

BOLIOU NEWS 2020

Department of Art and Art History

News from Faculty

Kelly Connole, Professor of Art

I hope you are doing okay in this most unusual time. 2020 has been a test of resilience and flexibility for all of us and I'm thankful to work with such amazing colleagues when things are so unpredictable. We have a great group of seniors this year – 23 of them! We cancelled the beginning courses in Prints and Ceramics for fall term to make room for the seniors to do comps. Fred and I are regularly meeting with the seniors in small groups and it has been wonderful to work with students face to face again. The senior show, whatever shape it takes, is going to be incredible!

Last year I let you know that I was awarded the 2019 McKnight award for ceramic artists. The show at Northern Clay Center has been postponed until next summer though a smaller version of it is traveling to various sites around the state. Last week I had an online opening at MSU Moorhead. Danny Saathoff and I are in the process of hanging work at Gallery360 in Minneapolis now for an opening this weekend. It is good to keep artwork moving along despite the complications of a pandemic. I'm hoping to spend winter break in the studio making new work about the pandemic.

Empty bowls turned 16 with a virtual birthday party! Friends of the event sent donations to the NF Community Action Food Shelf and posted pictures of bowls from previous events on their Facebook pages and on Instagram. Thank you to everyone who's supported our EB project over the years! Since 2004, we've raised over \$96,000 for the food shelf.

I am juggling teaching 4th graders at home and college students on Zoom and in person. These are strange times, indeed, but I am thankful for the hard work everyone is doing to keep us safe and engaged in life. Stay well, sweet friends.

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

As you might imagine, the last year has presented us in the Art and Art History Department with a host of immense challenges during the global health crisis and ensuing economic downturn. So much of what we do as artists and art historians depends on proximity and even intimacy. Our classrooms and studios are such vibrant spaces of debate, discussion, and making. Spring term of last year, we all had to pivot, remarkably quickly, to online

teaching. After that immense effort, to prepare for teaching this Fall term, we all had to re-imagine what teaching in person might look like with physical distancing in place. While this is a moderate challenge for art historians (and others in traditional classrooms), it is even more so for studio artists trying to manage the bustle of activity in the close quarters of an art studio.

It is no surprise that everyone in the department has adapted remarkably to our altered conditions. While we might be more tired than usual at the start of an academic year, we can see that all the preparation that has gone into this year is paying off. I have thanked everyone in the department for their diligence and thoughtfulness, but I'll take another moment to do so now. And, if our fantastic alums have a moment, I might hope that some of you might take a moment to drop your former profs a line and thank them, too. Obviously, we all love hearing from you anytime, but in these socially distanced times, we appreciate notes from far-flung friends more than ever.

While pandemic planning has taken up the lion's share of my work on campus this past year, I have found the time to shepherd some of my writing into the world. I continue to work on my current book project on the intersection of architecture and performance circa 1970, and to that end I've published a pair of essays on the Viennese architecture group Haus-Rucker-Co. One essay, focusing on the group's 1970 exhibition Haus-Rucker-Co LIVE! at the Museum of Contemporary Crafts in New York, came out in the Australian journal *Architectural Theory Review*. The other you can find online as part of the third edition of the Walker Art Center's *Living Collections Catalog*. This essay focuses on a performance, titled *Food City I*, that the group staged at the Walker in 1971. For it, the group fabricated a scaled-down model of the city of Minneapolis out of cakes, finger food, and lemonade and offered it up for Minneapolitans to devour, ritually destroying their city. It's certainly the most slickly designed essay I've ever had the privilege of publishing. You can find the essay [here](#).

Fred Hagstrom, Rae Schupack Nathan Professor of Art

Hello,

Last spring, I was very impressed by how hard the faculty in the whole college prepared to teach online. We had spring break and one extra week to fully re-do our classes. For some of us, this included more use of technology than we were used to. By the time that we started, I think both we and the students were mostly relieved to be back together, even if it was on zoom. Most of what I heard from students was that they were surprised by the quality of the classes. Some of the student comments were critical, but for the most part, it turned out pretty well. Teaching art online has its own particular challenges. I was shipping blocks and plates to people, then doing printing for students, since they did not have access to a press. The students in my print class told me that they were surprised that they were able to have a hands-on class under those strange circumstances.

My last year at Carleton looks to be an odd one. Masks, wiping down surfaces, no public gatherings or campus visitors, last year's junior show now slated for this fall, etc. Our faculty show is postponed, so we have to wait to see how that turns out. There have been so many things happening recently that weigh on us all. The health situation, isolation, issues of race, and the coming election are always on our minds. I have to say that I am fortunate to have had a job where I have met a constant stream of interesting and engaged young people. Without that, I doubt I would feel optimistic. But knowing them, along with seeing some of the activism of recent months, does give me a feeling of optimism about the possibility of change. The best thing going into the year is that we have a large senior class that is full of people I love working with.

I was sorry to miss reunion and graduation last year. I hope that our spring can have some kind of clearing, so that we can return to some of those events that are important for us all. I felt terrible that the seniors last year were rushed off campus and were unable to have the kind of conclusion that they deserved.

