

Department of Art and Art History News

2018-2019

BOLIYOU NEWS

News from Faculty & Staff

Kelly Connole, Professor of Art

Hello! The clay community in Minnesota is taking a collective sigh of relief after a busy 2018-2019 push to host the NCECA conference in Minneapolis. It was wonderful to see so many old friends and to share the conference with a great group of current students. I had work in 7 exhibitions and helped to organize another 5 shows—so I was busy! Our studio has a new Instagram—follow us at @carletonceramics. I am very lucky to be a 2019 McKnight Fellow and will spend this year splitting my time between studio work and teaching. The fellowship year culminates in July with an exhibition at Northern Clay Center.

Carleton's Public Works: Arts and Humanities Connecting Communities Initiative is in its third year and I am enjoying co-directing the grant with History Professor Susannah Ottaway. While I do love talking to faculty and community partners about their projects, I also miss having more time in the Boliou studio working with students. Ah, it's a good problem when you have too many good things to choose from in life.

Last fall I co-taught a dyad on the Japanese Tea Ceremony with Professor Katie Ryor. It was among the best experiences I've had as a teacher. The students learned history in Katie's course and learned how to make things in mine—with overlap occurring all the time. The work they made was exceptional! We dug clay in the Arb, mixed glazes from wood ash, made brushes from coyote and deer hide, and fired our newly rebuilt wood kiln. We plan to repeat the course in Fall 2020. Empty bowls turned 15! We had a huge celebration and an exhibition telling the history of the event at Carleton. Since 2004, we've raised over \$91,000 for the food shelf.

My kiddos are in third grade and absolutely love school. This is the golden age of parenting—they still think I'm pretty cool and they have their own interests. They feel so at home on the Carleton campus and I think that is just great. Please stop by the studio anytime when you're in town.

Ross Elfline, Associate Professor of Art History and Chair of the Department

Hello Friends of Boliou,

I suppose the most immediate item to report is that for the next three years I'll be serving as the department chair for the Art and Art History Department here at Carleton. So, in addition to the day-to-day goings-on in the department, one thing that I'm happy to announce is a new Works-in-Progress series: each term one professor in the department will provide a short presentation of scholarly or creative work that they are in the middle of, and one student will introduce the speaker and provide one initial question as a respondent before opening things up to a broader discussion with the assembled audience. The purpose of this is to gather as a department around some of the pressing issues both in our own work and in the field more broadly and to model the lives of active scholars and creators for our students, who rarely get to peer behind the curtain to see what we do in our studios and writing studies.

I'm also happy to report that this year I'm offering a new course on Queer Art that seeks to demonstrate how artists from a variety of backgrounds have used their practices to anticipate or visualize a world outside of heteronormative culture. So far the course seems to be a hit, and I'm curious to see how things go in the coming weeks. I am also busy preparing for the next iteration of my Art Now off-campus study program in Summer of 2020. We will be traveling to Venice for the Venice Architecture Biennale; to Marseille, France

for Manifesta; and then to Berlin for the Berlin Biennale (and to do various studio visits with artists).

In terms of my writing, I recently had two essays published on the Viennese architecture group Haus-Rucker-Co, one in *Architectural Theory Review* and the other soon to be live on the Walker Art Center's *Living Collections Catalog* online. These essays form part of my current book project on the intersection of architecture and performance circa 1970 and how architects and performers alike took to urban areas to foment a sense of the common in an era that increasingly saw the rampant privatization of public space. Related to this work, I am continuing to work with the Minneapolis-based artist Sam Gould to produce a sort of workbook on how to engage in democratic art and to practice democracy in an artful manner. We have a great group of national and international authors lined up for the first magazine-style booklet, and these will appear alongside short essays written by my students from last year's Art and Democracy seminar. We will hopefully be going to press soon. I also had the tremendous privilege of working with the St. Paul-based FD13, an artist residency program, on the premiere of a new performance work by the Chicago-based sculptor Diane Simpson. I wrote a short essay to accompany the work, and it was the highlight of my year getting to work with Diane on this exciting project.

Fred Hagstrom, Rae Schupack Nathan Professor of Art

My biggest news this year is that leading the South Pacific trip over winter term of the last academic year was my last time. I took 13 trips in total, and with the size of each group, that added up to around 300 students who went to that part of the world to study art classes as well as the cultural and historical issues of the region. I would have never anticipated that I would do this in life, or in my career at Carleton. It is an example of how this place can open up opportunities for people, in this case for me and for my wife, but also for a good number of students. At reunions, or in correspondence with past students, I get plenty of feedback that people appreciated the trip at the time, and also that they find new ways to appreciate it as time passes. I have always felt that if you can do things that interest you, the chances are that many students will feed on that, and that together, you will share something significant. That describes my time at Carleton in general, but particularly in teaching off campus. Two years ago I had a 1st year drawing class that I loved. Many of those students were on this last trip, and I could not have been luckier in choosing my last group. And now many of them have declared the studio art major, so I will have a bit more time to do the things that I like with them.

In fall term I did the first convocation of the year, which is aimed at first year students in their Argument and Inquiry seminars. These courses are required for all new students. It was an honor to be asked to do this. Most of my colleagues who have done this have either been teaching those seminars, or were in their retirement years- neither of which applies to me. I took a theme of trying to stress the goal of making the most that they can of their time at Carleton, especially at a time when the values of higher education and the liberal arts are being questioned. I tried to avoid too much "back in my day" rhetoric. I was glad to be asked as an artist, since we often hear how study of disciplines like art and the humanities seem like a waste to those who are only thinking of narrow career goals. If you wish, you can view the tape of the convo at this link.

https://apps.carleton.edu/events/convocations/audio_video/?item_id=1754117

In terms of my studio work, my books have been doing well. I have been included in several significant shows, and collections continue to add my new books. I had a technical problem with one book that I did, and this set me back for a while. But I am now on to my next project. I have also been doing some large-scale prints that I hope to show on campus. Some of the themes for the prints come from my experience in the South Pacific. We had a show of sketchbooks from the trip in the library that garnered a good response.

This has been a year of decisions for me. Deciding to stop leading the trip was a difficult one, but I am comfortable with it. I am also thrilled that it will be continuing led by some great former students who have now received their graduate degrees and have some teaching experience. Maybe due to confusion of having done the convo, many people have congratulated me on my retirement. That is getting ahead of things. But I have decided when that time will be, now planning to leave after two more years of teaching. That will allow me to see that fine class I mentioned above to the finish of their four years.

Best wishes to you, and I hope to see some of you at the reunions before my two more years are up.

Baird Jarman, Associate Professor of Art History

My family and I are gearing up to venture to western Europe again this winter term for the second iteration of the Architectural Studies in Europe OCS program. My daughters, who are both now in the Spanish immersion program at the local elementary school, are excited to practice their language skills in Spain. And we're thrilled that Kristina Eldrenkamp, from the class of '10, will be joining us as the assistant program director and studio-art instructor, teaching a drawing course focused on architecture. The program will stay for about two weeks apiece in Rome, Barcelona, Paris and London—and also visit Florence for about a week and split another week between Cordoba and Granada.

