

The State of the Department

Art History

Katie Ryor, Department Chair

This year, we were delighted to have Melanie Michailidis, our Mellon Teaching Postdoctoral Fellow in Islamic Art, teaching courses on Islamic art and architecture, as well as world architecture, again for her second year at Carleton. She is a wonderful colleague who has enriched our curriculum in many ways, and we will miss her here in the department. The big news for the Art History program in particular, but also the department as a whole, is that we successfully conducted a tenure-track search in post- 1945 Western art history. We had many excellent candidates, and the decisions concerning semi-finalists, finalists, and the hire itself were very difficult. The faculty were pleased and impressed with the outstanding percentage of student participation in the campus visits by the finalists. In the end, it is my great pleasure to announce that we hired Ross Elfline, who has just completed his Ph.D. in art history at U.C.L.A.. Ross's research area is radical architectural practice and avant garde art in Italy during the 1960s and 1970s. He will be teaching courses on early 20th century art, post war art and architecture, a seminar on his research area that will include film, as well as a survey of African Art.

In the fall, we successfully completed the design phase of the Arts Union building project. Unfortunately the economic collapse that occurred in October necessarily put the entire project on hold. There is serious discussion of rethinking the phasing of the project in order to use the building as soon as possible for some programs, but this also costs a considerable amount of money, which the college just does not have at this time. Thus, we are in a "wait and see" phase that depends on when and how the economy recovers.

During the fall and winter terms, we had ten excellent comps talks by our seniors and a wonderfully designed exam written and evaluated by Frances Pohl of Pomona College. We also brought many exciting speakers to the department – Chandra Reedy of the University of Delaware (Conservation of Himalayan Bronze Sculpture), Elizabeth Perrill of the University of North Carolina, Greensboro (African Ceramics), Gregory Levine of the University of California, Berkeley (Japanese Gardens), Paul Crenshaw ('91), of Washington University at St. Louis (17th Century Dutch Prints), Barbara Porter, Director of the American Center of Oriental Research, Amman, Jordan (Byzantine Architecture), and Andrew Watsky of Princeton University (Japanese tea ceramics). Also Tom Duda ('08), who is currently enrolled in the graduate program in historic preservation at Cornell University, gave a lecture on a case study of the process of historic preservation with which he has been involved over the years and visited Baird's seminar on historic preservation. A very busy year for speakers!

I am keeping my introductory remarks brief, as my colleagues will also have a lot to say in the following pages about their own activities inside and outside of the department. I hope every one enjoys catching up this year via the Boliou News!

Studio Art

David Lefkowitz

It is almost July and it seems like the summer has just begun. The school year never feels totally over for me until after reunion. This week the tents are coming down so its time to look back at the year in Boliou.

What made this year different from any other? First and foremost was the approval of a campus-wide overhaul of the graduation requirements, which will take effect beginning with the entering class in the fall of 2010. Included among the new requirements will be a class involving some form of creative production. It is gratifying that what we teach in studio is considered essential to a liberal arts education, but we are a little apprehensive of the strain this may put on our already popular intro courses. Stay tuned.

Our department will also feel the impact of the decision to postpone the building process of the new Arts Union in the old middle school. The proposed multidisciplinary facility is on hold until the global economic picture, and Carleton's endowment look a bit more robust. When that will be is anyone's guess. What this change of plans means in the short run is that things won't be changing as much around here. We will be in Boliou longer than we'd expected, which we'll make the best of. It is generally a great space in which to teach art.

As Katie has probably mentioned, we have also hired a new art history professor, Ross Elfline, who will start this coming fall. We are particularly thrilled with this new hire in studio, as Ross's focus is on modern and contemporary art. More available courses on recent art, and Ross's infectious enthusiasm for all art will mean a reconsideration of how Jr Seminar for studio majors will be taught- with more emphasis on a studio component of the course, which we introduced this past year. We are looking forward to working with Ross to provide studio majors with an even more comprehensive understanding of the evolving job description of an artist in the 21st century

Spring term saw the installation of *Natural Resourcery* in the gallery. About a year ago, when Laurel Bradley approached us about a faculty show, we got together to figure out how we could improve on the standard unrelated-recent-bodies-of-

work theme common to most exhibits of this kind, and came up with this show, which I felt was a huge success, ideas in each artists work complementing and playing off one another.

The premise is summed up nicely in this description from the press release:

Dan Bruggeman, Kelly Connole, Fred Hagstrom, David Lefkowitz, Stephen Mohring and Linda Rossi—artists who teach studio art at Carleton College—each address nature and culture in their work. Western culture romanticizes nature and exploits its resources. Americans love to “escape” to the woods, but hate bears, bugs, weeds and other “pests.” Natural Resourcery presents drawings, painting, photographs, sculpture, and other works that confront our paradoxical relationship to the natural world.

You can find out more about the show at

<http://apps.carleton.edu/campus/gallery/resourcery/>

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

June 19, 2009, was a very full day. The afternoon faculty reception for Reunion 2009 allowed me to catch up with all sorts of alumni from the class of 1984 and every five years since. Earlier in the day, the e-journal that I'd been editing for months was finally published. This is *JHNA*, the Journal of Historians of Netherlandish Art (www.jhna.org), a semi-annual, peer-reviewed, online periodical. Check out its elegantly designed home page, even if you don't read any of the articles. The strength of the inaugural issue should jump-start our publication into real prominence in the field. Putting together this first issue has given me more than just a full editorial experience. It's turned me, quite unexpectedly, into a “techie.” Yes, I've been teaching digitally for several years, and remain hooked on the new technology for classroom presentations. But developing and handling a journal's website---now that's progress at a wholly different level.

As for teaching, a highlight of my year was interacting with an enthusiastic group of students in my Rembrandt, Vermeer and Dutch Art class. Perhaps our most memorable experience together was a visit to the Minneapolis Institute of Arts print room to see their rich collection of Rembrandt etchings (a visit that took place, amazingly, after the course had finished). In the fall I taught, for the second time, a freshman seminar on the artistic profession from the early modern into the modern eras, called *The Artist: from Craftsman to Star*. And then *Women in Art* this past spring, which is always stimulating.

On the scholarly front, I spoke at the University of Amsterdam's Center for the Study of the Golden Age this past December on one of the topics of my recent research. This was a work-in-progress talk, with lots of give and take, about how 17th-century Dutch artists developed the old imagery of agricultural labor into a new genre of homey, indoor peasant scenes. (While in Amsterdam I celebrated Sinterklaas with Renée Kistemaker, whom many of you remember as the quintessential hostess for such *feesten*.) At the moment I'm investigating the imagery of the male nude in 17th c Dutch art, a topic that emerged directly from discussions in three of my courses this past year, proving yet again the cross-fertilization of teaching and scholarship.

Fred Hagstrom - Rae Schupack Nathan Professor of Art

This has been a year of milestones for me, mostly because it is 25 years after 1984, a year that really changed my life. First, S and I had our 25th anniversary, which we celebrated by meeting for midterm during the South Pacific trip. We had a few days together in Motueka New Zealand, on the South Island. If we could pick the place we would like to end up in some day, Motueka would be the likely place of choice. Then, later on the trip, we had an exhibition at the Gladstone Regional Art Gallery and Museum in Queensland Australia. I had put this show together before leaving for the trip. The show covered student work and exchange portfolios with Australian and American printmakers, going back to the first trip in 1996. Most shows I am involved in are not 13 years in the making, so it was sort of emotional to see the work of the South Pacific trip so nicely displayed and including so much strong work. Not all of the participants from the former trips could be included, but it was a large and impressive show.