For an update on recent work, I completed a long book project about how the people of the White Earth reservation in northern Minnesota lost most of their land and resources to fraud. I donated some of the sales from this book to the American Indian Center in Minneapolis, and to an American Indian youth center that was burned in the unrest in May. Then I did a shorter book project about the history of the 1918 Spanish Flu. Research for that was interesting in that many of the mistakes made then seemed to echo into our present pandemic. I have also been working on large intaglio prints, aware that in my near future I won't be around large presses like we have in Boliou.

I am looking forward to this next year, strange as it might be. I have had great colleagues, wonderful opportunities to teach off campus and to see parts of the world I would never have expected to see, and students who have been a joy to teach.

Baird Jarman, Associate Professor of Art History

Well, it's been a crazy year, to say the least! I'm feeling exceedingly lucky to be on leave this fall, when preparing classes has become so challenging and complicated. My colleagues have been working incredibly hard to find ways to return to the classroom—whether in-person or remotely, synchronously or asynchronously, in hybrid format or non-hybrid format, or maybe all of the above. My blithe plan is to glean the major takeaways learned this term before I return to the classroom myself this winter, whatever the situation may be at that point. In the meantime, I'm continuing my research on nineteenth-century political caricature. If the topic interests you, watch for a link on the department webpage to my forthcoming article about a long-forgotten French caricaturist, briefly famous in the early 1870s under the stage name Victor Collodion, who helped pave the way for the early practice of animated filmmaking.

When the pandemic loomed into view this past winter, my family and I were in Europe with

twenty students on the Architectural Studies off-campus program, along with alums Kristina Eldrenkamp, Sara Harrison, and Danny Smith. Luckily for us, we had inverted the itinerary sequence from the 2018 trip, visiting Rome as our first rather than last stop. Thus, we departed from Italy several weeks before the national lockdown went into place in early March. At that point we had already reached our final destination in London. After staying in England for two weeks, the suspension of flights to the United States from continental Europe was announced only several hours after our farewell dinner. Although several students had to make alternate travel arrangements and a few had to deal with cancelled flights, we managed to accomplish a wonderful term abroad just in the nick of time, with the uncannily growing specter of the pandemic only becoming fully palpable, in terms of its incremental but inevitable international spread, in the final days of the program.

I hope everyone is safe and secure in these trying times! Best wishes to all!

Jessica Keating, Associate Professor of Art History

Jessica's news is short and sweet. In December she was honored to have been awarded tenure by her colleagues in the Art and Art History Department and by the College. Remarkably, this set her creative juices ablaze. She penned a lengthy encyclopedia entry on Habsburg collections for the *Routledge Encyclopedia of the Renaissance*. Following this, she was asked to turn her attention to mechanical games, and wrote a rather glowing review of Brett Rothstein's *The Shape of Difficulty: A Fan Letter to Unruly Objects*, which is slated to appear in the next issue of the journal *Art History*. In addition to these smaller projects she wrote the first chapter of her second book which addresses art and nature at the court of Holy Roman Emperor Rudolf II. And finally, she is pleased to announce that she signed a book contract for her third book with Reaktion Books in London and the University of Chicago Press. This slim volume, *Impossible Nature: The Life and World of Giuseppe Arcimboldo*, will be part of Reaktion and Chicago's series, "Renaissance Lives" and is slated to appear in 2025. In addition to thinking about art and nature at the court of Rudolf II, Jessica has taken up running stairs at the Carleton Stadium in an effort to prepare her lungs for an intense respiratory disease.

Alison M. Kettering, William R. Kenan Professor of Art History Emerita, and Editor-in-Chief of the [Journal of Historians of Netherlandish Art](#)

Although I am retired and live miles away from Northfield, my thoughts go out to Carleton daily as the College prepares for a challenging in-person academic year.

The past year, at least the pre-pandemic part, seems a blur. But if I try really hard, I can remember the Before Times when travel was actually possible. Last November, my husband and I spent some weeks in Amsterdam, London, and Paris doing the kind of thing typical of art historians on the proverbial busman's holiday: museum hopping. (I am lucky enough to have a husband as eager as I to spend hours in the Rijksmuseum, National Gallery, British Museum, and Louvre.) We also connected with friends and colleagues, among them Renée Kistemaker and Jacob Aten, whom a few dozen Carleton alumni will

remember from working on their house in northern Italy). I alone took a much quicker trip to Chicago (CAA), Minneapolis, and Northfield in mid February where I chatted with numerous former students and colleagues. If the trip had been delayed just a few weeks, it wouldn't have happened. After that, well, you know, the pandemic hit and all travel, all concerts, all indoor get-togethers got cancelled, with no end in sight.

But the new abnormal is remarkably satisfying if one shelters in place on Bainbridge Island. My research and writing on women and watercolor have continued, made possible by the rich resources available on the internet. This fall, I will step down as Editor-in-Chief of the online *Journal of Historians of Netherlandish Art*, though that actually means stepping aside to take up a position as editor emeritus. I will miss the frequent contact with Heidi Eyestone, the journal's Managing Editor, who is likewise stepping down. During the last years, she was an indispensable member of the editorial team and a delightful colleague. Not least, she provided me an ongoing connection to Carleton.

My interest in watercolor drawings of the early modern period proceeds, as does my own involvement here with plein air sketching. For fun (!), as an armchair political activist I write postcards urging people to vote.

