

Boliou News 2015

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From the Chair, Baird Jarman

This past school year was bookended by two new arrivals in adjacent offices in the northeast corner of Boliou. In the fall we were all excited to welcome our new early modernist, Jessica Keating, to the department. She team-taught ARTH 101 with Katie and ARTH 102 with me (Baird), and next year she will team-teach ARTH 102 with Ross—these large introductory surveys provide a nice chance to get to know our new colleague. At the end of the spring term we also greeted another new arrival to Boliou. This winter Patt Germann announced her plans to retire after 15 years. After all attempts to persuade her that this was a terrible idea failed, we got down to searching for a new administrative assistant. We are all very pleased to welcome Terra La Chance to Boliou, where she just started working this May. There will be yet another new face in the Art & Art History universe next year, since Laurel Bradley, Director and Curator of the Perlman Teaching Museum, will be on leave for the year with a Fulbright award taking her to the Irish Museum of Modern Art in Dublin. An interim Director will serve for all of school year 2015-16. On the subject of the Perlman Teaching Museum, we seem to be in the midst of a productive period for collaborations with alums. This past fall term the exhibition *Markers of Time* featured the superb photographs of Christina Seely '98. And next spring we are excited to welcome Gary Vikan '67 to campus to teach a curatorial seminar in which he and a group of students will develop a 2016 fall-term exhibition dedicated to Carleton's sesquicentennial anniversary. There is also big curricular news for Art History this year. Following the process initiated with our last departmental review, we have completely overhauled the senior integrative exercise (a.k.a. "comps"). The graduating class of 2015 was the final cohort to take a 3-hour formal examination in the spring. For the last sitting of the Comps Exam, we invited our sister college in Northfield to handle the honors. Nancy Thompson, Chair of the Art & Art History department at St. Olaf, devised and graded the exam, which, for the last time, is attached to this newsletter for your reading pleasure. So what will Comps look like now? Henceforth students will devote all six credits of their comps to an independent research project. Rather than culminating in a 50-minute public talk followed by an audience Q&A and a faculty critique session, the finished product will now take the form of an 8,000-word essay. Our majors will also present 10-minute summaries of their projects early in the spring term, so we are not entirely abandoning the emphasis on oral presentation skills. These presentations will be organized into group panels in the style of academic symposia.

Fred Hagstrom, Director, Perlman Center for Learning and Teaching, Humphrey Doermann Professor of Liberal Learning, Rae Schupack Nathan Professor of Art

I am in the middle of a three-year stint as the director of the Perlman Learning and Teaching Center at Carleton. This means that I am teaching half time in the department while I am serving in the LTC. The

center is an important part of Carleton's commitment to teaching. I like the job for a number of reasons, but the main joy in it for me is working with new faculty members across the College. I am trying to remain firmly connected to the department, but things are different for me, as I have taken on this new role.

In a few weeks we will have a retirement party for Patt Germann. Last year, we did the same for Alison. I remember hiring Patt over the phone during a summer when most of the members of the department were away. And now she has spent years taking care of us and being the face of the department.

The South Pacific trip went well this year, and the next one is slated for 2017. Now more than 250 students have gone to that part of the world with me, including probably many of you who are reading this. Each time I go there I learn new things, and I think I am able to give students a better understanding of the issues that are central to the trip. The Kiwi kids at the marae, who were early teens when we started the trip, are now grown and are starting their own families. Our connection there is stronger every year, but the cast of characters changes with each visit. Manos Nathan has been fighting leukemia, but we are all hopeful that his chances for recovery are good. (*Sadly, Manos passed away in September.*) I am trying to decide how many more trips there will be. When I started I had no idea that it would become one of the most important aspects of my time at Carleton.

I am at a point where I have built up so many relationships with former students that this is now one of the most important parts of Carleton for me. I stay in touch with a large number of folks who have become good friends. And I regularly run into people I have not had contact with for some time, but we quickly drop into our old patterns. Last night I saw a former student I had not seen for 25 years, and we had a great time comparing what we have done in our careers. It is a joy to see the steps people take, and how the potential I might have seen in a few classes years ago has grown into a rich and interesting life. When you encounter various expressions of fear for careers and "what will I do?" from either students or parents, it seems shallow, but still important, to reflect on how many former students I meet who are doing well and seem happy. Of course, in keeping up with people, there are also sad moments, such as this last year when Beth Murray died after a long period of fighting cancer. I was glad to stay in touch with her. S and I saw her in California when we visited not long after her illness was diagnosed. We wrote to each other often, and had a sad telephone conversation in the days before her death. Good friends from Carleton as well as from her community in California helped her. But that was a bright light that has now gone out.

