/>

I also had a print included in a group exhibition in Ithaca, NY at The Ink Shop Printmaking Center.

And, I made a cyanotype animation for pianist and composer Sylvie Courvoisier for the release of her duo album with violinist Mark Feldman. My cyanotype animation, commissioned by pianist and composer Sylvie Courvoisier,

will be included in a group show "Always Listen to Your Art: Sonic Experiments" at One Mile Gallery in Kingston, NY. The exhibition opens Saturday, June 7, and is the gallery's first show devoted to SOUND ART. The exhibition will feature the sound work of: Grasshopper, Matthew Cullen, Peter Wetzler, Julie Hedrick, Pauline Oliveros, Viv Corringham, Grady Gerbracht, Lea Bertucci, Alan Licht, Sylvie Courvoisier, Ikue Mori, Jamie Saft, Austin Sley Julian, Jordan Davis, Rachel C. Blumberg, Ed Osborn, Tara L. Key, Barb Smith, Jane Scarpantoni, Julia Elsas, and Brian Dewan.

I'm also thrilled to have finished a second video commissioned by Courvoisier for her trio album "Double Windsor" with Drew Gress on bass and Kenny Wollesen on drums. The album is being released by Tzadik records early this month. A big thanks to filmmaker David Licata who helped me film and edit the video.

Lastly, I am looking forward to getting back into the print shop as I was recently selected as one of three Gowan Studio Space Printmaking Residents for 2014. The six-month residency will culminate in a group exhibition. Stay tuned!

Kristen Pavelka

Kristen took part in the Western Wisconsin Pottery Tour in October. She wrote, "The leaves are falling. And with that comes the annual spectacular Western Wisconsin Pottery Tour in the scenic River Falls area! Once again, I'll be a guest at the talented Wendy Olson and Jay Jensen studio... The tour consists of 4 pottery studios and 14 nationally known potters."



### 2000, 2001

Kristin Pavelka and Kip O'Krongly

**Red River Reciprocity: Contemporary Ceramics in Minnesota and North Dakota.** Artists included former visiting professor, Linda Christianson as well as Associate Professor Kelly Connole and alums Kip O'Krongly and Kristen Pavelka, Red River Reciprocity showcases a dynamic selection of 79 contemporary ceramics by Minnesota and North Dakota artists. For this groundbreaking exhibition, Plains Art Museum is partnering with Northern Clay Center (NCC) of Minneapolis to present the innovative work of leading ceramists from all over the region who have re-imagined the possibilities of this exceptionally versatile medium. Through this exhibition and our ceramics education facilities in the Robert Kurkowski Ceramics Wing, Plains Art Museum is excited to expand appreciation of this ancient practice as an expressive contemporary art form.

### 2001

Eleanor Jensen

Eleanor returned to campus in the capacity of Visiting Assistant Professor of Art for spring term. She taught two field drawing classes.



Juliane Shibata

Juliane, who served as an off-campus Studies Program Assistant for the English Literature and Theater in London program winter 2014 and is a former Visiting Professor of Art, was awarded a 2014 Minnesota State Arts Board Artist Initiative grant to create small-scale porcelain installations and design new methods to display the work.

2002

Lauren Melo Barach

Solomon "Sol" Ari Barach arrived on March 15 weighing 7lbs 2oz with a full head of dark hair. He's a very sweet, easy-going baby. Eli Barach '02 and I are so proud.

2003

Ariana Boussard-Reifel



Photo by Dreilly S./Racked NY

Seen on Linked-In's NEWSLE in June:

Considering the fact that Ariana Boussard-Reifel owns the lovely Mode Marteau—a vintage store known for its high-end luxury brands and eclectic artisan goods—it should come as no surprise that her Victorian-era brownstone in NYC is a veritable treasure trove of artistic collages, turn-of-the-century furnishings, and jewelry used as home decor. Boussard-Reifel renovated the entire pad herself, outfitting the space in antiques, flea market finds, and even barstools found on the street. An ornate spiral staircase leads to the two-bedroom's second floor, which offers "secret chambers in the walls" and an airy outdoor area further

decorated in colorful, exotic pieces. "I like to keep all my internationally collected objects around me to keep my mind wandering," says the artist, entrepreneur, and avid collector to Racked NY. "Sometimes I feel like my apartment looks more like The Explorer's Club than a home."