Zoom, email, and phone continue to connect me with alumni in our area and elsewhere. If you're in the Seattle area, please get in touch. My email address remains aketteri@carleton.edu.

David Lefkowitz, Professor of Art

As it has been for everyone, this has been a challenging year. I feel extremely fortunate to be holed up in Northfield, a town that's full of hand-washing, mask-wearing neighbors. It is not a terrible place to have to spend a pandemic. I was on sabbatical in the spring so I was able to shelter in two places during the most stringent lockdown time- at home and in my studio.

I also feel lucky to be part of such a supportive community that is the Art and Art History department. In Boliou this fall, I switched from teaching oil painting to watercolor and gouache for flexibility and portability. So far the term is going better than I expected.

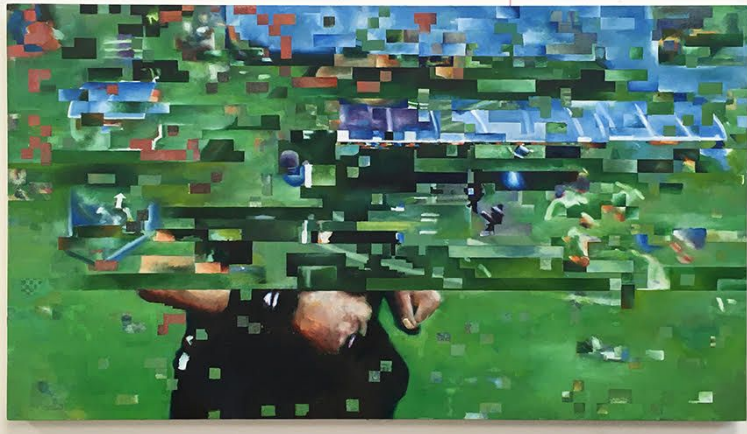
Here are some illustrated highlights of the past year. At home we're converting our boulevard lawn into a pollinator-attracting native prairie:



..and in the studio I'm working on, among other things, watercolors of barriers keeping passersby safe from abstract blotches,



paintings of Transmission Interruptions based on photos I take of my tv monitor when the antenna is malfunctioning,



'didactic' paintings that re-use discarded student exercises as grounds,



I have a new show up currently in The Peripatetic Gallery, which is currently quarantined in the Gould Library.

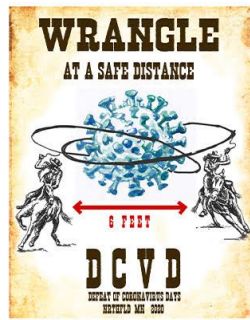
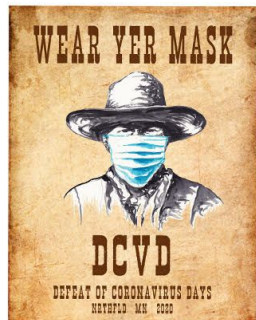
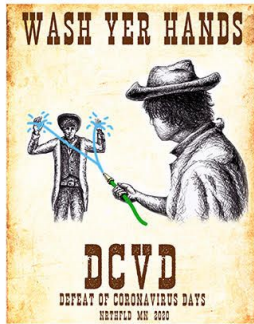


Entitled **'Unattended,'** the show is a novel response to the temporary closure of museums and galleries around the globe due to the coronavirus pandemic. It features screen shots gathered from cultural institutions' platforms on the Google Art and Culture website of empty chairs usually occupied by museum guards and docents.

You can find more info about it here:

https://www.facebook.com/peripateticgallery/?modal=admin_todo_tour

and, since Defeat of Jesse James days was cancelled for Sept., I created these public health reminder broadsheets for an ongoing substitute event:



Stay safe, David

Stephen Mohring, Professor of Art

Hello all from a day of glorious fall sunshine with the maples glowing yellow, orange, and red, mixed with a ... less than glorious evening of cold, spitting rain and thunder here in Northfield. Ah, the end of September. It has indeed been an odd and challenging year, as you know all too well. I sincerely hope you and yours have been lucky enough to stay as healthy as possible so far, and my deep sympathy to those of you that have not been so fortunate.

Things are going as well as can be expected in Boliou during Week 3 of this second pandemic term. All of the department faculty are teaching at least some of their classes face to face this fall, albeit with reduced class sizes, in studio particularly, to accommodate social distancing in the shops. The transition to online this spring occupied most of our spring break, and preparing for hybrid courses took most of our summer. The faculty and staff have been amazing, truly, taking on this challenge with grace, gusto, and the occasional internal primal scream. We have a relatively large (22 seniors in studio) and super talented comps group this year, so for the fall we have dedicated the prints, ceramics, and senior studio to comps work to allow for safely distanced artmaking.

I have converted a corner of my studio to a virtual media den – lights, large green screen (let's call that procrastination welding), monitors, and microphones – in a vain attempt at Zoom mastery. I do occasionally get pleasure acting like Oz the Great and Powerful, though I must admit to more frequently feeling like Dorothy the Small and Meek. There has not been much activity at the mill, but the deliveries keep coming. When time opens up, I am really looking forward to seeing what sorts of slabs we can get from the wonderful tree that graced the lawn just west of the concert hall and which recently lost its battle with Dutch Elm Disease. Hopefully we can give it a second life somewhere on campus.