I suppose that is because of Beth (and others) that I wanted to use this year's note to you not to talk about things I am doing in the studio, but instead to focus on how much staying in touch with former students has meant to me. The friends that we have made at Carleton, including those that live on the other side of the world, are very much a part of what feels important to S and to me.

Katie Ryor, Professor of Art History

During the fall term I had the great pleasure of team-teaching ARTH 101 with our new colleague Jessica Keating, as well as repeating ARTH 267: Gardens in China and Japan. This class remains very popular, and I am transforming it into a new Off-Campus Studies program in Kyoto, Japan for Spring 2017.

During the winter term, I taught ARTH 209: Chinese Painting, and because the Weitz Center is close to my house, I also decided to become a student again by taking Dan Bruggeman's class, ARTH 210: Life Drawing. Dan is an amazing artist and teacher, and I learned a tremendous amount. I also fell in love with watercolor. During the winter break my spouse, Jim Smith, and I led a Carleton Alumni Adventures tour to Vietnam and Cambodia. Because I am still the co-director of the Carleton Global Engagement Initiative and was the director of the Asian Studies program, I did not teach during the spring term. However, I did go to Japan with Professors Mike Flynn in Linguistics and Asuka Sango in Religion during late March and early April to meet with faculty and staff associated with Mike's OCS program in Kyoto, which I will be developing into a program on garden history and design in the years his program doesn't run. At the end of the academic year, I was honored to be promoted to an endowed chair position and now hold the title of Tanaka Memorial Professor of International Understanding and Art History.

In my scholarly activities, at the very end of August, with a colleague from the University of Toronto, I led a one-week intensive workshop for graduate students in Chinese art history at the Freer Gallery of Art in Washington DC. I then participated in the final workshop for the program (which had a total of four workshops at different museums) in November also at the Freer Gallery. The program has received a second round of funding from the Mellon Foundation and I was invited to co-lead another workshop on 17th century Chinese painting and decorative arts that will be held this August at the Los Angeles County Museum of Art. I completed a planning trip to LACMA in early May. I finished translating the inscriptions and seals on the recently conserved Chinese paintings at Scripps College for an exhibition publication that comes out in September 2015. I still serve as president and list serve manager of the Arts of China Consortium, the professional organization for Chinese art historians and artists. Finally, I recently returned in early July from delivering a paper at a conference *entitled Domestic Devotions in the Early Modern World* at the University of Cambridge in England. And of course I continue to try and finish a bunch of articles for publication.

Linda Rossi – Professor of Art

We began fall term with two Experimental Photography courses. We continue to mix darkroom techniques with digital scanning, Photoshop and printing. The artist Doug Beasley visited our classes and shared his experimental polaroid work with us.

Winter term, I taught Intro to Photography and Advanced Digital Imaging. Wing Huie shared his diverse documentary work with the students and Myles Bakke took us on a winter tracking walk. We worked on a new film project in the advanced course, in which students collaborated on a very “complicated narrative” series and hand-made books.

Over spring break just prior to my sabbatical, I traveled throughout the southwest photographing the various landscapes and flora and fauna. Once back in Northfield I headed out on a number of trips around Minnesota tracking bird migration. This year I was the recipient of a MN State Arts Board grant to support an installation at Valley Grove Chapel in Nerstrand. It will be a mixed media installation with resin sculptures, treated trees and digital images. Some of the images have been captured with a 3D scanner and others projected through a microscope and printed on satin.

I loved seeing so many of you during reunion this year. Please continue to share your adventures and research with me!