#### 2004

Ruth Erickson

Ruth Erickson gave a talk in December in the series Les Soirées Nomades, at the Fondation Cartier pour l'art contemporain, Paris -- in French.

#### 2005

Sara Guittar Clark

I was married in 2009 to Steven Clark ('05), and I earned a MAT in Art Education from George Mason University in 2011. I taught for three years at Fairfax County Public Schools, and just gave birth to our daughter, Maya, in December.

Emily Duncan

Emily Duncan has started a new job, working for MathPOWER in Boston where she will be running an after school math program for a Boston public school.

Sierra Günnel-Kaag

Sierra Günnel-Kaag is now Intern/Praktikantin at Von der Heydt-Museum in Wuppertal, Germany. Assistant / Aushilfe at Galerie Karsten Greve

Robyn Hendrix

I'll be a guest artist in Studio 394 thanks to a very generous invitation from artist colleague Claudia Poser. I have always admired Claudia's beautiful ceramic installation work and am thrilled to be joining her along with artists Sophia Ofstead, Joe Cruz, Kate Christopher and Sandra Brick. In May, Robyn wrote, "So far, 2014 has been full of lots of twists and turns. I just started a new position as an Artist Organizer with the Friendly Streets Initiative. I'm so pleased to be returning to the whirligiggiest of all open studio events held in May, at The Grain Belt Bottling House. In addition to my exhibit space on the first floor, I have three small paintings included in a fundraiser for East Side Neighborhood Services."

Peter Sowinski

As a participating artist in the AOV5 exhibition at the Soap Factory, it's my pleasure to invite you to the opening on March 8th from, 7 - 11 pm. The show, which is up from then until April 20th, is the culmination of a Northern Lights.mn program for emerging artists working experimentally at the intersection of art, technology, and digital culture.

## 2006

Sonya Derman

**Sonya participated in La Perruque at Berl's Poetry Shop in Brooklyn on April 3. Berl's is a shop "celebrating poetry and handmade art."**

## 2007

Sophie Eisner

**In May, at the Whitdel Arts Emergence Gallery, Detroit, MI, Here/Not Here by Sophie Eisner opened. The exhibition explored how maps do more than facilitate navigation, they create context for experience. Through a language of colors and lines, maps give a knowable quality to the complexities of the landscape, and help us to situate ourselves within it. Through an understanding of place we develop an understanding of self. I know who I am because I know where I am; I know something happened because I know where it happened.**

**Every event must have a location and thus as we define landmarks in space, we also define landmarks in time. With references to the body, landscape, and architecture, Eisner's work investigates how we draw lines to define and understand space, and how maps become thinking tools that help us bridge memory and experience, place and identity.**

## 2008

Carrie DeBacker

**Caroline DeBacker is now Community Outreach Manager at Celilo Group Media**

Tom Kracauer

**Tom now teaches at CalArts in LA.**

## 2009

John Vigeland

**John spent three years as Daniel Johnston's apprentice in North Carolina. At Daniel's, the "push for individuality" he felt so oppressed by as an art major was absent and John was able to slip into an affirming rhythm of endurance, technical precision, and repetition. As John's time with Daniel ended, he has now become a part of East Fork Pottery in Marshall, NC. For more about John and his new position please check out the website:**

**<http://eastforkpottery.com/john/>**



## 2010

Kristina Eldrenkamp

**Kristina is beginning the second year of her Master of Architecture at MIT in September. She spent this summer interning at Placetaylor, a design/build cooperative in Boston.**

**Johanna Levy**

**I got at Masters in Art History at the Institute of Fine Arts at NYU and my thesis was called The Problematic Landscape of Industry: Picturing West Point, the Hudson River, and the American Civil War.**

**Emogene Schilling**

**Emogene writes that she's been accepted into the Ph.D. program in art history at Columbia University. She matriculated there as a Masters student in fall 2013.**

**Julia Walther**

**September was extremely busy pottery-wise, with one HUGE open house sale at John Glick's and a much smaller one at my apartment the following week. My work was selected for Charlie Cummings' annual cup show. Usually this is a 100 artist invitational show, but this year they decided to shake things up a bit and invite 60, jurying the remaining 40 spots out to people who might not have that ceramic celebrity yet. I feel so fortunate to have these cups included in the show!**