When I returned to campus, we had a faculty show scheduled for spring. As a surprise to me, the department had worked with alums who continue to work in printmaking, and they had put up a beautiful alumni show in Hulings. Seeing this show was a thrill, and I was very thankful that both my department colleagues and the alums made it happen. Then, at the end of the year, I received an endowed chair from Carleton, the Rae Schupack Nathan Endowed Professorship in the Arts. All of this made me reflect on my time at Carleton, which thankfully still has a good number of years to go. I greatly appreciate how many of you were involved in these various milestone moments.

The South Pacific trip this year was difficult. Thankfully I had a wonderful and flexible group, plus two well-qualified helpers in Melinda Yale and Heather O'Hara. We had to change our schedule to deal with the Victoria bushfires and Cyclone Hamish. The group was unable to go out to the Great Barrier Reef due to the cyclone. And both of our normal studio locations were unavailable to us due to remodeling. Along with the fluctuating dollar, these changes forced by construction or natural disaster called for it to be a constantly changing program, requiring more spontaneous decisions than I would like when planning for a large group. I was sorry that this group had to deal with some of the compromises

that were forced upon us. But still the overall experience was good, and I think that they appreciated the trip and got a lot out of the experience. I just want the next one to be a bit easier.

In March I attended the Southern Graphics Council Conference in Chicago. I co-curated an exhibition there on contemporary Australian prints with Ron McBurnie from Australia. It was well received, but I also had the pleasure of seeing a number of alums at the opening. I have been making artist's books getting them accepted into a number of special collections at significant libraries around the country. I have several shows planned for the next two years. I continue to work in both prints and book formats. I certainly feel busy. But mostly I want to say that the reflection of this year has shown me how lucky I am to be here. In no small part, my relationship with many of you is a huge part of my own sense of good fortune.

Katie Ryor - Professor of Art History

This year I chaired the search committee for our new position in art history – this took a lot of time and effort, but was clearly worth it. I continued to chair the Japanese Garden Advisory Committee, working to get its mission statement written and approved by the college, and organizing the events related to the arts of the Japanese tea ceremony in May. These events celebrated the recent endowment of the John W. Nason East Asian Art Fund. They included a raku firing demonstration by Kelly Connole, the lecture by Andrew Watsky of Princeton, and a lecture and tour by our garden designer David Slawson. I also continued as the faculty member of the Carleton team sent to the Mellon Foundation funded Bamboo Project workshops at the University of California Berkeley in October, University of Arizona in January, and Brown University in April. This project aims to find ways to enhance digital resources for arts and humanities research. This summer I am presenting a paper at the 2009 Conference of the International Consortium of Asia Scholars in Daejon, Korea, and I plan to travel to Buddhist sites in the south, as well as do a little archival work in Seoul afterwards. I am still president and list serve manager for the professional organization Arts of China Consortium and have done several book manuscript and external tenure reviews for my field. I am also still plugging away on my first book, trying to get it finished by the end of the calendar year. Finally, I was promoted to full professor at the Trustees meeting in May

Stephen Mohring, Associate Professor of Art

Hello again from scenic Boliou! Yes indeed, and perhaps Boliou forevermore if the economy doesn't recover – as I imagine several of my esteemed colleagues might write in these pages, the arts union is on hold – long live the arts union!!! ... well, ok, I'm probably the only one that will write that – I have always been a strong supporter of the vision behind the arts union, and am with few exceptions a true believer in its current design. It will really be a wonderful place to teach and learn if it gets built as planned. But, I am also a practical man, and it is wonderful to have studio space in the middle school – all of us have been using it a great deal and aside from the dead bats, it is all good.

Speaking of space – we now have a more permanent home for the sawmill in the straw bale warehouse (by farm house), with a new fence and more space for lumber. The first batch of green ash from the new dorm site is dried and ready, and the larger 2-3 inch thick slabs will be ready to go in about a year. The dorm architects are coming by tomorrow to claim their booty (we are supplying them with several large slabs for countertops in the social areas of the new dorms). It has been great working so closely with the Arb staff – and having so much quality time each summer with Jerry while he tries not to crush me under a log on the skid loader is always a treat. We have a bunch of new wood to cut, a big elm and basswood being the highlights, with several cherry trees in the near future. My midsummer ibuprofen fest is about to begin. The site is also the new home of a brand new wood kiln (more on that I imagine from Kelly) – where our waste will be put to use fueling future firings.

In my studio I am working on a finishing a few furniture projects, designing an art studio for the local kids out of an old trailer, and struggling with a new body of sculptural work based on my set design experience. For me, starting a new body of work is the most frightening and exhilarating part of being an artist – I have only a vague idea of where things are going, but with luck I'll have much more to report next summer.

Hope this finds you all well, and as always feel free to stop by for a tour of our new sawmill project area if you are in town.

Linda Rossi - Associate Professor of Art

The photography lab this past fall was quieter than usual as I was on sabbatical. Photography courses were not offered, so our senior comps students had the space to themselves. During this time I was busily creating dioramas in my studio or out in the world documenting our various relationships to nature. From the shelves of Target to the hunting aisle in Cabela's I was assessing visual displays of the natural world in an artificial manner.

Last summer my youngest son and I traveled to iconic sites and theme parks. Many of the shots taken on this trip could be seen this spring in the faculty exhibition on campus.

During the winter term the lab was active with both digital and black and white film work. We visited the Minnesota Center for Book Arts with the digital class, who also had the opportunity to have a CD project reviewed by Rhymesayers, a hip-hop record label in Minneapolis.

Spring Term I was on leave so Paul Shambroom taught two introductory photography courses in my place. Paul has had a distinguished photographic career in which he has researched nuclear weapons, places of power and homeland security. It was a wonderful opportunity for the students to work under his strong and knowledgeable guidance.

Baird Jarman – Associate Professor of Art History

This past year has been an especially busy one for me. First off, I received tenure, which is—of course—absolutely wonderful news. This year also witnessed continued planning for the reinvention of the Northfield Middle School as the Carleton Arts Union, a process that has required input, advice, and soul-searching from everyone in our department. During the winter and spring terms the department was also deeply invested in our search for a fourth full-time art historian, specializing in art of the post-World War II period. We are all delighted to welcome our new colleague, Ross Elfline, back to the Midwest from sunny California. After this job search was finalized, I also slipped away for most of a week this spring in order to attend my sister's wedding in New Orleans.

As I mentioned last year, I have begun offering more architecture courses, something I had anticipated and that many of our majors have been requesting. This year I taught the *Modern Architecture* survey for the first time, and look forward to offering it again next spring, when I return from leave. I also offered two 3-credit/5-week courses (a new format for me—and to think I used to feel that the 10-week term flew by!), one called *Planning Utopia: Ideal Cities in Theory and Practice* and the other entitled *Historic Preservation*. The first course largely concentrated on theoretical approaches to urban planning since about 1850, and the second was primarily a pragmatic look at the field of preservation. This latter course benefitted greatly from the generosity and expertise of Carleton alums; Steve Wilmot (class of '90) led the seminar on a tour of the abandoned nineteenth-century mill in Cannon Falls, and Tom Duda (class of '08) visited campus to talk about his work preparing National Registry of Historic Places nomination forms. This seminar was also particularly timely since this winter I began a three-year appointment to the Minnesota State Historic Preservation Review Board, the committee which oversees statewide nominations of structures to the National Registry.

I will be on leave this fall and winter before returning this spring, when I will resume teaching the Junior Seminar for art history majors, which has been organized by Katie for the past few years. During my time on leave I hope to finish my book manuscript on Edwin Austin Abbey's *Holy Grail* murals (the topic of my Ph.D. dissertation), and also to further another manuscript I am working on that focuses upon the Reconstruction-Era political caricatures of Thomas Nast.

I hope everyone is doing well, and I look forward to seeing you again (or meeting you for the first time) back in Northfield sometime in the future.