Baird Jarman, Associate Professor of Art and Art History

Despite a personal plan not to develop any new courses for a while, I have been doing just that. I am pleased that the Broadening the Bridge grant, which promotes collaborations between faculty and staff at Carleton and St. Olaf, is sponsoring a special course of mine this coming fall. This will be the first time a course is co-taught by faculty members from both Northfield colleges and open to students from both colleges. The seminar is called “Religion, Royalty & Romantics: The Gothic and Gothic Revival,” and my teaching partner is Prof. Nancy Thompson, a medievalist and the Chair of the Art & Art History department across the river. We are expecting the course, which will meet half the time at Carleton and half the time at St. Olaf, to be quite an adventure. We studied the intricacies of shuttle van schedules and the complicated calendars at both schools and finally devised a special time slot on Tuesday & Thursday in the late morning that will work with both campus schedules and will allow students to take advantage of dining hall reciprocity if they would like to luncheon together. Fingers crossed that all goes smoothly. This spring I also taught a new 300-level seminar called Visual Culture and the Civil War, which combined examinations of traditional fine art media, especially painting and sculpture, with items from the popular culture of the 1850s through 1870s, such as wood engravings, lithographs, *cartes-de-visite*, plaster sculptures and so forth.

In March I presented a conference paper entitled “Tammany Hall and the Spectacle of Reconstruction Politics” up in Minneapolis at the Midwest Art History Society conference (where Alison served as the Keynote Speaker). My paper investigated the peculiar and changing architectural program of Tammany Hall, the headquarters buildings for the Democratic Party in Manhattan, which shifted from a hotel complex to a theatrical venue in 1868. I also have a small grant this summer allowing me to experiment with some new *camera lucida* equipment, purchased through a CaRT Grant (Carleton Arts & Technology). I will be designing a new assignment for my History of Photography course that will focus on the history of visual technologies. For those of you who took History of Photography with me in years gone by, and who may have climbed inside the old *camera obscura* I built with Josh Wolcott '02, I think that contraption finally needs to be retired. At some point in the future I might try to create a large portable *camera obscura* 2.0 but for now the *camera lucida* equipment will serve to emphasize early vision technologies.

Kelly Connole, Associate Professor of Art

A short entry this year for me as I am knew deep in the busiest summer I've ever had. I installed an exhibition with Danny Saathoff early in the summer at Kolman and Pryor Gallery. It was great fun to work on a collaborative piece for the show. In July I hung a major installation, titled *From Here to There*, at Northern Clay Center as part of my McKnight Fellowship for Ceramic Artists. The piece, a meditation on life and death, consisted of 3000 butterflies, hundreds of feet of fuzzy blue thread, and a life-size dead zebra. The McKnight exhibition, with a slightly less time intensive piece of mine, will

travel around Minnesota until Spring of 2016. It was wonderful to have so many people see my work and give me feedback.

The Empty Bowls Project had a great 10th anniversary celebration in May. We have now raised over \$58,000 for the local food shelf. A special thanks to all of you have participated in this tradition.

My biggest personal news for the year—we finally bought a *project* house near campus! After 11 years of looking, we settled on a diamond in the rough that will keep me occupied for the next 20 years. It is at the corner of Oak and 4th—stop by next time you are in town.

Jessica Keating, Assistant Professor of Art History

During the 2014-2015 academic year, I started my new job as the Assistant Professor of Early Modern Art and Architecture in the department of Art and Art History. In addition to co-teaching the two surveys with Katie and Baird, I developed and taught new courses on Albrecht Dürer, the European Renaissance, and Islam in the Eyes of the West. I can honestly say that my first year as a member of the faculty at Carleton was an absolute joy, and that my students never failed to delight me on a daily basis. I am looking forward to teaching new courses on Idolatry and Islamic art in the coming year.

In October, I was one of several Northwestern students and alum to honor David van Zanten (one of my mentors in graduate school) at a symposium held in his honor at the Art Institute of Chicago. In March I presented a chapter of my forthcoming book at the University of Minnesota's Theorizing Early Modern Studies Workshop. The title of the chapter is "Ever More Variations on the Imperial Theme at the Court of Rudolph II." I also gave talk at the Center for Early Modern History at the University of Minnesota titled "Collecting Exotica and Imperial Hapsburg Courts." This was one of series of lectures given by a number of art historians in conjunction with *Habsburg Splendor* exhibition at the Minneapolis Institute of Arts. In April, I was invited to give two lectures. The first, entitled "A Figure of Speech", was delivered in the Ad Astra Lecture series at the Edith O'Donnell Institute of Art History at the University of Texas Dallas. The second, "A world that neither is, nor can be, nor has been", was delivered in the Department of French and Italian at Princeton University.