Last winter David Musicant and I were able to (just barely) finish another successful Art, Interactivity, and Robotics course – with some fun and exciting help and tooling (laser cutter!) courtesy of the makerspace in our fancy new Evelyn Anderson Hall of Science. Spring saw a surprisingly successful run at fully online Sculpture 1 and Sculpture 2. Currently I am trying to figure out the choreography for teaching large stationary power tools while remaining socially distanced in both Sculpture 1 and the table class; it is not an easy dance to master. Best to all, wish us luck, and I look forward to seeing you here when things return to normal.

Linda Rossi, Professor of Art

Dear all,

2019 has been the second year of my phased retirement, so Ryan Arthurs '05 taught my classes fall and winter term, teaching both darkroom and digital. Ryan who currently lives in Buffalo, New York, received his M.F.A. in photography from Massachusetts College of Art and Design in 2012. Ryan brought his enthusiasm for photography and printmaking to the classes. It was exciting for me to see the results of Ryan's thoughtful and challenging assignments. He displayed both his own work and the work of his students in Boliou Gallery.

Spring term 2020, I had to take a medical leave due to my heart surgery, so Ben Lenzner '02 came to campus from New York city during the pandemic. Ben received an MFA in Documentary Media from Ryerson University (Canada) and a PhD in Screen & Media Studies from the University of Waikato (New Zealand). He taught Experimental Photography and The Digital Landscape online. This was such a challenging term and I was so impressed by Ben's ability to create opportunities for deep research and stimulating projects.

The alumni trip with Mary Savina (geology) to Iceland was canceled due to the pandemic, so we hope to run it in June of 2021. My exhibition, *The Whorl of My Thumbprint* was also cancelled and is now presented online. You can view it on my [website](#). I am currently working on an exhibition about the history of the camera. I will be presenting some examples on Instagram in the future. I am grateful for this platform, so I can follow your travels, stories and visual work.

Wishing you all a safe and healthy 2020.

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

This year I went back to team-teaching both ARTH 101 and ARTH 102, something I haven't done for many many years!!!! It was great to teach with Baird (101) and Jessica (102), since we got to mix things up a bit more and create new assignments. In the fall, I also taught an A and I seminar for the first time. ASST 100: The Cultural Life of Plants in China is an interdisciplinary Asian Studies course that looks at how and why certain plants in China came to have long-lasting cultural meaning and importance. The topic is related to one of my current research projects (see below), but I also was able to engage in the classroom with another of my research areas, which is Chinese poetry. I found that I really love teaching poetry as well as analyzing and translating it! My winter term was filled out with ARTH 209: Chinese Painting, and fortunately I had only one class to convert to online teaching in the spring, ARTH 165: Japanese Art and Culture, which I am repeating online during the fall of 2020. Like all of my colleagues, the transition to remote teaching had a ton of challenges and was at least triple the work, but it also went better than I expected. There are also several changes that I will keep even when teaching the course completely face-to-face in the future. The lockdown during the first part of the spring term also made me appreciate my office view and the Arb even more.

I had a very busy year with research until COVID-19 shut everything down in March. Right before classes started, I gave the inaugural lecture for the *Asian Art Treasures* exhibition at Scripps College. Later in the fall I delivered the Ellen Bayard Weedon Lecture on the Arts of Asia at the Flaten Art Museum, University of Virginia. That lecture presented material on my latest big research project, which examines the production of botanical knowledge in China during the 16th and 17th centuries and its relationship to Chinese painting and garden writing. I also presented aspects of this project to the Department of Visual Studies at the University of California, San Diego in early March and was scheduled to present the same work to a graduate art history workshop at the University of Wisconsin, Madison in April, until it was canceled due to the pandemic. I have also reconnected with some of my earlier work in Chinese garden history (flower arranging and *bonsai*) for a project collaboration with the Huntington Library, Art Museum and Botanical Gardens. I presented a paper at their international symposium, "Unscholarly Gardens in China" at the end of February. Finally, I wrote and published an essay on the work of the contemporary outsider artist Guo Fengyi for the exhibition catalog of her first solo exhibition at The Drawing Center in New York City. Unfortunately, I was scheduled to give a talk and actually see the exhibition at the The Drawing Center in April, which was also cancelled due to COVID. Teaching and

meetings related to the impact of COVID on the college basically took up all of my time since early March but I started to return to my research projects towards the end of the summer. The summer also saw a lot of golf-playing and gardening, two activities that are totally COVID friendly!

Juliane Shibata, Visiting Assistant Professor of Art, received the Tile Heritage Prix Primo award for her installation *Still lifes* at the *23rd San Angelo National Ceramic Competition*.

News from Alumni

Class of 1967

[Nancy Henderson-James](#)

I have a new book out, *All My Parents: Seeking a Sense of Self in Family*, a semi-follow up to my first memoir, *At Home Abroad: an American Girl in Africa*.

Summary: [All My Parents: Seeking a Sense of Self in Family](#), Nancy Henderson-James contemplates the impact of her and her husband's ancestors on her relationship to family. Delving into the lives of parents, grandparents, and surrogate parents, she uncovers how their traits and life choices affected her life and those of her children.