Kelly Connole - Assistant Professor of Art

After a year away, I was thrilled to come back to Carleton just in time for the installation of "World Ceramics: Transforming Women's Traditions." For the past two years I have been working on this exhibition project with Laurel Bradley and Moira Vincentelli, author of *Women Potters: Transforming Traditions* and *Women and Ceramics: Gendered Vessels*. Ms. Vincentelli's texts are vital resources for me as an artist and a teacher as they fill in many gaps in the written history of ceramics. In September, the exhibition opened in the Carleton Art Gallery and at the Northern Clay Center in Minneapolis. The show brought together ceramic objects from more than five regions around the world, including Ecuador and Mexico; African nations of Ghana, Nigeria, Tunisia, Angola, South Africa; Indonesia and the UK and the USA. The catalogue is beautiful and informative. Carleton's ceramics area saw some major changes this year. With the help of a professional kiln builder, we constructed a new bourry box wood kiln near Farm House. The kiln is reliable, easy to fire, and yields amazing results. We also relocated, and dramatically improved, our raku facilities. The advanced students participated in a public raku firing as part of a celebration of Japanese Arts at Carleton. In the 5th annual Empty Bowls Project, we raised over \$5400 for the local food shelf and had a fantastic time making over 450 bowls as a community of potters. This project continues to grow and is a highlight for me each year. The metals studio was also a busy place with many beginning and advanced students keeping the place lively. On the art front, I had the opportunity to show my work in several venues and was thrilled to have my show at Circa Gallery in Minneapolis reviewed in *Art in America*. I also returned to California, where I did my graduate work, as presenter and demonstrator at the California Conference for Ceramic Art. This summer I am preparing both ceramic and metal pieces for a fall show titled *In Between* here at Carleton. I hope all is well with you! Keep in touch.

Laurel Bradley, Director of Exhibitions and Curator of the College Art Collection

2008-09 opened with *World Ceramics: Transforming Women's Ceramics*. This exhibition, the fruits of a collaboration between the Northern Clay Center, Minneapolis and the Carleton College Art Gallery, embodied two and ½ years' labor

by Kelly Connole of Art and Art History, the NCC exhibition coordinator, myself and Moira Vincentelli, a curator and art history professor based in Wales. The project, which fulfilled Kelly's vision of giving three-dimensional life to Vincentelli's two books, *Gendered Ceramics* and *Women Potters: Transforming Traditions*, assembled beautiful and engaging objects from five continents and eighteen lenders. Visiting collectors and scholars unpacked further meanings for audiences in Northfield and Minneapolis. This ambitious exhibition in the art gallery was complemented by a Gould Library Atheneum presentation of rare Southwestern US Mimbres pots from the Frederick Weisman Art Museum at the University of Minnesota. Check out the exhibition catalogue, with essays by Moira and Kelly, available for purchase through the Art Gallery website!

Winter term brought *Modernizing Melodrama*, an extravagant experiment in collaboration (Carol Donelan of Cinema and Media Studies and I), interdisciplinarity (film studies, history, art history, visual culture) and bringing student research (from Carol's *Melodramatic Imagination* course) into the gallery. This exhibition brought together cool stuff from the Circus World Museum in Baraboo, Wisconsin, vintage PR materials including lobby cards and film stills from NY and Madison, experimental engagements with film melodrama by contemporary visual artists, classic and contemporary photographs, advertisements, acting manuals and more.

Two film loops featuring footage from the silent screen days to the present made this a stimulating multi-media experience. The melodrama project is the first of many that aim to bring faculty into the curatorial process, and foreground exhibitions as formats for teaching, learning, and research.

The visual arts faculty came together in the Art Gallery with *Natural Resourcecery: Studio Art Faculty Go Outdoors*. This spring exhibition celebrated how all six artists – Dan Bruggeman, Kelly Connole, Fred Hagstrom, David Lefkowitz, Stephen Mohring and Linda Rossi -- engage with the polemical connections between humankind and the natural world through painting, printmaking, drawing, ceramics, photography and other media. Fritz Haeg, an LA-based architect, designer, and artist, provided an outside perspective on the proceedings with "Welcoming the Wild," on his efforts to transform America's front lawns into edible gardens, and ecosystem research as the conceptual Animal Estates project. Katie Blanchard '11 was so inspired by Fritz's talk that a small portion of Carleton's "front yard" is now planted in veggies.

Fred Hagstrom has been teaching at Carleton for 25 years! In honor of this anniversary, I invited a select group of former students – all who continue to make prints – to lend recent works for a celebratory exhibition in Hulings Hall Atrium. Fred was pleased and completely surprised when we dragged him from the *Natural Resourcecery* opening in the Art Gallery to "his" show across the way. Jesse Houlding '92 and Jennifer Yorke '95 actually made it to campus for the event. Mildred Beltre '91, Melinda Yale '02, Heather O'Hara '01, Melanie Fischer '91, Ethan Murrow '98 and Watie White '93 were there in spirit, represented by recent prints and mixed-media works. Each artist donated one print to the college Art Collection in honor of Fred.

Arts Union planning continued at an exciting pace through the early fall, 2008. The Teaching Museum component of the complex, complete with lots of gallery space, ample art storage, work studios, teaching spaces as well balcony offices promised to usher in a new age of museum experience at Carleton. But on the eve of the concluding meeting with the architects, the economy tanked and the Arts Union project was suspended. Please focus positive energy this direction so that the Arts Union vision gets back on track toward realization sometime in the not-too-distant future!

The Career Center, under new leader Richard Berman, is launching all sorts of new programs, including the Creative Scholars. As faculty adviser, I accompanied 19 Carleton students to New York city in early December to sample a dizzying array of jobs in the arts, from TV production to stage manager at the Metropolitan Opera, from artist-in-residence in the schools to museum curator, from architect to toy designer to kids-music producer at a major recording label.

Other activities from the past year include translating 2007 College Art Association panel presentations into an article reflecting on recent trends in college/university art museums. "Curricular Connections: the College/University Art Museum as Site for Teaching and Learning" should be posted by late summer in the on-line [caa.reviews](#). I continue as Steering Committee Chair of Minnesota Association of Museums. Meet regularly with a mostly Twin Cities group of great people representing big, small, and offbeat state institutions (including the Minnesota Wild: did you know that some sports teams have curators on staff?). Two Carles add pleasure and lively ideas to our meetings: Shana Crosson '87, of Minnesota Historical Society and Steve Boyd-Smith '89, recently affiliated with the Minnesota Zoo.

This summer I am immersing myself in the book arts in preparation for the winter term Curatorial Seminar focusing on Carleton's artists' book collection.

Dale Haworth –Professor of Art History, Emeritus

Much of this year has been spent preparing to lead another tour – this time to Romanesque France. Partially with the help of the ever-efficient Heidi (Eyestone) in the Visual Resources Library and partially making my own slides (yes, I'm still

in the middle of the 20th century) my wife and I are preparing to lead another tour abroad in the fall. This will be our 19th and 20th (counting at least five student seminars to Greece.)

Dale also noted that he and his wife have visited Northfield more than usual this past year with their granddaughter being on campus (a rising senior). They've watched the new dorms rising and noted that they are "a fine addition to campus." Visits from a couple of former students really highlighted the year, Dale said.

"One of the fine bonuses for having taught 36 years at Carleton. We look forward to seeing any Carleton graduates who are in the neighborhood." (The neighborhood being Santa Fe)

Patt Germann, Administrative Assistant

I've had the pleasure of hearing from many grads this year. One of the reasons is that we are trying to update our database with listings of people with advanced degrees of any sort – or even additional bachelor or associate degrees in various fields.