Over the summer of 2015 I completed my book manuscript, *All Wound Up: Automata, the Holy Roman Empire, and the Early Modern World*, and began researching and writing an article on the Austrian art historian Otto Kurz, which will appear in the edited volume *The Globalization of Renaissance Art: A Critical Review* which is part of Brill's *Studies on Art, Art History, and Intellectual*

Alison Kettering, Emerita

Greetings from Northfield where I am currently teaching, once again, in Carleton's Summer Humanities Institute for rising high school juniors and seniors on the Legacies of Rome. But this time I am a visitor to Northfield rather than a resident teacher. Frederick and I officially moved to Bainbridge Island a few days after Alumni Reunion this past June. Since we're busy shifting our allegiance to a wholly new life in the Pacific Northwest, it's rather disconcerting to find myself back in such familiar surroundings for two weeks.

The past year was dominated by travel and especially by moving. In September, my husband and I enjoyed several weeks in Amsterdam and London, attending as many concerts as we could manage and seeing as much art as possible. Our last chance for European-style relaxation before Bainbridge. Starting in November, we spent a full five months in our condo on the island during which we actually bought a second unit across the hall to function as my office. With that purchase we finally confronted reality: the decision to move had been made. We returned to Northfield only long enough to sell the house on Nevada Street.

Winter on Bainbridge was punctuated by regular trips to the Seattle Art Museum where I conducted research on a fascinating new project -- a fragment of a peasant painting by Pieter Bruegel the Elder (or his son) which brings up complicated issues of connoisseurship, provenance, and conservation. In late March, I gave the keynote talk at the annual Midwest Art History Society's annual conference (which in 2015 took place in Minneapolis) on what's happened in art history since my first years at Carleton. In a nutshell, nowadays there's less emphasis on styles and facts, and more on the cultural values and ideologies the artists shared with viewers. Art history is much more intercultural, methodologically and historiographically self-conscious, and of course the introduction of digital technology has had its impact both in the classroom and in publishing. My own electronic journal, *JHNA*, hopes soon to be launch a digital art history section, modeled after the new e-journal *British Art Studies*, whose opening statement describes how technology can allow us to trace patterns that were formerly hidden, create virtual environments, and reveal intricacies in art like never before. And much more.

As delightful as Bainbridge and environs are, it's clear I haven't cut the emotional cord with Carleton. Because my connections with the college run so very deep, you'll not be surprised that a good number of our friends in the Seattle area are Carleton alumni. The tug back to Northfield and the College will likely continue strong. So please keep it alive by keeping in touch.

Patt Germann, Administrative Assistant (2000-2015)

It was not without some sadness that I announced my retirement this year. It's been a "great run" of 15 years working with the wonderful people in Boliou and on campus. I've watched three distinguished professors retire – all of whom have had a remarkable impact on my life. And, those with whom I've continued to work (students included) have also had a huge impact. There are really no words to express the gratitude I have for this opportunity. I was hired, after only a phone interview with Alison and Fred, for a one-year replacement position. Fred said, a few years later, that we all had a lot of faith that it was going to work. I had never done a job like this before.

Never in my wildest imagination did I see myself here 15 years later. I've learned a lot about a lot – certainly as an office manager, I've honed computer skills and learned to work with a variety of personalities and situations. I've had a lot of fun...and, as someone said, 'you won't work a day in your life if you have a job you love.' I really haven't had a lot of "work days" in 15 years (registration weeks excepted!)

I've seen many students come and go – it's always fun when grads visit – and it helps if they tell me who they are when they walk in the office ☺ because they all sort of "run together" after the first year or two.

And so, it's on to the next "big thing" for me – having no idea what that might be. First is an Alaskan cruise in August(which at this writing again in September can be said to have been "a wonderful trip."). As columnist Ellen Goodman wrote: "There's a trick to the 'graceful exit.' It begins with the vision to recognize when a job...is over and let it go. It means leaving what's over without denying its validity or its past importance to our lives. It involves a sense of future, a belief that every exit line is an entry, that we are moving up, rather than out."

I hope I can make a graceful exit, holding all my memories in my heart and being grateful for everyone who has touched my life during these years.