This fall I'll be teaching my first Argument & Inquiry seminar, reserved for entering first-year students. This course will be a history of political caricature, and we will study satirical swipes at political figures ranging from King George III and King Louis-Phillipe to Boss Tweed and President Trump. I am hoping the boisterous partisanship of several bygone eras will intrigue students who are surely familiar with the current antagonisms of the political landscape in the United States and elsewhere.

This past year I helped organize the biennial symposium of the Association of Historians of American Art (AHAA), which was held in the Twin Cities. I served on the steering committee and also moderated a panel at the Weisman Art Museum at the University of Minnesota. And in March I presented a paper on the caricaturist Thomas Nast at a symposium held at Washington University in St. Louis, *Illustration Across Media*, seeking to build consensus about methodologies and boundaries for the subfield of illustration studies.

I also recently finished nine years of service for the review board of the Minnesota State Historic Preservation Office. Completing the maximum of three consecutive terms, I enjoyed acquiring a far greater familiarity with the specifics of applied preservationist policy, and also learning about many topics in Minnesota history.

Jessica Keating, Assistant Professor of Art History

Writing for the Boliou News is always an eye-opener. On the one hand, it signals the end of summer and initiates the anticipation of the year to come. On the other hand, it announces the season of the pumpkin and provides an opportunity to reflect on the recent past. Perhaps I am anxious to start teaching this fall, on account of the fact that I thoroughly enjoyed the 2018-2019 academic year. Following a year on leave, I re-entered Boliou with slight trepidation. How would I ever get all the things done? Will I have forgotten everything? What happened to the ArtStor Offline Viewer? Where will I find candy when I need it? Happily, I can report that all of these questioned were answered in the first week back, while teaching my A & I seminar on Albrecht Dürer. Introducing 15 freshman to Carleton, the Renaissance, and artistic genius is always an adventure and a pleasure. In addition to teaching the Dürer class, I also had the opportunity to present a paper at the History of Science Society annual conference on seventeenth-century automata. At the end of the my panel, and after a successful talk I declared to myself that I would put the automata to bed. Now my focus would be solely on my next project, which addresses the collection of Holy Roman Emperor Rudolf II. Though, at that time, I had no idea that the coldest and snowiest winter in recorded Minnesota History lay ahead of me. The Winter Term of 2019 will never be forgotten. Many things happened. Cars didn't start. Nights were spent in Northfield. Clothes were bought at Target. The sheer difficulty of living made it hard to get much research done in January, February, and March. However, co-teaching 102 with Baird allowed me to re-think some of my lectures on Renaissance and Mannerist painting, which has informed my thinking about painters at Rudolf's court, like Bartholomeus Spranger and Hans von Aachen. During the Winter Term, I also taught Islamic Art for the second time, and I had the opportunity to work closely with a Carleton Alum, Bill Buffet. Bill, and lover of Persian painting, visited my Islamic Art class and provided a Persian meal for all the students! Spring term was very busy. I taught Renaissance art and Islam in the Eyes of the West. I also delivered two lectures, the first at Bard Graduate Center in New York City and at the Newberry Library in Chicago. Over the summer I stayed close to home and worked on the 1607-1611 Inventory of Rudolf II's *Kunstkammer*. The 2018-2019 Faculty Research Seminar titled "What is a text? What is an author", of which I was a member, and which was co-led by Katie Ryor, provided me with the foundation for thinking through the inventory and the various ways it functioned at Rudolf's court. I am looking forward to presenting my work on Rudolf's collection in the newly initiated Art and Art History Faculty Colloquium this fall.

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

The past year has been filled with art and art history. I continue to edit the *Journal of Historians of Netherlandish Art* (jhna.org), which has just published a highly innovative issue supported by the Kress Foundation. It features an article by a research conservator at the National Gallery, Washington, which employs various digital enhancements, first, an IIF multi-modal viewer to present ultra-high-resolution, zoomable images and detailed cross-sections for deep looking and, second, a comparison viewer allowing side-by-side study of any two images. We hope that the whole issue will support classroom use as an example of art historical research on artists' techniques.

As for my own research, an article on Rembrandt's *Slaughtered Ox* in the Louvre appeared in the journal *Artibus et Historiae* last month. I have also contributed entries on Dutch portraits to the online catalogue of the Joslyn Museum of Art (a gig thanks to Director Jack Becker '86). Later this fall, I head to Amsterdam to catch the last of the Rembrandt year exhibitions and do some research on early modern watercolors by women amateurs.

I'm the 21st-century version of those amateurs, as I continue plein air watercolor drawing with the Bainbridge chapter of Urban Sketchers and attend life drawing sessions (something those earlier women definitely forewent).

Not incidentally, I attend lots of art and classical music events in Seattle, which is a short ferry ride away.

Environmental activism brings me down to earth and connects me with some of the existential threats of our time. In fact, that last seems like a patriotic act at this point in American political history.

But mostly I try to enjoy every minute of living on a beautiful island in the Pacific Northwest. If you're in the Seattle area, please get in touch. My email address remains aketteri@carleton.edu.

Stephen Mohring, Professor of Art (on sabbatical in 2019)

Linda Rossi, Professor of Art

In recent years, I've been combining 3D photographic work with both analog and digital exploration in our photography courses. I've also been introducing more natural history and the study of nature aesthetics which has become more critical in our technological age. Students have been producing such thoughtful and significant work- shifting their expectations of what the photograph reveals or means. This past year Arielle Rebek '12 taught several photography courses while I had open heart surgery. I'm happy to report that I am recovering!

Prior to my surgery I had an exhibition at Swan Vision in Maiden Rock Wisconsin. I then spent several months overseas taking alumni to Ireland and then I went on to London, Sicily and Iceland. I currently am part of a group exhibition, *Bibliographic in Nature at the Cargill Gallery*. In my studio, I'm creating photographic puzzles and clamshell boxes for a SEMAC grant. An installation of these works will occur in May of 2020. In addition, I'm exploring the history of the camera for an installation one year from now.

This term, Ryan Arthurs' 05 is teaching the course, Introduction to Film and Digital Photography as I am on phased retirement. I am so glad to follow many of you on Instagram or through letters and visits. Please continue to stay in touch!