Garky Vikan recently published the book, *"The Holy Shroud: A Brilliant Hoax in the Time of the Black Death"*

Class of 1969

Sarah Sivright

I thought I'd retired in June, but my former school is struggling to find teachers for their new "sister school" nearby. Many teachers must choose to stay home with their online schooling children and also have COVID concerns. Our school is nature-based with almost all time spent outdoors, even in winter. So I offered to take one of the part-time spots until a permanent teacher can be found, fully aware that I may be that person for this school year!

For the last year or so, I've been working on illustrations for my niece's children's book of remembrances of a day with her grandfather (my dad) on their favorite lake. Very interesting doing work for someone else, and a labor of love. Probably will be self-published and offered to libraries, bookstores, schools, etc, as well as family. At least it's gotten me back to the drawing table!

Two sons continue to make art and have success. One son finished his first year of an MFA program at Maryland Institute/College of Art in Baltimore before the pandemic hit.

Class of 1970

Kathleen Brooker

I am a volunteer Board member of both Historic Tacoma and The Northwest School of Wooden Boatbuilding, focused on fundraising and preservation. Still connected to Artifacts Consulting: we just got a fun job looking at the Port Authority's historic marine buildings in Port Townsend WA, a beautiful seaport town. My fellow art major Missy Keyes recently shared a notice of Siah Armajani's obituary from the NY Times. The noted sculptor brought a banana-covered styrofoam pig to our senior presentation. Made quite an impression!

Class of 1971

Rebecca Filler Helgesen

The big excitement for me was a year ago June (2019), when a group of us Carls who went to Ivory Coast, West Africa, got together for the 50th anniversary of our 1969 adventure. Although a few people were unable to make it, those who did had a wonderful time trying to recognize each other and reminisce about Ivory Coast. We saw lots of photos of the trip, reminding ourselves how young (and thin) we looked! I had gone to the Ivory Coast intending to study local art and masks, but discovered once there that masks were a semi-religious topic that no young, foreign woman would be permitted to study, examine, ask questions about, etc. That was the end of my big art history project (no one taught African or other non-European art at Carleton at the time). Take care and stay well.

Class of 1973

Floyd Martin

Floyd Martin plans to retire from full time work in December, after 38 years at the University of Arkansas at Little Rock. He will not be entirely abandoning the classroom, planning to teach an Art History class or two in future semesters, and also looks forward to exploring other projects in retirement. Never could he have predicted that he would be teaching completely online classes at the end of his career, but thanks to a good liberal arts education, one manages to deal with challenges as they come.

Class of 1974

Anne Marshall Runyon

After many years in the making, my second children's book, [*Longneedle*](#), has been published. It tells the story of the life of a longleaf pine in North Carolina.

Being [published](#) during this Covid19 pandemic has meant that the usual book signings and visits at local bookstores are postponed. But I am happy that it is done!

Class of 1975

Libby Olson Hollahan

I've been retired for several years now and my husband just retired in December. We were looking forward to some travel, which would, of course, include museums. That's on hold for a while but I'm looking forward to visiting some of our local Westchester County, NY, museums, now that they have reopened. Travel brochures and emails have started appearing, including one from Carleton Alumni travel, so I've started dreaming about trips to take. The first trip will be to Minneapolis, to see my mom and other family members, and maybe get down to Carleton if conditions permit.

Beverly Naidus

Soon after being promoted to full professor in 2019, I decided to retire from my position as the only tenured studio artist on the faculty at UW Tacoma. This was not a rash decision, but was based on years without administrative support for the program I was hired to create. In 2003, I was invited to develop an interdisciplinary studio arts program on the UWT campus. The curriculum was centered on art for social change and healing (a book was written and published about that curriculum and the work of other socially engaged teaching artists called [Arts for Change: Teaching Outside the Frame](#)). Both my liberal arts education as well as my time working as a visiting artist @ Carleton (1984-86) had an impact on the kind of curriculum I created, as well as many decades working as an activist artist, working in community and healing my own trauma through art making. I loved our non-traditional students and my passionate colleagues at UWT, so it was not easy to leave.

During the last months at UWT, I learned how to teach art online, something I would not have attempted without the requirements of the pandemic. I discovered that it was very rewarding and while the ability to feel the energy in the room was obviously not the same, the students seemed grateful to connect, create art about the virus and its effects, its connection to the climate emergency and the rise in authoritarianism, and the encouraging aspects of the growing movement for social change and racial justice. Students learned new ways of creating community through art (both online and in the streets of their neighborhoods) and that was deeply reassuring.

As a result of this positive experience, my partner and I have been re-launching, SEEDS (Social Ecology Education and Demonstration School), with online studio art courses framed by the lens of social ecology on climate and racial justice. We are building the curriculum right now, some of which will be influenced by years of teaching eco-art, cultural identity and art, body image and art, etc. Our first two workshops, SEEDS Story Hive Project, attracted participants from all over the world, including China, Mexico, and the UK. Despite the widespread misery of this moment, people are rallying to create visions of the future they want. We don't yet have a website, other than on heinous [Facebook](#), but we hope to remedy that soon. I also have been leading workshops to help folks reimagine the future or

reimagine the now. That work grew out of my collaborations with 350Tacoma to reimagine the Port of Tacoma free of fossil fuels. The goal is to help folks step into their creative activism and organize together.