**Jon and I decided to get married this past May, and we're planning away!**

**The beginning of January I transitioned to working full-time out at John Glick's. We had a great January with a visit from the lovely Jo Lauria, an independent curator and an art and design historian from LA to help us narrow down the nearly 1000 pots that John has been setting aside all his career down to the 250 we hope the exhibit will comprise. I spent most of February working in the studio and have had a couple of soon-to-be-married friends request some pottery for their registries-- a big thanks to them!**

**More thanks are due to Kelly Connole for inviting me to contribute work to Lillstreet Gallery's Expo Booth at NCECA as part of a group of Midwestern teachers and some of their past and present students. And if you are headed to NCECA (the big annual ceramics conference for your landlubbers), please give me a shout! I would love to see you.**

In other news, Jon and I will be traveling lots over the next few months, including New Mexico, Colorado, DC, Minnesota, Montana and North Carolina...we're looking forward to visiting places new and old together as the year unfolds. Drop me a line if you'd like us to look you up!

### 2011

Tony Eccles

Tony is working at a community services center in Washington, DC called LIFT-DC, where he meets individually with clients to support them in the areas of affordable housing, the employment search, and enrolling in public benefits.

Shannon Finnegan

In March, we heard from Shannon: "I am excited to announce my upcoming show **SHOULD / CAN'T**. Over the past six months, I have been collecting sentences from friends and strangers that start with "I can't." The show will feature an installation and new series of drawings that use that text. The show opened in April at The Glass House at The Invisible Dog in Boerum Hill, Brooklyn.

Gabriel Silberblatt

Gabe edited two online publications for the Architectural League of New York this past year and is starting his Master of City Planning at MIT this fall.

Charlotte Turovsky

Charlotte is embarking on her fourth year living in Boston, this year sharing an apartment with fellow art history majors Kristina Eldrenkamp '10 and Gabe Silberblatt '11 and lots of Carleton-made art!

### 2012

Julia Cohen

In other news, I now have three jobs. I'm still at the Met, where I write web labels and have labels printed for the galleries, and I am continuing with the kitchen store (mostly for the discount), but I also just started a position at the Center for Architecture/AIA, NY. It is only temporary and it's a receptionist type of position, but I am really enjoying it so far. Because I am often here in the evenings, I am able to listen in on some of the lectures.

Tom Kracauer'08 teaches at CalArts in LA.

Clara Labadie

Clara has accepted a position as Director of Extracurricular Programs at Augusta Preparatory School for the coming year. She is in charge of running their extended day program, private lesson program, and summer camp.

Kristin Lunz

Krissy Lunz is now Analyst at the Office of Minnesota Attorney General Lori Swanson

**Part I: 40 minute essays. 90%**

Choose **FOUR** from: 1; 2; 3; 4; 5 (a or b); 6 (a or b); 7 (a or b); 8 (a or b)

These questions are designed to find out what you know, not what you have forgotten. It would be possible to answer all the questions with 2-D examples, but that would be boring. Choose your examples from a broad range of media, periods, and cultures. Try to identify your examples as fully as possible, but at least clearly enough that your readers know what you are talking about. Good answers will engage with critical theory; better answers will do so with more specificity and with the names of theorists.

1. Making art is hard work – but not all art is solemn and serious. Often artists delight in telling / showing us jokes, engaging in perceptual illusions for the sake of play, setting puzzles for their friends, or otherwise enjoying their work. Explore the theme of play in art using examples from art or architecture (or both!). Be sure to refer explicitly to works by 4 artists or architects – you may use multiple works by the same makers. The works may also be from the same period and region. [*4 works minimum*]

2. Landscape can be a supporting part of a painting – as we often see in backgrounds for a narrative or a portrait – or it can be the dominant element in a work. In either case, landscape can be a view of a more or less real place or an imaginary construction. Choose 3-4 paintings, at least one of which is from before 1800, and discuss how the landscape elements in the painting can be understood as something more than the neutral result of an innocent look at the world outside the artist's studio. [*3-4 works, at least 1 before 1800*]

3. Very few people have made art to be hung on off-white walls in evenly lit galleries with thoughtful labels affixed beside them. Consider art in other contexts – whether made to be used in religious rituals or in the streets for political ends. How does art motivate, inform, change, inspire people who make it and use it? You should choose 4 examples by multiple artists, but are more likely to produce a coherent essay if you restrict your choices to one or two periods. [*4 works*]