Katie Ryor, Tanaka Memorial Professor of International Understanding and Art History

This year I came back from a year-long-sabbatical leave to teach an exciting new pair of courses with Kelly in the fall term. Kelly and I taught an experimental dyad, which is a pair of courses in which student must enroll in both to get credit. So students get credit for 2 courses, one art history and one studio art. Our topic was the Japanese tea ceremony – students were able to learn about its history and aesthetics in my course and then put that into practice in the ceramics studio. While it was a lot of work, we both loved it and it was a big success. We plan to teach it again in the fall of 2020. My St. Olaf colleague Karil Kucera and I curated an exhibition of ceramics for the Japanese tea ceremony from the Flaten Art Museum collection over at St. Olaf

to coincide with the many ceramics exhibitions on view during the NCECA conference in Minneapolis in March. I taught a retooled version of my 300 level seminar Arts of the Chinese Scholar's Studio during the winter, in which students design their own 17th century scholar's studio and art collections. In addition, I taught Japanese prints, the survey of Chinese art and the always popular class on Chinese and Japanese gardens in the spring.

On the research and travel front, I also went back to Japan in early December to see several important exhibitions of Japanese and Chinese art. I published an essay on figure painting of women, "The More Intense, The More Beautiful: Min Zhen's *Seated Lady and the Animation of the Shinü Genre*," in the exhibition catalog, Asian Art Treasures at Scripps College. After graduation, I spent two weeks in China with other Carleton faculty members exploring the possibility of setting up a new Off-Campus Studies program in China. We went to Beijing, Xi'an and Shanghai and during my few free days I was able to visit some sites that I had never seen, such as the 15th century murals at the temple Fahaisi outside of Beijing. The summer continued to be very busy. I chaired a panel and gave a paper on Chinese botanical illustration at the International Consortium of Asia Scholars conference in Leiden, The Netherlands in July. On the same trip, I went to Bergen, Norway to research the Munthe Collection of Chinese art housed there. Finally, I led a two day workshop on seventeenth century Chinese painting along with the Senior Chinese Art Curator at LACMA at the Mozhai Foundation in Berkeley, CA. Right before classes started, I gave the inaugural lecture for the Asian Art Treasures exhibition at Scripps College.

News from Alumni

1944

Barbara Glasrud

I was part of a small group of concerned women who managed to get funds to re-roof the historic Episcopal church of St. John the Devine in Moorhead . The church was built by Cass Gilbert in 1899, and since it is on the Register of Historic Places and is a Minnesota Historic Site, the roof had to be “period appropriate”—that is, cedar shingles rather than a modern product.

1959

Susan Phelps Pearson

At 82 I am happily going to my studio each day. I am working on a very large assemblage much to my husbands dismay. I had promised no more pieces we can't move our selves. But this idea refused to go away. So I am deep into exploring ways to develop my vision. I have areas which will have to project from the surface so am learning paper mache. It's not just flour and water any more. There are some very exciting and professional things being done with it.

I love the internet. I can get answers in minutes. Every assemblage has new problems to solve and I am always looking for answers. Having grown up with only a distant library, having the whole world of knowledge in my hand is a marvel. Life is full of ways to create art and I am still exploring and, as I said, happy to get to go to work.

1967

Nancy Henderson-James

Activities related to art this year included a stay in Amsterdam where I visited the Rijksmuseum, the Van Gogh Museum, the Stedelijk museum, and Museum Van Loon. Beyond Amsterdam I went to the Kroller-Muller museum, which specializes in Van Gogh. In the UK I went to the Henry Moore foundation and strolled around the grounds. Beyond art, the trip also included a 10-day bike trip from Bruges to Amsterdam, walks along Hadrian's Wall and in the Cotswolds.

I continue to enjoy the camaraderie of living in a co-housing community in Durham. I am finishing up a parenting memoir, which focuses on what my many parent figures contributed to my life, given my childhood of living with other families and in dorms. I've also included my two sets of in-laws who invited me into their homes while my parents still lived in Angola, being a parent myself, and ushering my parents into old age and death.

Gary Vikan

My book *HOLY SHROUD: A Brilliant Hoax in the Time of the Black Death* will be published by Pegasus Press in May. My childhood memoir, *Pictures Left Behind of Growing up in Minnesota*, is now looking for a publisher.

PS: Both grandsons, Cadel and Thorsten, want to go to Carleton. Thorsten was named after Thorstein Veblen, the great Norwegian-American ("conspicuous consumption") economist who taught at Carleton.

1969

Betty “Toni” (Carter) Glymin

Until a little over a year ago, I was happily enjoying grandkids, traveling, and immersing myself in hobbies. Photography and videography are my passion, and I shared it by starting a photography club and donating my services to small non-profits. A chance encounter with the executive producer of documentary films for the Colorado Women's Hall of Fame (CWHF) led to me joining the film team as a producer. Last year I worked on 5 films for CWHF which aired on Rocky Mountain PBS in 2019 as Season 2 of the series “Great Colorado Women.” I also joined the board of What Speaks 2U, a non-profit that uses film to educate, entertain, and

promote change. Our first film is “Miss America By Day,” a documentary honoring Marilyn Van Derbur Adler, a former Miss America who became an advocate and healer of survivors of sexual assault after she revealed she is a survivor of incest from age 5 to 18. It’s a story of trauma, love, triumph, and hope. This film premiered in a theater in Los Angeles in September 2019. My inner and outer world has expanded, designing theater posters, promotional material, editing media, and getting involved in the film industry. Until now, the artist in me has never been at the forefront of my life. I’m thoroughly enjoying being a late bloomer.

Sarah Sivright

I'm nearing retirement from being co-director and studio teacher at All Seasons Preschool in Inver Grove Heights, MN. It will be bittersweet, leaving amazing colleagues and students, but I'm ready to focus on other things. First project is illustrating a children's book, written by my niece, about a day with her grandpa at the cabin. I've been drawing for my own pleasure over the years, but collaborating with someone else on something that might be published is daunting. I get unmitigated pleasure from my four sons,; two are working artists, one is a teacher and one a firefighter and community liaison (and Carleton grad.) One of my sons, also a Carleton grad, has enrolled this fall in the MFA program at the Maryland Institute and College of Art in Baltimore. I enjoyed connecting with fellow Carls at our recent 50th reunion, including other studio majors. Great to be back!

1970

Steve C. Smith

In 2016, I retired from the Spartanburg County (S.C) Public Libraries with 35 years of service. I worked as an information services librarian, supervisor, and collection development manager. Later I became Coordinator of Local History & Special Collections, working with a team to establish a community repository, some exhibition space, programming, and historical digital collections. I also served as president of the South Carolina Archival Association, and I received SCAA's 2016 Career Achievement Award. My retirement includes hiking, nature study, citizen science, some volunteer work, and photography. We visit all of the D.C. museums when we can; the NMAAH, the Renwick, the Freer Gallery, and National Portrait Gallery are personal favorites. This summer, we spent a day at the Art Institute of Chicago and visited F. L. Wright's Home and Studio in Oak Park, as part of a nostalgic Midwestern visit. I am grateful to my professors at Carleton for my art history training; it opened a door to a lifetime of appreciation, for me and for our entire family.