This is a valuable tool for us when parents ask what their child will be "able to do" after completing an art history or studio art degree. Parents like concrete ideas for the future of their children when they send them off to college.

As I end my 9th year in Boliou, I truly enjoy hearing from grads and even saw a few at reunion this year.

On a personal note, my husband of 42 years and I were privileged to add another granddaughter (#5) to our family which also includes one grandson. Eliana Yeong-Ah joined our family in April when her parents traveled to Korea to bring her home when she was 9 months old. She's doing great with her siblings who are 6 and 3.

News of Alumni

1960s

1964

Donna Dennis and Anne Waldman co-authored "Nine Nights Meditation," a book published by Granary Books in New York City in early 2009. More information about Donna's work can be found at <http://www.donnadennisart.com/>.

1970s

1972

Brad Hokanson received an Outstanding Teaching award at the University of Minnesota's College of Design in 2008. Brad's work this past year included presenting his papers "Circadian Rhythms and Creativity" at the Association for Educational Communications and Technology conference and "Creative Problem Solving and Applications to Local Government" at the Hennepin-University Partnership. Brad also moderated the Rimon Artist Salon in conjunction with "Desaparecidos: Mothers of the Disappeared," an exhibition of the photos of Sylvia Horwitz at the Sabes Jewish Community Center and published "Between 2: Tango as Interactive Design" in *Interacting with Computers*, a collaborative paper with University of Minnesota PhD candidate, Kristen Helle.

1973

Dr. Floyd Martin, of the University of Arkansas, Little Rock, was elected to the office of First Vice President at the 2008 annual meeting of the Southeastern College Art Conference, held in New Orleans, Louisiana. Floyd is a past member of the Board of Directors representing the state of Arkansas and editor of the *Southeastern College Art Conference Review*.

1975

Beverly Naidus writes, "I am happy to announce the publication of my book, *Arts for Change: Teaching Outside the Frame*, in early 2009. A book that is more an artwork than a textbook— although it is still quite practical—combining theory, memoir, histories/herstories and fable in relation to socially engaged art practices and teaching (includes the stories of 33 other practitioners in the field). I created the 'Arts in Community' program at the University of Washington Tacoma, which will be on the books soon." Beverly also exhibited new digital works about many social issues at numerous international venues and spoke at dozens of conferences this past year. She hopes to go on sabbatical for the first time in almost 30 years of teaching during the 2009-2010 academic year.

1976

Eugenie Tsai joined the Brooklyn Museum as John and Barbara Vogelstein Curator of Contemporary Art in the fall of 2007. Eugenie, along with Patrick Amsellem, organized “21: Selections of Contemporary Art from the Brooklyn Museum,” a long-term installation that opened on September 19, 2008.

1977

Kathryn Hixson was awarded a grant by The Creative Capital/ Warhol Foundation Arts Writers Grant Program.

1980s

1982

Claire Gerhard, a resident of Seattle, has done art restoration for the Whitney Museum of American Art and for many private clients. Claire was one of the featured grads in “Risky Business” section of the winter edition of *The Voice*.

1983

Alice Boytz shares, “In 2008, I started Northwest Asset Management, an independent registered investment advisory firm. My 11-year-old daughter and I spend some of our free time at www.freerice.com, where you can score points by identifying paintings and the more points you score, the more rice is donated around the world. I'm pleased to know that my art history education can help contribute to ending global hunger! We really do enjoy the game and my daughter can identify certain artists; Constable and Van Gogh seem particularly easy for her. My artistic connections recently have been in music. I've played regularly with a singer songwriter, Tamara Lewis, and with Spare Rib and Bluegrass Sauce. Visitors to Seattle are always welcome!”

1985

David Hullfish Bailey was one of 15 artists chosen to receive a fellowship from the California Community Foundation. David opened “Ditch/School” at Mesler & Hug in Los Angeles in November.

Wayne Nesbitt passed away in June 2008. Wayne worked as a video director/producer at the Federal Judiciary Center. His survivors include cousin **Pamela Stever Satterfield '84**.

1986

Benjamin C. Withers was recently reappointed Chair of the Department of Art at the University of Kentucky. Following the publication of his book on an eleventh-century, Anglo-Saxon manuscript (*The Illustrated Old English Hexateuch*, Toronto 2007), Benjamin was promoted to full professor.

1988

Julie Caniglia is the Walker Art Center's managing editor and staff writer. In Julie's own words, “I get to keep up with everything that's going on here, and everyone who's making it happen.”

Nat Case published his research on printmaker John Bachmann in the spring 2009 edition of *Imprint*.

Lisa Teborek is a freelance TV commercial producer and mother of four boys.

1989

Kia Pedersen's work and biography can be viewed on her website, <http://www.kiapedersen.com/>.

1990s

1990

Paul Crenshaw has accepted the position of Associate Professor at Providence College.

Alex Roe reports, “My family has recently expanded to include Simon Gnaupel-Herold! He was born in July 2008 and joins his big brother Lukas, who is three years old. My husband Thomas and I continue to enjoy living in Takoma Park, Maryland. I am entering my fourth year as Headquarters Counsel at Communications Workers of America. In short, I have had an ample supply of good luck in the past several years! I see several Carleton grads on a regular basis here in D.C., but am eager to hear from others. Please email me at kroe@law.gwu.edu if you are bored and want to catch up. I think of all my old friends and professors often.”

1991

Melinda Vander Ploeg Fallon's third child, Eliana, was born in 2006.

1992

Julie Greene Coleman connected with **Tomkin Coleman '91** at the 2007 reunion. In Julie's words, "We had never dated in college, but sparks flew immediately... I quit my job of 15 year and moved to Minnesota. We were engaged in January and married April 12." The couple honeymooned in Northfield. Julie now works from home as a freelance editor.

1993

Jane Karp writes, "I started teaching art at Stuyvesant High School in Manhattan this year. I teach basic art appreciation, which surveys Western art from the cave paintings to Warhol. It's fun to teach art history again and the students at Stuy are great. Our son is doing very well, and we still live in Brooklyn."

Watie White recently collaborated with former U.S. Poet Laureate Ted Kooser and Pulitzer Prize winning composer on an operetta, "The Blizzard Voices" which premiered in September 2008. Watie had solo shows in Omaha Nebraska, where he now resides, at Fred Simon Gallery (2008), the Hillmer Art Gallery at the College of Saint Mary (2009) and the RNG Gallery (2009), as well as group shows at the Blue Barn Theatre and Metro Community College this past summer. Watie shares, "I'm excited to announce the official launch of www.watiewhite.com. Here you can view my work, see where I'll be showing next and get access to my blog, amongst other things. My email address will also permanently be changing to watie@watiewhite.com."

1995

Erin Leben writes, "Greetings to all Carleton staff and alumni. I think this is the first time I have written with an update. I graduated with a Master's in Architecture from the University of British Columbia last year, and am currently interning in Portland, Oregon, where I have lived for the past 11 years. I have also worked on a side project designing Carleton/Boliou Alum **Sam Hoffman's** new pottery studio and kiln shed in Corvallis, Oregon. Putting our heads together on his space, as well as our thoughts on design and craft, has been a great experience."

1997

Julie Martini exhibit one of her new marbled drawings in the show "Body and Soul" at the Bromfield Gallery in Boston in February. To see images of Julie's marbled drawings and other recent work, visit her new website: <http://www.juliemartini.info/>.

1998

Andy Kukura worked on "Primal Fear – Each Fear Has a Science, a History and a Story of Its Own," a film released on the History Channel in the fall of 2008.

Amy Merritt participated in The South Central Minnesota October Studio Artour and Sale, featuring artists from the Northfield, Faribault and Owatonna areas. The event included tours of studios and opportunities for purchasing artwork.

Tim Lloyd '41, Professor of Arts and Liberal Arts, Emeritus, was also one of the artists on the tour.