In the year leading up to the pandemic, I was a guest eco-artist at the Sichuan Fine Art Institute in Chongqing, China, leading workshops and giving talks at various events. I was there in late October 2019, barely missing the pandemic, and loved finding such warm and enthusiastic colleagues. In the summer of 2019, I was invited to Chiapas, Mexico to be part of a cohort of eco-artists studying autonomous movements (Zapatismo) and their relationship to a decolonial and ecologically sane future. The international relationships forged there are still nourishing collaborations and creative work.

Despite a ridiculously busy spring and early summer (living, meditating, and working in Zoomland, participating in distanced rallies, and working in our now bountiful permaculture-designed garden and eco-art project), I am now slowing my pace so that I can work on a new book or two, write short pieces and poetry, and develop a new series of healing deities (the old [series](#))

One final joy to mention is that my former interdisciplinary arts grad student (at UWT), Lizbett Benge, has joined the faculty community at Carleton, with a post-doc fellowship: she is the Robert A. Oden Jr. Postdoctoral Fellow for Innovation in the Humanities in the Department of Theater and Dance. I never imagined such an interweaving. In the past, there have been several former students from my time at CSULB, Goddard College, and Hampshire College, go on to become faculty members, chairs of their departments, directors of alternative arts education programs, curators, activist artists, and more, but this former student is the first to contribute to the Carleton community as a faculty member.

Gail Heathcote Williams Parde

I am happily living and working in Lincoln, Nebraska in 2020. I still have my own interior design firm and have some great clients and projects that have continued to be challenging and rewarding. So I will probably continue working for several more years.

I have three children, all married and have three beautiful grandchildren and I am hoping for a few more!

I remarried 9 years ago and am enjoying life with my husband who also loves his work. We have done some traveling and hope to do more once this pandemic is under control!

The hardest thing about this year has been not being able to travel to see my two children living on either coast. I may just get in the car and start driving one of these days!

I intend to continue to do art and artistic work forever.

Class of 1977

Geoff Jones

Once I departed Carleton, I settled in the Twin Cities of Minneapolis and St. Paul. After some years working in corporate America in fields unrelated to my Studio Art BA, I took an opportunity to gain skills in (digital) graphic design where I was able to seamlessly apply the wealth of knowledge I gained in my Carleton undergrad major (composition, color theory, art history, etc.) and postgraduate commission-based side hustle work. That led to several profitable years freelancing for small businesses, which lead to 20-plus years working in higher education for post-secondary institutions, first as a graphic designer, then marketing and communications director, winning a number of national awards for my work. I'm very fulfilled in this niche, as it satisfies my left-brain analytical side and my right-brain creative side (art director, creative director, executive editor, directing video and photo shoots, etc.) I am also currently consulting (and still designing) for a number of businesses in the music and language services industries.

Since I settled in the Twin Cities, I've continued my involvement in the acting and vocal performance arts that were nurtured in the college's Circle Theatre and Concert Hall, including productions at notable local theatre venues including the Guthrie, Penumbra, Illusion, and Park Square Theatres. But my proudest performance history is being a veteran member of the Grammy Award-winning musical ensemble Sounds of Blackness, travelling the globe and bringing a cultural message of inclusion and hope to heads of state, folks in the neighborhood and everyone in between.

Oh, did I mention I've raised a family as well? My wife is an administrator in the St. Paul, MN K-12 school system and my offspring are ages 25 (with two children of his own), 17 and 14, all talented in the arts. I'm also a music leader at my church and board member for the Bridge for Youth, a Twin Cities [homeless shelter](#) and services provider for homeless youth.

I remember with fondness my Carleton College experience, which includes those solitary overnight sessions in Boliou studio working on my projects while blasting 70's soft rock. Those priceless experiences, along with my Chicago upbringing and shared experience at the College with my fellow Black (and ally) students, fellow Art majors, professors George Jones, Ray "Jake" Jacobson and others, are essential building blocks to the man I am today.

Class of 1978

Philip Lange

All is well as well as can be here in upstate New York. I'm actually making art and videos.

I am working on digital photographs that I have made over the last 15 years and making them new with photoshop. I'm learning InDesign and will produce a book called Insight soon with Lulu. I also made a short [2 min video](#) for a grant proposal on water projects for

Maasai stoves and solar project. I have discovered life as a peloton rider and my name is pal15546.

Karen Park Gallivan is currently the Executive Vice President, General Counsel and Secretary for Graco Inc., a Minneapolis-headquartered manufacturer of industrial equipment. She has served in that role for more than 15 years. She spends her creative time doing textile arts and recently built a small art studio where she plans to re-launch her special interest in oil painting. Karen's enduring memories of Boliou, Carleton professors and other studio art majors continue to flame her passion for the arts despite her choosing law as her professional pursuit.

Class of 1979

James Bower

In 2017 I relocated to the Bay Area to be a digital asset manager for RH (formerly Restoration Hardware) at their Marin County headquarters. I run their Color Reference Library, which documents the hundreds of wood, metal, stone, and fabric finishes used by their five brands. Between the regional wildfires and Covid-19, the N95 mask has become my accessory of choice!