1973

Floyd Martin

Floyd will be in his 37th year on the faculty of the University of Arkansas at Little Rock. The summer of 2019 included a trip to Edinburgh, Glasgow, and other places in Scotland. Two essays will be published in 2020: “Revisiting Erwin Panofsky’s ‘The History of Art as a Humanistic Discipline’ and Reaffirming the Value of the Liberal Arts,” *Redefining Liberal Arts Education in the 21st Century* (University of Mississippi Press); and “The Thompson- Cromwell Portfolio of Prints by Giovanni Piranesi in the Collection of the University of Arkansas at Little Rock Department of Art and Design,” *Collecting Early Modern Art in the U.S. South* (Cambridge Scholars Publishing).

Jeffrey Howe

After 40 years teaching art history at Boston College, I retired last summer. Nonetheless, I still curated one more exhibition for our university museum, which just opened: *William Trost Richards Hieroglyphs of Landscape*. It was a chance to explore a lesser-known but fascinating American artist. This show runs into December, at which time I will practice really being retired.

1974

Richard Armstrong

Richard's newest novel, *The Don Con*, was reviewed by *Booklist* as follows: "Clever plot, a cast of entertaining characters, and a good deal of funny business. *The Don Con* is always chuckle-worthy, and it has moments of laugh-out-loud hilarity. A very good comic thriller."

1975

Dena Southard Berglund

I visited the Portland Museum of Art this summer and wandered through their exhibit "In the Vanguard: Haystack Mountain School of Crafts, 1950-1969". I was delighted to discover a voluptuous silver casserole by Timothy Lloyd and spent a lot of time admiring it. I was interrupted by an obvious connoisseur who stopped and exclaimed, "Now that's art!" Thanks for that Carleton moment, Tim.

We moved to Naples, Florida, in June and appreciate the variety of birds and beaches in the area.

Tricia Spitzmueller

Carleton will forever be a bright spot in my life. I playfully say that I "Got to fly with the Eagles for 3 years once in my life". I graduated in three years. Darn! I should have stayed for all 4 and not pushed myself so hard. These last many years I have been using my Art and Art History background to launch a career in Fiber Arts. I have been teaching nationally and internationally at quilt festivals in Houston and other cities and making art quilts that have won awards at these festivals. I have completed that part of my life and am now "retired" and just making art for the fun of it, not to get acclaim.

I have also walked the Camino del Santiago (a 500 mile pilgrimage across northern Spain) twice and alone in the last 5 years and have been inspired by the "art of nature". In the next few years I will concentrate on "grandma-ing" my 2 grandchildren and quiet the other parts of my life. I am forever grateful to the art department and teachers, especially Professor Sothe, for "tickling my mind" and teaching me how to visually learn and appreciate history and this present world.

Keep being the "authentic Carleton" and spread the good news all my fellow classmates and artists. Gratefully, Patty Quirk

1978

Philip Lange

I just competed in the world lightning class regatta in Finland.

We took 19th place in a fleet of 56 boats and against boats from 13 countries. I shipped the boat there and competed also in the world master regatta and European championships and did well in both. We took 9th place in worlds masters and 17th in European championship.

I also am working on a new book called "Driving Here and There". Images included will be from a cross country trip in a 1949 dodge pickup I did with my father in 1982 and images from my travels of 30 trips to Tanzania . I am working with the organization called Maasai Stoves and Solar Project. I do video and photography to promote their work and for fundraising.

I had a one person photography show at Monroe Community College last January and will have another show this fall in a gallery called Q in Rochester New York.

My web page is www.philipanthonylange.com if you are interested in seeing photographic work and shows etc.



Jody Williams

I am doing well, enjoying a semester off of adjunct teaching at the Minneapolis College of Art and Design, where I have been since 1989.

2019 got off to a great start when I was awarded the Minnesota Book Artist Award for my latest artist's book, "For Now." The annual award is part of the Minnesota Book Awards, sponsored by Friends of the Saint Paul Public Library. That same week, I also received a Minnesota State Arts Board Initiative grant:



The highlight of this year will undoubtedly be exhibiting with Tim Lloyd in May at Raymond Avenue Gallery in Saint Paul. In October I will be in a solo exhibition, *There, Then*, at Groveland Gallery in Minneapolis: (<https://grovelandgallery.com/exhibition/pop-up-jody-williams/>)

I am currently part of the exhibition at the Minneapolis Central Library through the end of October: *Bibliographic in Nature*: (<https://www.hclib.org/about/news/2019/August/bibliographic-in-nature>)

And I am also included in the installation *Misbehaving Books: Minnesota Artists' Books from the Walker Art Center Library*. On view at the Walker in their Best Buy Aperture space,

My own website (flyingpaperpress.com) has been infected by malware and taken down. I will attend to that in the near future. Hello to everyone from the late 1970's Boliou era!

1981

Barb Hansen

I am happy to say that I've been using my degree in studio art a lot over the years. I consider myself an artist now--something I never did while I was at Carleton! My media are mainly beads (etsy/shops/creativeforces), including starting to make flamework beads, acrylic paint and colored pencils. I've had the chance to teach many beading classes, and I'm looking to start going to different venues to help people who otherwise wouldn't have the chance to bead make necklaces, etc. People are surprised that they have such beauty in them, once they see what they can make.

I would like to add that I have special kudos for Debbie Brown, my color theory teacher! I consider one of my strengths to be color and color combinations in my artwork. I'm sure her class helped me get to this stage. And, I will never have enough good things to say about Tim Lloyd, my metalsmithing teacher. He taught me how to work with small things, giving eye to detail and as near perfection as I can muster ("even if no one's ever going to see the back of this, you will"!). And he's just an all-around nice person.

Tedious, boring and frustrating--our motto in the basement of Boliou--can still sometimes apply to the work I do now. Thanks, Carleton, for the learning I was able to do, lo, those many years ago! I enjoy my artist's life very much.

1982

Claire Gerhard

I have mentioned in earlier updates that I am a painting conservator specializing in modern and contemporary painting. Most of my career has been spent in New York City but I have followed -as well as not kept up with- my husband of 34 years, Charles Lyons '79. We have spent time in Seattle and now living in a far southern exurb of DC, Baden, Maryland. I have been in the DC area since 2015 and have had the privilege to help prepare the painting collection of the National Museum of African American History and Culture for its inaugural show. I am currently on contract with the Kreeger Museum, David Kreeger being the ex-CEO of Geico for many years- that has a wonderful collection of Impressionist-up-to-contemporary paintings in their collection housed in a Phillip Johnson designed private home cum museum. And, I am one of several editors for 'Studies in Conservation', an international journal. So anyway, I'm keeping engaged as my career slowly

winds down. I've launched two grown children, both Carleton alum, and spend much time plotting how and when I will see them again as one is in Minneapolis and the other in NYC. Chip and I have a small farm here in Maryland, old tobacco country, and raise goats and chickens, tend a big kitchen garden, and generally try to create a haven for local flora and fauna. It is at least a respite from the current mess the country and planet are in. I am looking for Chris Hutchins, fellow art department alum, as I have quite a lot of his early postcard work that I regret not sending to him when he asked for it long ago purely due to the fact that it was buried in storage while I lived in Seattle. My email is: clairegerhard@gmail.com.