Ethan Murrow had a solo exhibition, "Zero Sum Pilot," at the Winston Wächter Fine Art Gallery in New York this spring. Ethan will join the Carleton faculty in Spring '10 when he will be teaching painting while David Lefkowitz is on leave.

Anne Roecklein's MFA thesis exhibition was featured at the School of Fine Arts Gallery at Indiana State University in April.

Christina Seely has been teaching at California College of the Arts and working hard on her own work. Selections from Christina's photographic series, *Lux*, were included in several shows this past year, including *The Edge of Intent* exhibit at The Museum of Contemporary Photography in Chicago (http://www.mocp.org/exhibitions/2009/05/the_edge_of_int.php), *1000 Days* at the Scion Installation L.A. Gallery Space in Culver City, California, and at Country Club Projects in Cincinnati, Ohio. *Lux* was also published in The Netherlands' Yvi Magazine #3: Modern Explorers.

Jessica Buskirk finished her dissertation in 2008. She is now living in Dresden, recently married a German art historian, and is starting a post-doc at Dresden's Technical University focusing on 16th century genre painting.

1999 **Andrea Mosher**
graduated from William Mitchell College of Law in January 2009 and passed the Minnesota Bar Exam in February. Andrea will join the inaugural class of the Master's in Bioethics Program at the University of Minnesota this fall.

2000 and beyond...

2000
Karen Kedmey works in the curatorial program "Close Reading: Spotlight on Cathedral Arts" at the Cathedral of St. John Divine in New York. The program approaches the Cathedral as a work of art including, and beyond, its collection. Artists, curators and thinkers from around the world will be invited to a range of readings and conversations about highlighted works of art. Karen is the curator of the first program—a photography exhibition.

Elizabeth Maier graduated with a PhD in Clinical Psychology and certification in Creative Expression Therapy. Elizabeth has been working in chemical dependency at Kaiser Permanente and just accepted a postdoc position at Kaiser Permanente General Psychiatry in Pleasanton, California.

Kristin Pavelka joined **Mel Griffin '01** and **Kip O'Krongly 01** in a return visit to Carleton in April to present "Pursuing a Life in Clay after Carleton." The day included a demonstration in the clay studio as well as a public talk about their varied career paths working in clay.

Claire D'Alba is an assistant curator with the State Department's Art in Embassies Program. In this role, Claire curates exhibitions of contemporary art for United States' Embassies overseas.

Megan Force earned her second Bachelor's degree in Physics and is currently a Master's student in Astrophysics at the University of Vermont. Megan shares, "I am married and enjoying life in Montpelier, Vermont. Best wishes to everyone from the Art History days."

Carolyn Grosch reports, "I recently graduated from Tufts University with a Master's degree in Art History and Museum Studies. My focus is contemporary art, particularly installation and performance. I'm currently living in Ayer, Massachusetts, and playing a lot of volleyball in my free time!"

Anne Hillman writes, "I have a Master's in Journalism and Mass Communications with a certificate in International Development from the University of North Carolina at Chapel Hill. I'm working as the news director/reporter at KUCB, a small public radio station in Unalaska/Dutch Harbor, Alaska. It's a fishing town in the Aleutians. It's fun. But I'm not married, no kids, just a cat and a nice relationship."

Stefan Milkowski earned a Master of Science in Journalism from the Columbia University Graduate School of Journalism in 2005. After working for the daily newspaper in Fairbanks, Alaska for a few years, Stefan quit last summer to write freelance. Stefan planned to paddle about 900 miles from Fairbanks to the Bering Sea to write about the salmon harvest this summer.

Sarah Moore shares, "I received a Master's degree in Museum Studies from George Washington University in the spring of 2007, and moved from Washington, DC to Houston, Texas, that summer for a job. I have since changed jobs and am now working for the Museum of Fine Arts in Houston as an assistant to the conservation department. I married Richard Sellers in May 2008 at the art museum in my hometown of Chattanooga, Tennessee. Introducing his British family to my Southern one was great fun. We honeymooned around Yellowstone National Park and are now enjoying exploring Houston together. I took up knitting this year and am really enjoying that as a creative outlet. I also love to cook and bake and am generally finding myself loving our happy domestic life. If you're ever in the Houston area, get in touch!
sarahgmoore@yahoo.com."

Yuko Sakata Burtless married **Andrew Burtless '01**, in Jackson Heights, New York, where their vows were witnessed by **Jason Zieger '01**. They currently live in New York City.

Emily Schiavone reports, “My Master's program with Syracuse University brought me to Florence, Italy, where I still live. I left the Syracuse University in Florence staff last year, and now currently work for an American study abroad company as their Program Director. As of October everything can change... my position now has me substituting for someone on maternity leave, so I will soon be in the market for a job. Unfortunately, the Florence job market is not any better than the one in the United States these days, so we'll see. I'll keep you all posted! If anyone happens to be coming through Florence anytime soon, please drop me a line. emilyschiavone@gmail.com.”

Juliane Shibata joined Eva Kwong, Candy Depew and Ying-Yeuh Chuang at the exhibition, “The One of Many, the Many of One,” at the SOCA Gallery in Scottsdale, Arizona in April. Juliane writes, “I am teaching ceramics at Hope College in Holland, Michigan. The art building is right near a set of railroad tracks, so although I occasionally have to compete with train whistles during class, I enjoy the studio. I work in porcelain and remain interested in making installation pieces that hang from the wall.”

2002

Lauren Melo Barach shares, “I received a Master’s in Art History from Washington University in St. Louis in 2007. My area of study was Dutch Baroque. Since then, I've been living in Brooklyn and am the archivist at the Alexander Calder Foundation. We're always looking for promising applicants for our internship program (unpaid), so please feel free to refer any interested students to me or our website: www.calder.org.”

In **Matt Erni's** words, “Shortly after leaving Northfield six years ago, I moved to Seattle—a wonderful place with a large Carleton community to boot. During that time, I have worked as a landscaper, specialty chemicals salesman and management consultant. I'll commence studies in the University of Washington's M.S. Information Management program this fall. While all this is conspicuously unrelated to art, about a year ago I informally started working in clay again and haven't looked back. Thanks to a bit of nudging from my teacher out here, as of May I am now the newest artist to join the Florentia Clayworks studio. Someday in the not too distant future, I expect to actually have a showing of my own, the thought of which still pretty much astonishes me. Also, in late May, I had the opportunity to check out RISD's MFA Thesis Exhibition and was duly impressed by the ceramic art of our very own **Sarah Gross'02**.”

Sarah Gross received an MFA in Ceramics from the Rhode Island School of Design and did a one-month artist residency in New York City this summer. Sarah just moved to Kansas for a yearlong residency at the Lawrence Arts Center.

Katharine Halsey has a Master’s degree in Social Work from Southern Connecticut State University and currently works as a Social Work Clinician.

Ben Lenzner reports, “There, with the beautiful energy of the Van Gujjar Community of northern India, I began a wonderful project distributing cameras throughout the Van Gujjar community. Some of those cameras found themselves in the hands of photographers exploring the settlement colony of Gindikhatta and other cameras clicked and recorded lives and moments throughout the forests of the Shivalik Mountains, the first bump in the Himalayas and the winter residence for the many families who continue to live and migrate throughout the forests of northern India.” For more on this project, go to <http://www.tribuneindia.com/2008/20080525/spectrum/main2.htm>. Ben is currently pursuing an MFA in Documentary Media at Ryerson University in Toronto, Canada.

Following graduation, **Chad Mueller** departed for Cortona, Italy, where he lived and worked for nine months. Upon Chad's return, he attended The Art Institutes International in Minneapolis where he received his Associates Degree in Culinary Arts. He is now living in Auburn, Alabama, working at The Yellowhammer Restaurant, a fine dining establishment, and pursuing a t-shirt start-up company.