Thank you to Kristina Eldrenkamp, '10, for once again editing the notes from Alums for this year's edition of Boliou News.

IN MEMORIAM:

1989—Beth Murray passed away Oct. 8, 2014.

(shown in this photo of college days – left: Katie Jones, middle: Ellen Nadelhoffer, right: Beth Murray)



News from Alumni

CAA 2015 Presentations

Carma R. Gorman ('91), University of Texas at Austin: The Case for a Legal History of Industrial Design

Elizabeth Sutton ('03), University of Northern Iowa: Democratizing Netherlandish Visual Culture

Ruth Erickson ('04), ICA, BOSTON: co-chair, In the Field: Artists' Use and Misuse of Social Science since 1960

Martha Easton ('83) (History major), Seton Hall: Hammond Castle and the Mythology of the Medieval Collection

Carleton Trifecta Curates in NYC

In March, three Carls were written up in publications pertaining to art in the New York City art scene. **Eugenie Tsai ('76)** curated "Kehinde Wiley: A New Republic" at the Brooklyn Museum. At the Drawing Center, **Claire Gilman ('93)** curated "Tomi Ungerer: All in One." And "Cut to Swipe" at the MoMA Special Exhibitions Gallery was curated by **Stuart Comer ('90)**.

1975

Beverly Naidus

In January 2014 I moved into a new studio, walking distance from our current home, in the MLK Community Center in the Madison Valley neighborhood of Seattle. With the creation of the new art building, a renovated church, near the UW Tacoma campus, I was asked to vacate my free, on-campus studio, and told to make my art in the new classrooms. I was discouraged by the disrespect that the university showed by this eviction, and they also have stalled the official beginning of the Arts in Community major, nor will they hire more tenure-track arts faculty. I remain the only tenured or tenure track artist on our campus since 2003. This indicates how much this state university cares about the Arts. The campus has grown from 1300 students to over 4000 in the past 11 years, and every other program has grown. I share all of this so that those of you know that teaching art in a public university whose mission is to work with place-based learners, primarily working class, of non-traditional ages and often the first in their families to go to college, is not always a bed of roses.

Since I must now pay rent on a studio and there's still not much of a socially engaged artist community in Seattle, I am leading art for social change workshops in my studio to help pay the rent. I am also facilitating free monthly discussion groups on arts for social change.

In February 2014, I once again was invited to speak at the College Art Association's national conference, this year in Chicago. The Feminist Art Project put together panels on the topic of Motherhood and Art and I gave a talk entitled, "You Might As Well Throw Away Your Career." It's now posted on academia.edu. I traveled to the Arts in Society conference in Rome, Italy, where I gave a talk "A Good Kind of Dangerous: Socially Engaged Art Meets Interdisciplinary Pedagogy." Later in the summer, I spoke about my art practice with the Seattle People of Color Salon, I led a workshop on Social Ecology & Activist Art for a unique summer camp/think tank at Smoke Farm in Arlington, WA, I got on stage at the Seattle Rep to share my thoughts about Artistic Freedom and Artistic Responsibility, and most recently I gave a talk at the Race and Pedagogy conference at UPS called, "WHAT ARE YOU: Using Art to Examine Race & Privilege." In November I'll be speaking about socially engaged art on a panel at the Henry Art Gallery at UW.

This summer was also spent organizing and advising a team of artists to begin work on the Washington State Labor Council's mural. Several interweaving paintings will encircle the new headquarters of the Labor Council on Jackson and 16th in Seattle's Central District. Given its location at the hub of two significant communities, this collaborative project will feature the stories of African American and Asian American workers and their contributions to Washington's labor movement. Other historical highlights of the latter movement, the General Strike of 1919, the WTO protests, etc. will be highlighted in the mural. See the article on the UWT website: <http://www.tacoma.uw.edu/news/article/naidus-advise-mural-new-wslc-headquarters>.