Class of 1980

Karen Nelson

For the last 29 years I have worked for Costume & Creatures, a division of Vstar Entertainment Group, a family entertainment touring company. VStar was purchased 2 years ago by Cirque du Soleil. My latest job title was Senior Costume Supervisor. I am a "highly skilled craft developer in reproduction of Corporate Brands, Prototype Characters and Intellectual Property Costumes with a focus on the craft aspects of those costumes (Heads, Feet and Puppets) specializing in creative, simple mechanisms for animated character heads and puppets"— (direct quote from the resume I wrote today, haven't written one since 1991). Anyway, as we all know the pandemic has ended live entertainment, Cirque had to lay off 3000+ employees in order to declare Canadian bankruptcy (subsequently purchased by their creditors who are looking to get their money back) and I need to redirect my life. So if anyone has any thoughts on career opportunities in the Twin Cities area, let me know. I will be working as Assistant Head Judge for the General Election. Don't forget to Vote!

Karen Zukowski

I continue to divide my time between arts philanthropy and art writing. I'm on the boards of the Historic Artists Homes and Studios program of the National Trust; Olana; the Wassaic Project; Manitoga, and a new project — conservation of the Nevelson Chapel at St. Peter's. My art historical research and lecturing has been thwarted by Covid, but I will eventually be delivering a lecture on the Crow House, the home and studio of Henry Varnum Poor, in New City, New York. Meanwhile, I'm developing a creative writing project, a biography of Olana, told

in images and lightly fictionalized narratives by people and objects that were (and are) integral to the place.

Class of 1983

Alice Boytz

Well, we're working from home, me for UW Math Student Services, my husband teaching for Seattle Public Schools. Our daughter graduated from college in May and is doing infectious disease research in Boston.

Bob Fischer

The pandemic and other shifts have given me an opening to approach art in an entirely new way for me: on my walks in our neighborhood I have been taking pictures of places and moments which suggest magic to me, and then back at home I have been reworking these images and layering in flower and foliage to heighten that magical sense I feel.

Alongside this, I have been working with both historic and present day images around the struggle for racial justice and against police brutality. Along with everybody else who is aware of the long history of racial oppression, I am very moved and inspired by the struggle that has broken out.

In some ways, these two explorations are mirrors of each other, one working with transcendent beauty and the other, with great evil.

Carmen McPherson

After moving around Germany a few times I have been in the Rhein/Main Area (Hanau) for the past several years. Most of my artwork is in the field of graphics, various printmaking techniques but mainly cyanotype and gum printing. Just to keep things interesting I also do indoor/outdoor installations. One of my favorite installations is a "pop up" boutique for ravens. Imagine a designer boutique where the outfits are all hanging in the air just waiting for a raven to fly in for a fitting! At the last venue in the fall, once again we had different opening hours for humans and birds - the human visitors were swept away by the variety of outfits introduced during the fashion show.

This year started with juried participation in the German-Dutch Graphic Fair, followed by two other group shows in Frankfurt scheduled for mid March. As you may have guessed, the Luminale in Frankfurt was cancelled only hours before the official opening (after they had repeatedly reassured everyone that it would take place). They cancelled so late that all of the work had already been done - we decided to have a semi-private opening at our gallery since the show was up and we couldn't reach everyone in time. Small groups are a lot of fun! The other show opened as scheduled in the Kloster Presse in Frankfurt Sachsenhausen. The biggest problem was taking the show down and getting things back to Hanau. By that time our version of lockdown had started. Since then I have had shows planned, cancelled and postponed. MY biggest highlight for the last couple of months was taking the train to Berlin to exchange graphics for our [calendar project](#). Each of the 12

artists creates a graphic edition expressly for the calendar. Collectors then have a complete set of 12 original graphics each year. I still have shows listed for this year - but I don't know if they will actually take place. Meanwhile I need to create my own website. I had a portfolio on one that suddenly disappeared from the web. Very inconvenient. But that is life! I am still healthy and being creative.

Class of 1985

A. Bitterman (Pete Cowdin)

Busy giving birth to a [new museum experience](#) in Kansas City. Hoping to open in fall 2021. \$10 million in, \$4 million to go. Think Meow Wolf meets City Museum on the immersive battlefield of 20th century children's literature. Designing and fabricating all of our exhibits on site in a 20,000sf fabrication facility on the back of our building.

Currently looking for wildly talented makers with robust skill sets, haunted by shameful cravings to circumvent the conventional with the vaguely insane. Interested?

bitterman@rabbitholekc.org

Kirstin (Wortman) Pires

I'm in my 7th year as head of communications at the Chazen Museum of Art at UW-MADISON. I've been working from home since mid-March and managed to launch our new website. I continue to produce our before-times publications all from a 6-sq-foot corner of my living room with Zeke (the mastiff) and Frankie (the miniature pinscher) at my hip and on my lap respectively. I stay somewhat sane by spending a few minutes at the lake every morning and knitting every night. All things considered, I'm just fine.