Lance Nierby writes, “In 2003, I followed in Tim Lloyd's footsteps and began an MFA Metals program at the Rochester Institute of Technology School for American Crafts. Rochester is a great town with miles and miles of running trails. I graduated in 2005, moved to New Jersey and began working for Tiffany & Co. as a silversmith. I work in the hollowware department with eight other silversmiths. It is a really exciting job. We make most of the major league sports team trophies along with other hollowware retail products. I married **Laura Bloedorn '03** at Carleton in the summer of 2007 and we haven't stopped missing Northfield since.”

Sam Ostrow just completed the first year of a Master’s in Architecture program at the University of British Columbia, Vancouver.

Rachel Sterling shares, “I attended Purdue University and received a Master’s degree in Printmaking in 2004. In 2007, I graduated from the Baking and Pastry Arts Program at the California Culinary Academy in San Francisco. I am currently working as a Baker/Pastry chef at a Bakery called "Bread" in Durango, Colorado. Being a chef is just like being a printmaker (creativity, process and repetition), except the medium is less toxic and the product sells more quickly.”

Elizabeth Tipson earned a Master of Science degree from the University of Maryland School of Nursing in the Clinical Nurse Leader program, an entry-level Master's program, in May 2009. Elizabeth is now working as a nurse at the University of Maryland Medical Center. She and her husband, **Chris Ashworth '02**, are planning to stay in Baltimore for the foreseeable future.

Sarah Weeks just finished her first year of a Master's program in Landscape Architecture at the University of Minnesota. Sarah lives in Minneapolis, where she enjoys coaching and playing Ultimate Frisbee, gardening and being studious.

Josh Wolcott and **Lisa Planavsky's '03** show, “Sights Unheard, Sounds Unseen,” highlighted the fall gallery season in Boliou. Josh and Lila spent a couple of days on campus getting the show ready and visiting with faculty and staff. The couple’s son, Archie Leuther, was born on Inauguration Day.

Melinda Yale reports, “I married John Talbird one spring morning last year at the Brooklyn Botanic Garden. We met six years ago at the University of Nebraska where I was working on my MFA and John, his Ph.D. in Creative Writing. He is currently writing many darkly humorous short stories and working as a tenured professor at Queensborough Community College. Last year, I received an NEA book arts publication grant from the Women's Studio Workshop in Rosendale, NY and also began teaching art classes for the New York City Housing Authority. I will be taking students through the Met and the Brooklyn Museum this summer and making collaborative drawings with them in Central Park. This past winter, if I had the honor of traveling through the South Pacific with a terrific group of Carleton students while working as a program assistant on Fred Hagstrom's Studio Art trip.”

Jenny Tripp Yates received her MFA in Painting and Drawing from California State University, Chico, this past spring with the culmination of her thesis, “Still Point in the Turning World,” which explored the meditative potential of traditional and non-traditional forms of mark-making. Jenny married Tarn Yates in June 2008. The couple now lives in the Bay Area.

2003

Schuyler Charf planned to summit Mt. Adams and Mt. Rainier this past summer. Schulyer lives and works in Seattle, Washington.

Caroline Cylkowski is working on her Master’s Degree in the Gerontology Nurse Practitioner program at the University of Pennsylvania.

Ned Dodington writes, “I just completed my Master’s in Architecture at Rice University. I am currently employed in Downtown Houston at PDR (Planning, Design, Research), a corporate interior architecture firm. I am also a part owner of two small companies, a for-profit coworking space in Houston’s Museum District, Caroline Collective (www.carolinecollective.cc) and a nonprofit creative launch company, C2 Creative (www.c2creative.cc). In my free time (!) I manage an online blog and research database focused on ecological and zoological architecture (www.animalarchitecture.org). In short, life is busy.”

Ines Ellis-Guardiola moved to New York City in 2007 to pursue teaching through the New York Teaching Fellows. Ines currently teaches in a public third-grade dual-language classroom in Brooklyn, New York. In Ines’s words, “It has been an amazing pair of years and I look forward to continuing to work in education. This August, I will be getting married to David Chesebro in Boston, Massachusetts.”

Lizzie Hayward got her MEd in Human Development from the University of Pennsylvania in 2005 and is on her way to getting her PhD in School Psychology from New York University. Lizzie expects to graduate in 2011. She presently lives in Carroll Gardens, Brooklyn, and is married to **Aidan Lucey '03**.

Lisa Planavsky and **Josh Wolcott's '02** show, "Sights Unheard, Sounds Unseen," highlighted the fall gallery season in Boliou. Josh and Lila spent a couple of days on campus getting the show ready and visiting with faculty and staff. The couple's son, Archie Leather, was born on Inauguration Day.

Andrew Plocher shares "I received a not-so-artsy Master of Divinity degree in 2006 from Luther Seminary in St. Paul, Minnesota. I'm currently an Associate Minister in Philadelphia, but will be getting married this summer and relocating to Washington, D.C. where my fiancé, Anna, is already working on her PhD in German Literature at Georgetown. There I'll either be serving as a Minister at a congregation in Maryland or as a Chaplain at St. Elizabeth's Mental Hospital in Washington, D.C."

David Seelig lives in Seattle where he works as a UI/Visual designer and programmer for a small startup, SynerG.

Elizabeth Sutton reports, "I successfully defended my dissertation, graduated and managed to get a position teaching 3/3 at the University of Northern Iowa. Steve and I plan to move 90 miles north to Cedar Falls—still in Iowa, but closer to the Twin Cities! My dissertation was nominated by the department for the Spreistersbach Outstanding Dissertation award (out of 3 this year); I await judgment from the Graduate College. I've made it past initial review for an article publication with *Itinerario* (out of Leiden), and await comments from peer reviewers. Right now I'm working on revising two of the best of my dissertation chapters for a book. I fly to Africa in July to participate in the Omohundro Institute's workshop 'Africa, the Americas, and Europe, 1500-1800' in Accra. I'm really excited, as well as a tad anxious about it, but it is an honor, and I anticipate getting lots of good feedback and learning a lot. My dissertation title is the boring moniker 'Economics, Ethnography, and Empire: The Illustrated Travel Series of Cornelis Claesz, 1598-1603.' My book title is much better (I think). The working title is 'Graphic Ethnographies: Picturing Africa in the Netherlands, 1590-1690.'"

Amanda Mabbitt Westlake received her Master's in Nursing from Vanderbilt in 2007 and is currently working as a Psychiatric Nurse Practitioner in Tempe, Arizona.

Sarah Zuckerman just completed her second year as a DC Teaching Fellow, working in the District of Columbia Public schools. Sarah returned to Vermont this summer to take a position as a special education teacher in Bennington. She received a Master's in Art History, Italian Renaissance Art from American University in 2006 and a Master's in Early Childhood Special Education from George Washington University in 2009.

2004

Emily Brink married Mike Bianco last month. She is in her third year in the Art History PhD program at Stanford University. Emily participated in the 6th Annual Graduate Symposium in 19th-Century Art jointly sponsored by the Association of Historians of Nineteenth-Century Art and the CUNY Graduate Center. Her presentation was entitled "Textual Layers: The Description and Meaning of Hokusai's *Manga* in Fin-de-Siècle France."

Maria Coryell-Martin has traveled from her Seattle studio to the paint polar locations around the world. Maria's story can be found in the "Risky Business" article in the winter 2009 edition of *The Voice*. In Maria's words, "I'm doing well. I'm continuing my work as an Expeditionary Artist and developing my project, "Portraits of Ice, Witnessing Climate Change." I've now visited all seven continents, but am mostly based in the Pacific Northwest. This August, I'm leaving Seattle to move to Twisp, Washington in the beautiful Methow Valley for a stint of rural living with my fiancé, Darin Reid. We're getting married on September 20. I invite you to visit my website to learn more about my work: www.expeditionaryart.com."