Susan Wolverton

I am entering year 33 teaching in the Theatre Arts department at Coe College. Still chairing the department and gearing up for a new batch of students. I was just invited to serve as chair of the board for a the Cedar Rapids Opera Theatre, an ambitious opera company providing opportunities for young artists who take smaller works into the schools across Iowa. The company keeps the opera tradition current by commissioning new works by Iowa composers such as the trilogy of one act operas that each used a Grant Wood painting as inspiration. "Strokes of Genius" the Grant Wood operas were well received by local audiences last April. I visited Carleton during Minnesota private college week when my son toured St. Olaf as a potential music major. I just bought the family farm, 160 acres of forest preserve, prairie and an ox bow lake. I hope to turn it into an arts and healing center as my retirement project. Watch for progress on Birch Lake Farm Preserve.

1983

Dana Friis Hansen

"Connecting people to art, creativity and design" is the mission of the Grand Rapids Art Museum where I've been Director and CEO since 2011, and Carleton helped me prepare for this passion.

I'm excited to be headed back to Minnesota this fall for the opening of Alexis Rockman: The Great Lakes Cycle which will be featured at the Weisman Art Museum at University of Minnesota October -January, 2020.

One highlight of the past year was a major exhibition, Maya Lin: Flow that featured sculptures exploring the topography, geologic history, and environmental vitality of the Midwest, to celebrate the upcoming 20th anniversary of the *Ecliptic* park outside our Museum's doors. It was an honor to work closely with this amazing artist/activist and amplify her vision to celebrate—and protect—our landscape.

In my personal time, I'm helping my husband Mark Holzbach to build a cultural tourism service, Tiny World Tours, offering small group tours and customized planning. Recent and upcoming projects include "Maine Art Immersion," "Walking Mexico: Surrealist Garden *Las Pozas* in Xilitla," "Through Artist's Eyes: Japanese Nature and Culture," "Through Architect's Eyes: Berlin and Bauhaus Stories," among others. Better busy than bored...Onward!

1986

Ben Glenn II

Over the past few years, I have become a popular lecturer on various art history topics across the Northern Shenandoah Valley. I also recently was a guest faculty member at Randolph-Macon Military Academy, teaching art history for AP students. My presentations always reflect the latest research in the field.

This summer, I am loving Ghent, Belgium, studying Level 2 Dutch language at Universiteit Gent. It is a challenge. However, I have learned a lot and also have taken advantage of the many cultural and historical offerings here, from organ concerts at Sint-Baafs to the crazy Gente Feesten to traveling to other places of interest such as Haarlem, Tournai, Mechelen and Leuven.

1989

Tim Nielsen

This is my 25th year of teaching high school art in Missoula, Montana. But it only feels like 24.

I also paint, mostly portraits. I usually say something like, "I paint pictures for post-revolution walls." So, Harriett Tubman. But also Mary Poole, the woman who helped found Soft Landing Missoula, the organization that helps refugees establish a home here. And Miguel Cordova '90, currently a union activist in California.

My wife Marion and I have raised three great kids, none of whom will go to Carleton. I wish there were Carletons out there for young people with lower test scores and less impressive resumes. Maybe post-revolution...

Kristen Tollefson

I have been working as Education Director at the Bainbridge Island Museum of Art since 2013. In November 2018, I traveled to the Atacama Desert in Chile where I spent a month on an artist residency during which I explored native plants in one of the driest deserts in the world, and created a series of wall/wearable pieces constructed out of found steel wire. I will have a solo exhibition at METHOD Gallery in Seattle in November 2020.

1991

Mildred Beltre

Exhibition at Kentler Interanl Drawing Space, June-July 2019. "Science of the Word"

1993

Jane Karp

My family took a monumental cross-country road trip from NJ to CA this summer. The art historical highlight was seeing the incredible Chaco Canyon site at dusk. This experience will enrich my teaching of AP Art History! Still teaching at Stuyvesant HS in Manhattan.

Watie White

Its been a busy year, which as I'm happiest when I have too much to do, is a pretty good sign for me. Despite being constantly surprised that the city of Omaha, Nebraska continues to be as receptive as it is to my work, I have multiple public art projects going on as well as two large exhibitions of public and studio based work.

Now in the second year of an ongoing public art collaboration with the Millard Public School system, I'm finishing my second collaborative school-wide mural and starting my third, with the intention of bringing it to all 35 schools in the district and a 300 foot mural on the new football stadium being built.

In July, I unveiled a new mural at the Ironclad Apartments in downtown Minneapolis, at which I got to have great conversations with the approximately 40 Carleton Alums who attended.

In a few weeks I'll be installing a new 40 foot mural at Omaha's Midtown Crossing (my third in that area over the past half dozen years), this one a mix of friends and absurd movie references set in a summertime in the local park. Eager to see that up, or more accurately, eager to see how all my friends who modeled for it react to seeing it up (it'll be in a popular local spot).

I've continued my ongoing (3 years and counting) public project featuring the collaborative portraits of Omaha



-based artists and social advocates, 100 People. I'm up to about 35 8'x4' portraits installed around the city, about 55 carved. Still a long way to go before I get to see the end of this one.

I have 3 exhibitions planned in the next year-one in December in New Orleans (which will be a great excuse to go to New Orleans in December) a campus-wide exhibition of public work at the University Of Nebraska-Omaha and in about a year, I have a major exhibition of new work at The Kaneko, a great contemporary art space in Omaha. I'll be dedicating most of the next year to making 6 mural-sized woodcuts (8'x20') to be exhibited along with 50 of the 100 People. Keep an eye on September 2020-probably a genuinely great time to visit Omaha.

1995

Jennifer Yorke

Three seasons of good news:

Fall: A copy of my recently completed collaborative artists' book, *Wading Pool*, will be included in the upcoming Hambidge Center for Creative Arts and Sciences benefit auction (www.HambidgeAuction.org). The book is based on a passage from the noted theorist and scholar Lynne Huffer's memoir, *Sleeping Sickness and Other Queer Histories*. Lynne and I met as fellows at the Hambidge Center, where I have happily returned this fall.

Winter: I am delighted that my work and I will both return to Carleton this winter, as a part of the exhibition *Noise of the Fantastic: Assembling on Surreal Ground* at the Perlman Teaching Museum, curated by Jeff Rathermel.

Spring: Come spring, I will journey to the Rural Residency for Contemporary Art in Brescia, in the Alps.

1998

Priscilla Morrison

I finished my Masters in Elementary Education in 2017 and am working as a Title 1 reading teacher in Attleboro, Massachusetts.