My new interactive installation, CURTAIN CALL: Portable Altars for Grief and Gratitude, will be on display for the month of October at the Karl Drerup Gallery at Plymouth State University in New Hampshire. CURTAIN CALL is a series of twelve altars that take the form of wall hangings. They are dedicated to honeybees, monarch butterflies, fertile topsoil, clean water, old growth trees, indigenous cultures, clean air, clean energy, creatures of the land, sky and sea and humans. Visitors are invited to interact with the altars, by writing down their words of gratitude or grief on tracing paper, placing them under a stone, at the foot of the altars that speak to them. As Alice Walker says, "For we can do nothing substantial toward changing our course on the planet, a destructive one, without rousing ourselves, individual by individual, and bringing our small, imperfect stones to the pile."

Also on display at Plymouth University's gallery is AND NOW Behind Curtain #2: The Perils and Rewards of Activism. AND NOW Behind Curtain #2, first built in 2005 and revised in 2012 & 2014, features an interactive game board, including encouragement and discouragement cards; players get to share their own stories when they "win." Originally commissioned by the Wilhelm Lehbruck Museum in Duisberg, Germany, this installation tries to inspire visitors to reclaim their voice as a activist, cautioning them that while it will not be an easy ride to shifting our world into a more equitable, sustainable one, it is necessary that we do this work now.

<https://www.plymouth.edu/gallery/>. Both installations want to travel, and they travel light, so if you want them in your neighborhood, contact me, bnaidus@uw.edu.

After installing both works at Plymouth State, two weeks ago, I led an eco-art workshop with New England art educators, gave talks to faculty & students, and then traveled to NJ to speak with Rutgers University students on the Newark campus. I will host an open studio on Nov 16th so that faculty, staff, students and other members of the community can see what I've been up to. It's at the MLK Community Center in Madison Valley, Seattle.

1978

Philip Lange

Philip has a website at Philipanthonylange.com.

Jody Williams

Jody was one of the artists featured in the F+C@Seven at the Form and Content Gallery in Minneapolis in September. The exhibition is a celebration of seven years for inspired exhibition.

The Gallery "nurtures diverse artistic practice and thoughtful dialogue, values art as a catalyst for critical thinking, values integrity and the artistic process, and aspired to link personal expression to broader social contexts." Also included in the exhibition was work by Jeff Rathermel, a former adjunct professor in studio art, and Jil Evans who has served as a senior comps reviewer for the department.

1987

Julie Risser

Julie has taken a job with Land Acquisition Associate for SunShare, a company based out of Denver that creates solar gardens.

1993

Watie White



In January, I received an email informing me that I had been included in an exhibition at Joslyn, Art Seen. From June to October this year my work will be

hanging up in my hometown museum. I am overjoyed at the thought of my children and friends seeing my art and other masterful work made in our community, and then wandering over to see the Rembrandt, the Philip Pearlstein or my daughter's favorite, the Degas little Dancer.

Continuing with the [InCOMMON Community Development](#), on December 5th, the houses at 1468 and 1470 Emmet street were demolished. Two huge end-loaders made pretty efficient work of the houses that I had spent so much time in, around and obsessively thinking about. There were definitely some bittersweet moments, but for the most part I found that I saw the demolition as a necessary creative act of destruction, one that makes further growth possible. For the community, the way is cleared for two new Habitat for Humanity homes with new families and traditions. For me, it was the culmination of a process which was known from the beginning: that my time with them was a last hurrah, a moment towards the end of a life when those that loved the lives of the houses got to rejoice in them one last time.

One exciting new commission I am working on is an original piece for [The Reader's](#) inaugural magazine cover. The new magazine format of Omaha's favorite independent news weekly will be available free on newsstands December 30th. I have no idea what I'm going to create yet, but I'm excited to get to work on this linocut.

In May I hosted my annual [Open Studio](#), which I have done in conjunction with the Berkshire Hathaway annual meeting every year for 7 or 8 years now. Generally, only a handful of people who are in town for Berkshire come by, but each year I am reminded about how good and interested the art community is here. This year I'll showed my series of linocuts from my residency in Amsterdam, finally printed and hung together for the first time.

"In January," writes Watie, "I received an email confirming that the Crystal Bridges Museum of American Art is purchasing two of my large-scale woodcut prints, 'Ganymede' and 'Regresso ad Uterum' for their permanent collection."

1995

Jennifer Yorke

Jennifer's solo exhibition *Pink on Pink* was awarded by the jurors of the 2014 Evanston and Vicinity Biennial. It opened at the Evanston Art Center in March.