Ruth Erickson is in a graduate program in Art History at the University of Pennsylvania. Ruth's short essay about spectacle and memory in Pierre Huyghe's reenactment "The Third Memory" was accepted for publication in a cinema/media journal *Framework*.

Boram Han writes, "After Carleton I worked at various law firms in Minneapolis area, specializing in class action and business litigation and law firm marketing. I recently received my Master in Business Administration from the University of Notre Dame, where I focused on corporate strategy and consulting. I will be working for Follett Corporation as a project manager in the Business Development and Strategy group in the Chicago metro area starting this July."

Amelia Holmes shares, "I am actually leaving Rana Creek in January to take a five-month trip to Australia, where I will be studying rainwater catchment, amongst other things water-resources related. I am also applying to graduate programs in water resources engineering!"

Chelsea Johnson received a Master's of Architecture degree from University of California, Berkeley in May. Chelsea also recently became a LEED Accredited Professional.

Colin Kippen married **Kristen Merrell '04** in Anchorage, Alaska in June. Colin created the couple's platinum wedding rings. They live in Portland, Oregon, where Colin continues to work for a jeweler in the downtown area.

Matthew Neuman recently completed his course work for a PhD in Social Policy from the Heller School at Brandeis University and is working as a health policy researcher for the U.S. Department of Veterans Affairs, Health Care Financing and Economics group in Jamaica Plain. Presently, Matt lives in Waltham, Massachusetts.

Serena Newmark received a Master's in Decorative Arts, Design, and Culture from the Bard Graduate Center in 2007. Serena owns an antique store and antique and art consulting firm in Chicago named Spurlock Antiques and Decorative Arts. For more information, see www.spurlockantiques.com.

Monique Balgobin Rochard earned an MBA from Walden University in 2008. Monique married her long-time beau from Trinidad in December 2008. The couple has a fourteen-month-old son, Jayden.

Max Wirsing reports, "I'm still plugging away as the Performing Arts Specialist in Visitor Services at the Walker. We just finished producing Merce Cunningham's *Ocean* in a quarry in St Cloud. It was a hugely monumental project, and I found myself making sure that everything runs smoothly with getting 3600 people to the base of a quarry quickly, safely and happily. It was complicated by nasty weather one evening when the performance was rained out three quarters of the way through. All in all, the project was a great success, and we garnered a bunch of positive local and national press. (For more on this project, go to

<http://www.latimes.com/entertainment/news/arts/la-et-ocean13-2008sep13,0,6108762.story> or

<http://www.nytimes.com/2008/09/15/arts/dance/15cunn.html?ref=dance>). I've been working with some Carleton friends making collaborative dance work, site-specific pieces and set work as well. We've performed at the Ritz Theater, the Walker, the Soap Factory and Bryant Lake Bowl, as well as in rivers, on bridges across I-35W, in churches, cars, intersections and nature reserves. I worked on a film installation project with Tectonic Industries that went up at Franklin Art Works (see

<http://www.artfacts.net/index.php/pageType/instInfo/inst/11907/contentType/news/nID/3972/lang/1>) and on another film project with Peter Becker Nelson, a fifth-year at Olaf when I did my fifth-year stint (see

<http://www.beckernelson.com/ondying.html>). I've also recently signed on to a future dance project with choreographer Morgan Thorson that will open at the Walker in 2009 and will travel to New York and Houston. Finally, I've been working with Karen Sherman for a number of months on a dance piece called *Copperhead*. The piece is incredibly intimate, intelligent, beautiful, visceral and at times, very disturbing. I've really enjoyed working with her and have learned so much about the choreographic process through the creation of *Copperhead*. If you have the time, I definitely recommend checking it out. I'd love to see you there or next time you're at our lady Walker."

Emily Newman notes, "I actually just moved back to Minnesota. I took a year long position at St. Cloud State in July, so the past few weeks have been crazy hectic getting here, and getting settled,

2005

Sarah Barrow graduated from Iowa State University with her Master in Science in Journalism and Mass Communication in 2008. Sarah is currently a web editor at Hamline University in St. Paul.

Emily Duncan has been working as a special education teacher at a new charter school in Boston this past year. Emily begins an EdM in Special Education, Mild Moderate, 5-15 Program in September.

Marley Glassroth received an AAS degree from Parsons the New School for Design in Fashion Design in 2008. Since then, she has been working for Yeohlee Teng at YEOHLEE Inc as her Design/Production Assistant. Marley is currently working on her own collection inspired by the work of Richard Serra for the spring of 2010.

Sara Guittar works at the National Building Museum and is engaged to **Steven Clark '05**.

Robyn Hendrix writes, "I had artwork in two group shows with the Women's Art Registry of Minnesota this spring. One drawing was in WARM Chronicles: A Journey Through Visual Landscapes. I also had five drawings displayed with the work of six other artists at the Minnesota Women's Building. The other artists featured were Kit Eastman, Barbara Harman, Alis Olsen, Rita Lundgren, Jean Matzke and Joan Seifert. I am still living in the Twin Cities area, working in retail for now. Recent artwork can be viewed on mnartists.org and at <http://cloudfactory.wordpress.com>." Robyn's work was also included in The Soap Factory's exhibit, "Minimal Manimal."

Peter Sowinski (along with **Robyn Hendrix**) exhibited some of his work in The Soap Factory's 4th Volunteer Biennale, "Minimal Manimal."

In **Marissa Miller's** own words, "I've just started my MBA at the Foster School of Business at the University of Washington... which may come as a surprise (I'm certainly the only MBA candidate presently with an art degree). I'm thrilled about the program and love Seattle so far. I discovered a passion for logistics as a member of the registration department at the Solomon R. Guggenheim Museum, and I'm hoping to translate that into a career in Operations Management & Logistics."

Joanna Van Deun received the Master's in Decorative Arts, Design, and Culture from The Bard Graduate Center in New York, where she focused on fashion history, in May 2009. Her thesis is entitled "The Clothing of Dries Van Noten: 1985 - 2008." Joanna is currently a Curatorial Assistant/Communications Director at Artspace, a non-profit contemporary art gallery in New Haven, CT.

2006

Kate Clark is pursuing an MFA in Sculpture at the University of Washington this fall.

Rachel Danner earned her Master's in Literature from American University in Washington, D.C. Rachel plans to pursue a PhD in Comparative Literature and Film Studies.

Dylan DeCoster is currently working as a 3-D Artist for Blue Fang Games in Massachusetts. Currently, they are developing of a video game, "World of Zoo," hitting shelves this November for Nintendo Wii and PC.

Sarah Mawhorter is moving to Los Angeles to begin a Master's program in Urban Planning at the University of Southern California. Sarah shares, "I've been happily living in the Bay Area for the past two years, working for Dan Ionescu Architects & Planners, commuting by bicycle, playing water polo and enjoying the mountains and beaches."

Wendy Sepponen is attending the University of Toronto's graduate program in Art History.

Kelly Whitford is matriculating in a Master's program at University of Oregon starting in Fall '09.

Dustin Yager has been making art and teaching at the Lillstreet Art Center in Chicago, Illinois. This fall he will join the Master's in Visual & Critical Studies program at the School of the Art Institute of Chicago.

2007

Megan Fitz works as a counselor at a group home for at-risk teens in Jackson, Wyoming. Megan's prints and ink drawings were exhibited in a show in April.

Mareca Guthrie received an MFA from the California Institute of the Arts. Mareca currently manages the fine art collection at the University of Alaska Museum of the North in Fairbanks, Alaska, and teaches part time at the University of Alaska, Fairbanks.