Ethan Murrow

I serve as Chair of Painting and Drawing at the School of the Museum of Fine Arts at Tufts University where I actively advocate for shorter institutional names. I am currently in temporary residence for the fall out in Seattle where a team of 13 artist assistants are helping me with a commission of three 50 foot high by 35 foot wide wall drawings for a corporate collection. I have a solo show of new drawings at Slete Gallery in Culver City, CA this December. <http://www.bigpaperairplane.com>

1999

Sarah Longwell-Stevens

I'm living half in Brooklyn and half in the Catskill mountains with my husband, and two kids (8 & 10). This year I'm founding a pre-k program at my children's school in Brooklyn and am so excited to be going back to the classroom after years of coaching and doing professional development for teachers.

2000

Paul Taylor

Hi all! I'm still based out of Oakland, CA. I'm working on a few different art endeavors concurrently (drawings, #selfiesuit, sculptural installations). You can learn more about these projects at my website, www.paultaylor-art.com. My custom furniture business has been doing well this year also, www.tayloredbypaul.com. I moved into a new communal workspace with some friends, and have room for an art studio as well as my woodworking setup which is really exciting. Say hi if you're passing through the Bay Area.

2001

Wendy Burton

This year I finished a master's degree in nursing. I have two kids, Angela (2) and Jesse (new)... and no time for any other interests! Maybe someday?

Kellie Hoyt

My partner Gregg Severson ('01) and I moved to Minneapolis after he finished grad school in Ann Arbor. I worked with the Minneapolis Public schools in Adult Education for over a decade, but I recently stepped down in order to spend more time on my art! I had one of my found object scrap metal assemblage pieces accepted and sold at the Fine Arts exhibit of the MN State Fair this year, and I'm gradually expanding my presence in the local art scene. It was fun to see ceramics work by Juliane Shibata and Kip Krongly exhibited at the MSP airport this spring! www.kghoyt.com

Sarah Moore

The last couple of years have seen a lot of difficult change in my life, but the upshot is, I'm once again back in my hometown of Chattanooga, TN, and am happily working for a local nonprofit, the Association for Visual Arts, as the director of the 4 Bridges Arts Festival. The festival is approaching its 20th year and is consistently ranked in the top 100 arts festivals in the nation. Our applications for the 2020 festival are now open if any Carleton artists are interested in applying to participate! Go to avarts.org for more information.

Other than that, I'm enjoying exploring my growing city, taking in a lot of live music and trying all the new restaurants. I'm making a little art in my spare time, and enjoying life on my own with my two cats, Marvin and Floyd.

2002

Sarah Gross

This has been a busy and exciting year for me! In fall of 2018 I did artist residencies at Green Olive Arts in Tetouan, Morocco and c.r.e.t.a. Rome in Rome, Italy during a semester research leave from teaching Ceramics at the University of Kansas. In April 2019 my husband John and I welcomed our daughter Marigold Chaya Eadie-Gross.

2003

Ned Dodington

This last year has been packed with events and excitement. All family members and projects have had a "banner year". I have just accepted a position as a Global Director of Architecture for Greystar (for the last three years I've been more focused on real estate development) which I will transition into more fully during the next quarter. The position is very exciting - for both me and the corporation - allowing a greater attention to design excellence in all products around the globe but also establishing a central platform to forefront issues of climate change, climate preparedness, along with smart housing and modular construction - all passionate issues of mine. Best news, is that being a truly international position I am given some freedom over where I work, and we'll be relocating to the Twin Cities in the Spring of 2020.

Other initiatives, [The Expanded Environment](#) and [The Expanded Studio](#), my non-profit and for-profit forays into bio-inclusive design are pluggin' along. At the desk of the Expanded Environment I was invited to contribute an essay, "[Other Coworkers: Animals in the Workplace](#)" to issue 47 of the Harvard Design Magazine, an honor for me and good bump for the non-profit. On the for-profit side our first sole-design project for a Houston based Cidery is under construction and generating quite a buzz in Houston's quickly developing warehouse district - and we have just been invited to consult on our first Art+Animal installation for a series of bat and chimney swift towers in a local housing development west of town.

Harriet (4) and Arthur(2) have both grown by leaps and bounds. Harriet is fully enthralled with unicorns and

Disney's "Frozen" while Arthur is pretty much into whatever his big sister is doing these days. :) My wife, a Gustie' class of '03, is teaching vinyasa yoga at both Equinox and Lifetime Fitness. Life is full!

Ariana Bousard-Reifel

It's been a while since I wrote into the news, so I'll fill you in on the last few years. In 2016 I launched an eponymous jewelry line that now sells in Bergdorf Goodman, Net-a-Porter and over 30 other stores internationally. We were featured on 6 major magazine covers in the last year and my designs are frequently worn by celebrities including Beyonce, Kylie Jenner, and Michelle Obama. I make it all by hand with a small team in my studio in Dumbo Brooklyn.

My work had a runway debut this season when I collaborated with the clothing designer Phillip Lim and made several "neck sculptures" for the presentation of the collection. Jewelry feels like a way to keep making sculptures and also see them living out in the world! I did have the chance to get back to my art world roots and was in a show at Pierogi Gallery in Manhattan in the winter that featured a few sculptures of mine that address issues of inequity and white supremacy.

Last summer I participated in a "mini-MBA" at FIT and won a \$75,000 grant for design entrepreneurship. As the climate takes a turn for the worse, I have become increasingly active politically both through my business (which is rooted in principles of sustainability and ethics and donates a significant percentage of revenue to causes that champion a more verdant and egalitarian world) and personally. I live in New York City with my husband of 4 years. I look forward to hearing all the news of my fellow Carls!

2004

Ruth Erickson

I continue my work as Mannion Family Curator at the Institute of Contemporary Art in Boston with a year full of exciting exhibitions. These include a large group exhibition on migration and displacement titled "When Home Won't Let You Stay: Migrations through Contemporary Art," which considers the real and symbolic roles of sites like home, sea, and border in migrations narratives and experiences. It will open in Boston in Oct. 2019 and travel to the Minneapolis Institute of Art in Feb. 2020! My husband Sahir ('04) and I will celebrate our son Julian starting kindergarten in the fall and our son Cassidy turning 1 in October. The balance of life and work continues to be the greatest art I pursue, luckily alongside lots of Carl friends in Boston and New England.

Sam Reizes

Hello from the DC suburbs! This past year, I've been focusing on pursuing a second bachelor's in computer science. A high point of the year artistically was entering the Montgomery County Public Library's annual art contest, and having my watercolor of a self-proclaimed "invincible" Luna Moth on display. I've also enjoyed recent textile projects such as handmade English Paper Piecing quilts and a "pink punk dragon" costume for our daughter Rosie, age 5. Wishing everyone a creative year ahead.

2005

Ryan Arthurs

Ryan Arthurs ('05) is thrilled to be back at Carleton as a Visiting Professor of Art teaching photography for the fall and winter terms. He has an exhibition of photography in Boliou, titled Strata, that opens for the first week of classes and will remain on view until mid-term.