Pink on Pink included 26 recent collages and a site-specific installation Jennifer made to celebrate the Evanston Art Center's history—and final exhibition—in the beautiful Harley Clark Mansion. The exhibition related to the forces of decay, renewal, desire and repulsion at work.

1996

Keith Graham

The reviewer for the Junior Art Show "Accumulation" was Keith Graham. He is currently in graduate school in Lincoln Nebraska where he is working in printmaking. His show "Eighteen" was on display in Boliou Gallery during early spring term.

Christine Hahn

Christine is now chair of the CAA diversity practices committee.

1998

Ned Puchner

Ned is co-chair for one session for the Southeastern College Art Conference (SECAC) in Pittsburgh, PA, October 21 - 24, 2015. The session is titled "New Notions of Community for Folk and Self-Taught Art."

In May, Ned was a presenter at "In the Same Boat": British and American Visual Culture During the Second World War at The Jeffrey Loria Center for the History of Art in New Haven, Connecticut. His topic was The Shining Example: Voice, Action, and Wartime Cartoons in the African American Press.

Christina Seely

During fall 2014, Christina's work was on display at the Perlman Teaching Museum on Carleton's campus. She presented a public talk in conjunction with the exhibition.

About the exhibition: Markers of Time is a multi-layered project by Christina Seely, who transforms experiences in the Arctic Circle and in equatorial regions into evocative art works. The artist uses photographic media, texts, and video installations to consider how time is measured and experienced within our complex and ever-changing relationship to systems of the planet. Media builds conversations with both science and art history; works address geologic time, man-made vs. natural time, and how climate change is altering seemingly fixed natural cycles.

The exhibition titled THE SPEED OF LIGHT featured Lisa Blatt & Christina Seely with new work from Christina's project, Markers of Time, opened at the David Brower Center in Berkeley, CA in February. A performative artist talk about Christina's work entitled DRAW OF DARKNESS was part of the opening.

2001

Eleanor Jensen

Eleanor returned for winter and spring terms to teach drawing classes at Carleton. In January, she opened an exhibition titled "Landmarks" in Boliou Gallery. An artist's talk preceded the opening reception.

Juliane Shibata

Juliane's work was exhibited at the Northfield Arts Guild in early 2015. The show "botanical transience" was an installation of ceramic art inspired by the organic world.

In spring, Juliane had some of her work included in "Fresh Art and Garden, A Spring Show" in Waterford, MN, a small community just outside of Northfield.

2004

Emily Brink

Emily wrote, "So, the big news is that I have been offered a tenure-track position teaching 19th c. European Art History at the University of Western Australia (with a sub-emphasis on Japan). Mike and I moved to Perth in June. We are both extremely excited about this: we are calling it the perfect solution we never expected."

Ruth Erickson

Ruth is assistant curator at the Institute of Contemporary Art in Boston.

2005

Peter Sowinski

Peter's show "Nostalgia" opened in the Boliou Gallery in February.

2006

Nozomi Naio

In May 2014, I completed my PhD at the Department of History of Art and Architecture at Harvard University. In August, I started my position as Assistant Professor of Humanities (Art History) at Yale-NUS College--a collaborative effort between Yale University in the US and the National University of Singapore to create a liberal arts college in Asia. I also got married this summer and we both live and teach in Singapore.

2007

Sophie Eisner

Sophie took part in the Graduate Exhibition at Cranbrook Academy of Art with her work in the metalsmithing exhibition in May.

Jade Hoyer

Jade submitted this photo with the note, “Some Carleton printmaking grads had a mini reunion at the annual SGCI printmaking conference that in 2015 took place in Knoxville, TN. We got together for breakfast to talk about how much we liked Carleton and Fred Hagstrom.”

Dylan Welch ('06), Nuno Nuñez ('04), Brooke Granowski ('13), Paloma Barhaugh-Bordas ('07), and Jade Hoyer ('07).

2010



Kristina Eldrenkamp

Kristina spent the summer as an intern with Young Projects, an architecture and design studio in New York City. In September she begins the third year of her Master of Architecture at MIT, where she was awarded the Marjorie Pierce '22/ Dean William Emerson Fellowship Award for academic and design achievement. She also continues to edit the Boliou alumni news!

2013

Julia Olson

Julia has been promoted and is now working full time at the Philadelphia Museum of Art as a Development Assistant for Institutional Support.