Megan Meyer begins a graduate program in public health dentistry this September. Megan reports, "I'm excited to continue on in this field which combines my passions for art and science. I also just returned last month from Honduras where I participated with Medical Teams International as a dental assistant. I loved the experience and hope to return in the near future."

Samantha Schaal earned a Master's in Art History from the University of Illinois, Chicago, this past May. Samantha plans to attend to library school in the near future.

Signe Swenson enters the Master's in Arts Administration for Visual Arts program at Boston University this fall.

Varshana Vijayakumar writes, "A lot has happened since I graduated from Carleton! My human rights internship in Geneva went well, and I just got back to Ohio after spending a few months in New York City. The reason I'm in Ohio again is because I am applying for medical school this fall!"

Janelle Zimmerman starts the Master's program in Education Psychology and Counseling at the University of Minnesota this fall.

Sophie Eisner's notes include information about her new site and move.

My website is up and running, although, for some reason it doesn't come up in a google search...something I will address in the coming weeks. For now you can go directly there by clicking this link: web.me.com/sophieeisner

I have just moved into Soda Plant Artist Collective Environment, also known as S.P.A.C.E. and so I now have my own private studio. It is a warehouse room that's been converted to studios and a gallery. We had the August Art Auction which was also our grand opening just last week and got some great press in BScene, a free paper here in Burlington. You can check out S.P.A.C.E online at <http://thetestsight.com>. Also there you will find links to the images from the opening.

I am in a group photo show at the Vermont Photography Workplace called Far From Home. It is open now through September 8, and the artist reception will be held Saturday, August 29 from 3-5. If you're in the Middlebury area come check it out. The images are also online at <http://www.vtphotoworkplace.com/id10.html>

I will have several pieces on display including *The Seed Pod Colony* and *A Good Parent* inspired by my professor and mentor, Stephen Mohring. The hub of the event is in the Soda Plant (conveniently the same building as SPACE) with many other locations in the South End of Burlington. More information about the hop is at <http://www.seaba.com>, or at least, it will be posted there soon!

2008

Susan Carlson worked as an intern in the Department of Prints and Drawings at the Art Institute of Chicago this past summer. She will continue on with the same department, working as a photographer this year.

Carrie DeBacker just finished her first year teaching sixth grade English/Humanities at a public school in the South Bronx (part of the Teach for America program). Carrie is also working on a Master's degree in Elementary Education from CUNY-Lehman College. She lives in New York City.

Rafael Estrella is an elementary school art teacher in Farmington, Minnesota.

2009

Carolyn Morales is participating in a program that places English instructors in schools across Spain to work under Spanish teachers.

*****Our thanks once again to Andrea Mosher for assisting with editing this year's Boliou News despite her VERY busy schedule!!**

PLEASE REMEMBER TO SEND BOLIOU NEWS NOTES ALL THROUGH THE YEAR! YOU MAY SEND THEM TO ME AT MY EMAIL ADDRESS(pgermann@carleton.edu) OR USE THE LINK ON THE WEBSITE.

ALSO, NOW AVAILABLE THROUGH THE CAREER CENTER (which is online at the Carleton site) IS A LISTING OF AVAILABLE POSITIONS AND INTERNSHIPS ABOUT WHICH WE RECEIVE INFORMATION. THE CAREER CENTER UPDATES THIS LISTING AND ANYTHING WE GET THROUGHOUT DEPARTMENT MAIL ALSO GETS SENT TO THEM TO POST. IF YOU HAVE AN INTERNSHIP OR POSITION AVAILABLE, PLEASE FEEL FREE TO SEND IT TO SUE AT THE CAREER CENTER – sbovber@carleton.edu).

Prof. Frances Pohl, Pomona College

Part I: Four slide essays, 20 minutes each. 10 points each pair. You will be given the artist/architect, name/site, and date for each work, plus a brief question to get you started. In each instance include a discussion of how the artist's/architect's choice of style and composition combine with the subject matter to create a particular statement to the viewer. Recognizing that meaning changes over time, discuss how these works have been reinterpreted since their moments of creation, and some of the broader art historical issues that they address.

1. Gian Lorenzo Bernini, **Ecstasy of St Teresa, Cornaro Chapel, S. Maria della Vittoria, Rome**, 1647-52
Edouard Manet, **Olympia**, 1863
Each work presents an image of a woman and an attending figure. Reflect on the motivations of each artist in creating these works, the significance of the figures and their arrangement, and the patrons and intended viewers.
2. Ming Dynasty, **Forbidden City, Beijing, China**, 15th century and later
Charles Le Brun, Louis Le Vau and André Le Notre, **Versailles**, 1661-1708
How are each of these buildings/grounds complexes statements of political power and what events influenced their evolution over time?
3. **Ara Pacis (Altar of Peace), Rome**, 13-9 BCE
Maya Ying Lin, **Vietnam Veterans Memorial, Washington, D.C.**, 1981-83
Discuss how each work served to focus public discussions of war and peace. How were these discussions informed by the visual and iconographic conventions chosen by each artist?
4. Abd al-Malik, **Dome of the Rock, Jerusalem**, interior decoration, 687-92
Georgia O'Keeffe, **Red Canna**, 1925-28
Discuss how each work embodies a tension between the abstract and the representational, as well as between the natural/vegetal and the human. What philosophical, aesthetic or religious concerns does each artist address?

Part II: 40 minutes. Choose one of the following questions. Refer when possible in your answers to scholars/critics who have written on these topics. 20 points.

1. Discuss the ways in which new technologies have impacted the evolution of artistic production, selecting four key moments/technologies from any time period or region you have studied. Look not only at the physical possibilities opened up by these technologies, but also the conceptual and philosophical reflections they prompted.
2. James Clifford, in his essay "Primitivism in 20th Century Art: Affinity of the Tribal and the Modern," argues that the early 20th century was not a moment of "discovery" of the art of various "others" by European and American artists, but a moment of "reclassification." Discuss the ways in which a wide range of objects previously excluded from the precincts of art museums came to be reclassified as art in the 20th century by artists, museum professionals, anthropologists, and others invested in the study, collection, preservation or production of art.
3. Many, such as the art historian Carol Duncan, have argued that museums have become the new sacred spaces of our secular age. Reflect on this statement, comparing a 19th or 20th century museum—its architecture, the rituals carried out within, its funding/patronage and audience—to earlier sacred spaces, drawing at least one example from prior to 1300.

Part III: 1 hour essay. 40 points

Introductions to the history of art are often organized into two parts: Paleolithic to the Renaissance, and Renaissance to the present. This historical division is often seen as marking the moment at which Western Europe rose as a political, economic and cultural force in the Mediterranean basin and, several centuries later, in the world at large. Many scholars have problematized this division in recent years, and the assumptions that underpin it. For example, Janet Abu-Lughod suggests we should be looking not at why the West rose to power in the 15th and 16th centuries, but at why the previously dominant economic and political systems of the East fell. In a similar vein, Stuart Hall challenges the very concept of the "West", an idea that emerged around the 16th century after the fall of feudalism in Europe and that assumed a necessarily inferior opposite "East."

Reflecting on these observations by Abu-Lughod and Hall, write an essay in which you rethink this relationship between "the West" and "the East". Suggest a more dynamic, complex understanding of the evolution of Western European cultures in the 15th and 16th centuries in relationship not only to the East but also to the countries south and west of Europe, that could function as a new beginning to the second half of our introductory survey. Use examples of works of art and/or architecture to illustrate your essay. Then contemplate how this reconceptualization of the beginning of the introductory survey would impact our treatment of subsequent centuries of art production.

Hope to hear from many of you in 2010! Have a great year.