Lauren Cochard Watkins

I'm entering my third year as Engagement Manager at the Block Museum of Art at Northwestern University and my 13th year living in Chicago with Cameron Watkins (also '05) and our two kids, Belen (5 years) and Cedric (almost 2).

Sean Ferrell

I am a psychiatrist serving veterans through telepsychiatry in rural Utah, happily married to my wife, Deanna, and continue to find ever increasing levels of passion for climbing. These days I am mainly a boulderer, but find my way up a longer route every now and again. We plan to move to central Washington in the coming year.

Sarah Moody

I completed my first year of grad school at the University of the Arts (in hot pursuit of my MFA in Book Arts + Printmaking), and am now on to the second and final year. What a time it has been. I've been quickly immersed in the world of papermaking, traditional printmaking, bookbinding, critical theory, the history of the book, and much more. I attended both the Ladies of Letterpress conference in St. Louis (where I briefly met Harold Kyle '98) and the CODEX book fair in Berkeley; and this past summer I was fortunate enough to land the gig of first-ever intern for the fine press printer, writer, and typographer Russell Maret in New York. I also returned to the Wells Book Arts Center in Aurora, NY to intern for two weeks (assisting Stephanie Carpenter with letterpress, and learning monotype casting from the Bixlers), and stayed on for a third week for their first residency offering. Last but not least: this semester, I will be an extern at The Met, helping to piece together details of their Paper Legacy project -- more details on that at a later date. Overall, it has thus far been and will continue to remain overwhelming, but my only regret is not starting this program and path many years earlier. I am exceedingly glad to be here, and excited to see where it might take me next year. Until then, it will be thesis, thesis, and more thesis. Fellow Carls involved in the book, conservation, and print realms: speak up!

2006

Wendy Sepponen

Presented at the conference on the occasion of the exhibition *Alonso Berruguete: First Sculptor of Renaissance Spain*. Speakers include Ilenia Colón Mendoza, Kelley Helmstutler Di Dio, Adam Jasienski, Richard Kagan, Tommaso Mozzati, and Wendy Sepponen.

Stephen Harris

In addition to continuing to lead and design projects at Pickard Chilton Architects in New Haven, I am also excited be teaching at the University of Hartford this fall as an Adjunct Professor. I will be teaching an advanced undergraduate architectural design studio for 4th year students, focusing on urban design and the comprehensive design of high-rise buildings. I am looking forward to sharing my knowledge of professional practice and design with the students as they begin putting portfolios together to pursue their career goals.

2007

Paloma Barhaugh-Bordas

Exhibition, *Understory*, at Buffalo Arts Studio. I will be showing work I produced this summer at Women's Studio Workshop and Institute for Electronic Arts at Alfred University. You can expect to see knots, nets, prints, and plants.



Sophie Eisner

Solo Exhibition, Absolute Truth, March-April 2019 at Simone DeSousa Gallery in Detroit, MI.

I'm so happy to be included in "Essay'd Volume 3", a collection of essays on contemporary artists in Detroit written by Allegra Rosenbaum. The writings can be found online but it's way cooler to have them all together bound in book you can touch, and buy and then sit on the couch and read!



Nick Shepard

I'm writing from Sacramento, CA where I'm beginning my fourth year as Assistant Professor of Photography at Sacramento State University. I'm thrilled that Mya Dosch, '09, is my colleague here. In artistic news, I'm presenting my second solo show at Axis Gallery this October—it's titled "A Mechanized Pencil," a little nod to Talbot's "Pencil of Nature." If you're in the area, I hope you'll come check it out, it's up through October 27.

In other fun personal news, I was lucky enough to marry Maggie Hall over Labor Day weekend up near Lake Tahoe. It's all happening!

Rachel Vogt

I'm taking over as the Academic Programs Manager at The Columbus Museum.

2011

Shannon Finnegan

The past year, I've been an artist-in-residence at Eyebeam in New York. This fall, I'll be teaching at Eugene Lang College of Liberal Arts at The New School and will be traveling to Berkeley, CA and Ottawa, Ontario for artist talks.

Eyebeam's 2019 Access Residents at Bushwick Open Studios. Eyebeam provides both space and support for a community of diverse, justice-driven artists. Current artists-in-residence are working on projects that use technology to challenge dominant notions of access.

I'm thrilled to have contributed to *A distinct aggregation / A dynamic equivalent / A generous ethic of invention: Six writers respond to six sculptures*, a project by Aislinn Thomas for Walter Phillips Gallery at Banff Centre.

The project is six audio descriptions of works in Banff Centre's collection. The booklet pictured here holds the transcripts for the description as well as some text Aislinn and I generated based on our conversations about description practices.

Aislinn wrote about this project, it "continues to work on me, opening up questions and possibilities for visual description that may challenge sensory hierarchies, is rooted in pleasure, is individualized and particular, that talks back, that memorializes what is no longer present, that embraces the subjective, that is an artwork in itself."

You can listen to the audio online and download a PDF of the booklet via Banff's website.



Caroline Giese

After graduating in June with her MBA from Stanford Graduate School of Business, Caroline moved to Seattle, where she's working in management consulting. It must be a small town because she's already run into fellow 2011 art history major, Mallory Monsma!

Kailyn Kent

I am currently living in Newberg, Oregon. I spent the last two years teaching English at a middle school in Salem, and just finished my coursework to become an arts teacher. In the meantime, I am putting the finishing touches on the first episode of an original animatic series, and beginning work on the second. I hope to debut the first few episodes next summer.

2012

Paulina Lopez

This winter, Ernesto Llano ('12) and I welcomed our daughter into the world. I'm currently a teaching artist at the Dallas Museum of Art.

2013

Iris Cutler

I just graduated in August 2019 with my doctorate in Acupuncture and Herbal Medicine from the Seattle Institute of East Asian Medicine. I'm currently starting my East Asian Medicine practice in Seattle, WA.

Cooper Dodds

This fall my first monograph will be published by Daylight Books. Shot over the past five years, *Junper* follows a Five Hills Tournament that weaves through notable ski jumps in Minnesota, Wisconsin, Michigan, and Illinois. In a lot of ways it's a continuation of work I started while at Carleton, and it was a pleasure to return to the Midwest each winter.

Marina Kittaka

In August, I released *Anodyne 2: Return to Dust* along with my friend and collaborator Sean Han Tani. *Anodyne 2* is a spiritual successor to the game *Anodyne*, which I made while attending Carleton back in 2013! The new game centers on the character Nova who travels around a strange world and shrinks inside the microscopic interiors of other characters to clean the deadly "Nano Dust" that distorts their fears and desires. Currently, I'm working on a comic about childhood with a drybrushed/hatched ink style. I haven't done a lot of work in comics since college as a part of Carleton Graphic, so I'm excited to get back into it!

Madeleine Koski

After spending a year abroad in New Zealand working and traveling, I moved back to Minneapolis, MN and have been working for the Minneapolis Parks Foundation for the past 6 months.