2014

Soon Kai Poh

In the fall, Soon Kai Poh '14 accepted a position as Assistant Conservator (Objects/Paper) at the Heritage Conservation Centre in Singapore, an organization that is part of the National Heritage Board there. In the spring he wrote: "I am excited and delighted to share with you that I have been accepted into the NYU IFA's M.A. program in Art History and Conservation this fall!

The conservation facilities in Singapore [where he has been working] are really great. I spent a month in the paper conservation section before moving to the objects section, where I am now. The treatments have been interesting partially because many of these materials are new to me (paper, marble, metals/plastic, and now silver)."

Ellie Schmidt

Ellie, while working as a 5th year for Art and Art History had an exhibition in the Weitz Center for Creativity during winter term. The title of the photo exhibit was "The Oceans Are Getting Louder: Two American Reefs."

She also had work in the annual Northfield Arts Guild show for Carleton and St Olaf art interns (5th years). The title of the show was "Disposal."

Julia Snyder

Julia worked as a 5th year for the department during 2014-15. She had work included in the annual Northfield Arts Guild show for Carleton and St Olaf interns (5th years) in the spring. The show was titled "Disposal."

Colin Young

Colin is curatorial assistant to Dr. Scott Shields of the Crocker Museum, Sacramento, who specializes in California art from 1880-1970, which is exactly the area Colin hopes to pursue.

Carleton Art History Comprehensive Exam, Spring 2015 (Final one, ever)

Nancy Thompson, St. Olaf College

For this exam, you will write two essays. You must answer one essay question from part A and one essay question from part B. The essay questions are intentionally broad so that you can write about a variety of things that you've studied in your Art History courses. Because you have a long period in which to compose your answers, take some time to organize your thoughts. You have the time and space to expand on your ideas and discuss them in detail. Be sure to read through the whole exam before you start writing, keeping in mind that you cannot use the same example (the same work of art or architecture) more than once.

PART A

1. Art History is often called an interdisciplinary discipline, one that allows students to incorporate materials and skills they've learned in other classes to inform their study of Art History. For example, the study of chemistry can help students understand the composition and potentially the visual effects of art-making materials; political science courses can help students frame the study of art within a political context; religious studies courses can deepen understandings of the relationship between art and religious traditions; and work in the studio often leads to a deeper understanding of artistic processes. Write an essay in which you discuss how and why interdisciplinarity can lead to more profound understandings of works of art and architecture. You can discuss specific instances of when your coursework outside of art history made an impact on your understanding of a work of art, and/or more generally how other fields of study can inform the study of art history.

2. Art History introductory courses have changed a great deal over the decades. When I was a student in the 1980s, the introductory surveys at my college were exclusively western and focused mostly on style and iconography. Many introductory courses nowadays take a global approach and include a variety of methodologies. Imagine that it's the year 2035, and you are an Art History professor at a small liberal arts college. Your task is to redefine the introductory art history courses. In your essay, discuss your approach to the course. What are your larger pedagogical goals? How would you arrange the course: chronologically, thematically, by culture? What kinds of assignments and readings would you give your students? Feel free to discuss the pros and cons of your particular choices, and be sure to explain how your choices are important to your students' overall understanding of the history of art.

PART B

1. Art has often been commissioned or created to promote a specific ideology, whether religious, political, or social, among many other possibilities, in order to change or persuade its audiences of the importance or truth of this ideology. Sometimes art is used in this way by people in positions of power, and sometimes art is one of the only tools available to people with little power who want to effect change in their world. Write an essay in which you discuss four examples of works of art created to promote the beliefs of either artists or patrons. Be sure to connect the works of art specifically to their cultural contexts and to address how the formal qualities of the examples you've chosen serve the artist's or patron's particular purposes. You must include at least one example from a western culture and at least one example from a non-western culture.

2. Artists and patrons regularly reference past works of art in the objects and buildings that they create or commission. For this essay, discuss four works of art that reference other works, whether those earlier works are from the same culture or from different ones. Be sure to address how your examples incorporate references to these other works, focusing on the specific incorporation of formal qualities and on the potential motivations of the creators and patrons. Can you make any generalizations about how and why art references its own history? You must include at least one example from a western culture and at least one example from a non-western culture.