4. Contemporary theory generally considers gender roles to be constructions. Choose 2 examples from each of 2 different periods that show art as a constituent element in the construction of gender in that period. Though your essay should be a coherent whole, you may but are not required to compare and contrast gender roles in the separate periods. [4 works]

5.a. Portraits have many purposes and meanings. Choose 4-5 examples of portraits, at least one from before 1500 and at least one from after 1850. Tease out some differences and discuss what motivates the artist and sitter, and how viewers respond. Discussing a mix of male and female subjects and artists will make for a more interesting answer. Any medium, including photography, is fair game. Do not choose any self-portraits. [4-5 works, at least 1 before 1500, at least 1 after 1850]

-or-

5.b. When we look at self-portraits it is hard to resist psychologizing. However, there are many other important reasons artists draw, paint, sculpt, or photograph themselves – to begin with, you are your own cheapest model. Consider self-portraits from 1500 to the present, especially those in which artists experiment with technique or comment on the position of artists in their own societies. Refer to works by at least 4 artists – you can use more than one work by each artist, but don't overburden your answer with unanalyzed examples. In your conclusion, compare and contrast the contemporary "selfie" genre with older self-portraits. [4 makers, no maximum number of works]

6.a. In the Modern period, imitation and copying was typically discussed in negative terms and originality prized above all. Discuss the what and why of a few examples (building, painting, or sculpture) of the explicit revival or imitation of an object or style from at least 100 years earlier. Why was influence more acceptable to earlier artists? You may restrict your answer to one medium, but discuss 2-3 pairs. The 2<sup>nd</sup> object in each pair need not be a direct copy, but should at least be a work consciously influenced by the first. [4-6 works in pairs]

-or-

6.b. Technologies of copying have always generated questions about artistic authorship, invention, and value. Copying, whether for sale or for study, has been attacked and praised as debasing the value of original works and as providing for wider distribution of those same works – and for artistic training! Consider the duplication or reproduction of artworks in any period or region. You may restrict your discussion to a single medium or cast your net for examples more broadly. Discuss at least 3 concrete examples (caution: if you consider multiple states or versions of a single work, unless they are produced by different artists, that will count as one example). [3 works minimum]

7.a. Though the female figure has been depicted in art from the Paleolithic period forward, female artists were more commonly names in lists constructed by male scholars rather than producers of identifiable art. Consider the depictions of women by 3 female artists from different centuries, at least one active before 1800. How do their sculptures or 2-D images of women differ from those of their male counterparts – or do they? Be specific. How is this question somewhat old-fashioned, given contemporary critical approaches? [*3 makers, at least 1 before 1800*]

-or-

7.b. The lives of artists (including architects!) are not all the same. Discuss the practices of art-making and the social positions or roles of artists in 3 specific places, with examples of artists and art works. By place, I don't mean "the Renaissance," but "central Italy (Tuscany and Rome) around 1500;" not "China," but "Yuan dynasty literati painting." [*a minimum of 3 makers, 3 works – can be more, but don't get bogged down*]

8.a. Consider architecture as a variety of human experimentation. Architects often use their buildings to direct the visitor's experience. They shape movement with explicit crafting of paths and use implicit directions like light and dark or the disposition of art in significant places in their buildings. Consider at least 3 examples, at least 1 of which must be non-Western or pre-modern. Include no more than 1 designed landscape (garden, park, or city). [*3 examples minimum, at least 1 non-western*]

-or-

8.b. Patrons often expect their greatest and most permanent monument to be a building. Consider 3-4 monuments, no more than 2 from any one century, whose patron intended to leave a monument. What tactics do patrons and their architects deploy? To what success? With what failures (either immediate or eventual)? [*3-4 examples, no more than 2 from any century*]

## **Part II. Required. 20 minutes. 10%**

Your tenth college reunion is approaching fast, and you have convinced the organizing committee that the best Class of 2014 Gift would be a purchase for the Perlman Teaching Museum. Write a letter suggesting the work of art for purchase to your fellow Art History alums. Think big – one of you has gone on to become a tech billionaire, and another won the Powerball lottery!! Please write your answer in the form of a letter – by 2024 there will still be those, whatever Canada does with home delivery. Emoticons will be penalized.