I work in Communications and Fundraising - along with social media management, website upkeep, and general program/event communications, I have been utilizing my photography skills to photograph various parks and park events around the city for the Foundation.

Julia Olson

After several years of fundraising for various museums and performing arts centers, I now manage the Grants Program for the Arts Council of Fort Worth, which provides funding for local arts nonprofits. It is wonderful getting a 360° view of the grant-making process, and I love being able to support so many missions simultaneously. The Fort Worth arts scene is much more vibrant than one might expect! Spencer Wigmore (2011) and I got engaged this past winter and adopted a dog in the spring, so all in all it's been a pretty incredible year! I definitely miss the Carleton community, though, and try and make it back to Minnesota to visit family and friends as often as possible.

Kate Wiener

I'm happy to share that after three years working at the New Museum, I recently started a new position as Assistant Curator at The Isamu Noguchi Foundation and Garden Museum in Queens, NY. I will be working on developing exhibitions, publications, and public programming at the museum. While at the New Museum I had the opportunity to co-edit *Out of Bounds: The Collected Writings of Marcia Tucker* (New Museum/Getty Research Institute, 2019) which was recently released.

2014

Clara Nulty

This fall I am moving from Colorado to Michigan to start my MFA in painting at Cranbrook Academy of Art.

Ellie Schmidt

This year I received a Rasmuson Foundation Project Award to finish a comic poetry book about wolves, my mother, and climate change. This fall I will be sailing from Svalbard on the Arctic Circle Residency, making shadowbox sculptures about Arctic ice life. I have been living in Sitka on my sailboat and working on a short film about herring (my second film about Sitka herring!). I am hoping to get my MFA starting in 2020.

2015

Jackie Lombard

I'm working on my Ph.D. in medieval art history at Pitt, and my dissertation is on 10th-12th century images of Africans in the Holy Roman Empire. I've received a DAAD one-year grant, and will be working on dissertation research in Frankfurt for the 2019-2020 academic year.

2016

Jacqueline Liu

Writing from a tempestuous Hong Kong. For those not familiar with the situations over here, Hong Kong has been undergoing a series of protests since early June. Started as disapprovals against the extradition law proposed by the Hong Kong government, the protests have evolved to become a fight for universal suffrage for the Hong Kong people. Being a museum worker at this time has made me and my peers think a lot about how art and culture, and art practitioners, can contribute to the society at times of crisis and division. At times like this, many may feel that art is irrelevant as the situation requires direct action and art remains something merely to be looked at. However, one thing about this round of protests in Hong Kong is its emphasis on how everyone can participate in their own will and capacity, and there are multiple ways one can contribute --on the street, in your work, on the internet etc. As some HK artists have mentioned, do not stop making art at this time, as art reflects, art documents, and art inserts creative energies into the social realm. At the same time, art is everywhere - in the Lennon Walls, in the posters created online everyday, in the zines, in the music videos. It is a difficult time, but I'm glad to have art as my anchor - to see, to understand, and to participate. Thinking of you all at and from Boliou, hope you are well.

2017

Emily Ross

After graduating I spent a year researching art and geology intersections on a Watson Fellowship in Iceland, England, Italy, Japan, China, Australia, and Chile, then spent a nomadic year in the US, working for The Wassaic Project and Watershed Center for the Ceramic Arts. Now I'm back in the midwest for grad studies in structural geology at Iowa State. My website is <http://emily.science!>

2018

Alex Olson

After graduation, I moved to Seattle and began prepping for the Bellevue Art Museum ARTSfair—my first arts fair! In addition to exhibiting ceramics I made at Carleton, I created a series of wood turned bowls and hollow vessels from locally salvaged trees: pacific yew, maple, madrone, and juniper. This experience taught

me about the logistics of art fairs, promoting oneself as an artist, and engaging with diverse audiences about ones work. It was intriguing displaying both functional and sculptural forms from two drastically different mediums, which both involve spinning raw material: clay on the wheel and wood on the lathe. Art residencies and time with family filled the rest of the summer. I spent two weeks drawing and brainstorming future bodies of work on Stuart Island, WA, and two weeks throwing pots, doing yardwork, and trail running in the mountains of Index, WA. Starting in October, I spent three months as an assistant for the Seattle potter Deb Schwartzkopf and making ceramics as part of the vibrant clay community that is Rat City Studios.



During the first half of 2019, I taught woodturning classes at Pratt Fine Art Center and worked as a website designer and consultant. My network of mentors and loved ones drew me back to the midwest, and in August 2019, I moved to Saint Paul. I am currently the Gallery Intern at the Northern Clay Center, crafting soda-fired pots at NCC, working as a social media co-manager for the Creative Enterprise Zone, and doing freelance photography. It is wonderful to be living in the twin cities, and I look forward to nurturing my arts practice, considering the possibility of pursuing an MFA, and reconnecting with friends and mentors.

alexolsonarts.com, Instagram: @alexolsonarts, @sept.sketch

Sylvie Stanback

The last year has been an exciting one! I'm working with Judith Kinghorn, a Minneapolis jewelry designer who specializes in nature-inspired gold and oxidized silver jewelry. I've been working with her and Nadine, the other assistant, to make her designs, and we sell both by appointment out of our little Uptown studio space and around the US in craft shows. In fact, I'm leaving three days from writing this to attend the American Craft Expo in Chicago! As Judith's apprentice, I'm a combination of jeweler, salesperson, personal assistant, social media and tech whiz (which is hilarious as I am neither of these things, I'm just younger than she and Nadine). It keeps me on my toes, and no two days are the same, but I've learned more about running a business and "making it" in the world of jewelry in this year of jumping in the deep end than I had ever imagined! And I've got about another year left before I leave the nest for the next great thing!



While that's the biggest thing that's happened in my last year, I also got to do an unexpected collaboration with the Carleton Arb Office. I worked as a naturalist on campus for three of my years at Carleton, and Arb Crew for a summer, so the Arb and the folks who run it are close to my heart. As a naturalist, I did some illustrative work (the bird illustrations and nest boxes around campus were my doing, as is the illustrated guide to prairie grasses available on the Arb Office website). This time, I got the chance to make a series of illustrations for some new educational signage that will be going up around the Arb! Keep an eye peeled for those when you're out and about.

Emma Westbrook

I'm still working at the Joslyn Art Museum, and my fellowship has been extended to encompass another nine months. I will be filling in for the Director's Executive Assistant for three months while she is on maternity leave. After that time, the museum has been awarded a grant to keep me on as Curatorial Assistant, so I'll be working with the curatorial team for another six months after that. I'm really excited! During my time here, I've traveled to New York to attend the Masters' Drawings fair in January, and have been very busy with other projects, including writing a catalog essay that will be published under my name in an upcoming catalog. I feel like I'm finding my footing as a museum worker. In addition, I was in a group show at the Split Gallery here in Omaha, and sold the artwork I had in the show. I'm hoping there are more developments with regard to my artwork in the coming year!