Class of 1987

[Julie Risser](#)

I am currently taking a break from teaching. I have started a blog about Gardner's Art Through the Ages, A Global History. Back in 2017, I had to use Gardner's for the first time - the 4th edition of the Concise Global History. I realized there was a lot of really inaccurate and biased information. Even the cover was problematic - editors printed a detail of Son Su-nam's *Summer Trees* upside down. Apparently, they believed he was so influenced by Morris Louis that the small drip lines had to be positioned as Louis would have positioned them. Coverage of Pacific art is particularly poor in Gardner's T

As part of my research, I went back to the first, second, and third editions that were edited by Helen Gardner. I learned that the fourth edition, done after Helen Gardner's death by Yale University and Sumner Mk Crosby abandoned Helen Gardner's more inclusive and scholarly approach. Crosby introduced the "European" and "non-European" classifications, eliminated the image of a work by Georgia O'Keeffe, and also introduced syrupy romantic language about the Greeks.

Class of 1988

Amy Van Ry

I don't have any "art and art history news" as my career has led me into fundraising for environmental organizations. But I was thrilled and humbled to start a new job as Senior Director of Foundation Relations at the Wildlife Conservation Society on March 16 - the day New York City went into lockdown. I haven't stepped foot in my office nor met most of the members of my team - except for on zoom calls of course. But I am excited about the move to this storied international organization that runs the zoos and aquarium in New York City, and maintains upwards of 3000 field staff working on saving wildlife and wild places in 60 countries around the world.

Class of 1989

Kristin Tollefson

I was an artist in residence at the Jentel Foundation in Banner, WY in November/December 2019. I continue to work with the Port of Seattle as the Design Team Lead Artist on the Terminal 117 Habitat Restoration and Duwamish Shoreline Access Project. We completed and published the Art Plan in July, just before the virtual groundbreaking event. I also continue to work as Director of Education and Diversity, Equity & Inclusion Advancement for the Bainbridge Island Museum of Art in Washington. In addition, I will have a solo exhibition at METHOD Gallery in Seattle in early 2021

Class of 1990

Paul Crenshaw, Associate Professor of Art History at Providence College, is completing his fourth and final year as president of Historians of Netherlandish Art, a scholarly organization with over 500 members worldwide. Carleton Professor Emeritus Alison Kettering is also a former president, and is retiring after serving more than a decade as founding editor of [Journal of Historians of Netherlandish Art](https://hnanews.org/). See also <https://hnanews.org/>. Both websites have been brilliantly revised in the past couple of years to take advantage of new technologies and research in the field.

Amy Rhyneer

I am still living in Alaska with George Rhyneer ('89). Our son Silas is Carleton '22. I am pursuing a creative non-fiction MFA through Lesley University's low-residency program, enjoying all the ways that I can integrate art into my writing.

Steve Wright

I'm currently working from home in St. Paul for the software group at Trane (maker of commercial HVAC equipment), helping deliver software that helps the equipment use less

energy. Trane has a sizable market share, and commercial heating and cooling has a huge impact on energy use worldwide - my team's work will help reduce the world's carbon output, which is pretty satisfying. My twins are young teens now, starting high school and spending a lot of time reading in their rooms. Starting to get into designing indie role-playing games, which offers a nice blend of experience design, storytelling, and page layout puzzles to solve.

Class of 1991

Todd Berreth

I recently presented a project at SIGGRAPH 2020, a big computer graphics/interactive media conference. It's an augmented [reality platform](#) we developed to teach technology skills to artists and designers, focusing on handcrafting and storytelling. Looking forward to returning to Carleton next year for our 30th reunion (fingers crossed that it will happen)! Hope to see you there.

Sharon Maloy

My husband, daughters and I are weathering these times pretty well all things considered and are very lucky to be healthy, (mostly) employed, and not victims of a natural disaster. Since Covid my work as a graphic designer has dialed way down and my work as a mother, landlord and air bnb host has dialed way up. But I'm writing to mention the creative work I have done in the past year in the form of a rock record, Broken Crucible by my band Stomatopod. Our audience for it is tiny and there will be no crisscrossing the country in a band van for this one (even if it wasn't a pandemic). But it was very satisfying to work on a complex creative project over many months and to be able to cross a finish line of sorts with a finished product. It managed to materialize all that time in the basement and garage and it's weird and cool to be able to summon it on a phone or computer from anywhere. Cheers and best of luck to all.

Christine Symchych

I am happy to report that I've recently joined the Photography Committee at MoMA. It's especially fun as I now have a great excuse to see Stuart Comer at the meetings as he's the museum's Chief Curator of Media and Performance. I'm looking forward to the new adventure!

Class of 1993

Watie White

Having unfettered access to my studio has been a saving grace as has the continued health of my children, for which I am extremely grateful. I have multiple school-based mural projects working collaboratively with struggling students this year, which have been rewarding. I'm putting the finishing touches on an ambitious 9000 Sq ft solo show at The

Kaneko (a local contemporary art center), including building an augmented reality app (think Pokemon Go), for which I have been engaged with for about 18 months.

However, what has enabled any continued sense of sanity in me this year has been my work with a mentee (a middle-aged essential worker) in response to the local and national movement to draw attention to police brutality against people of color. In direct response to the shooting of a local young man by a known supremacist bar owner, my mentee and I were asked to create a memorial mural. At the 11th hour, the building upon which we had been directed withdrew. Instead of taking our frustrations back home with us, we pivoted our project focusing on the work Anthony (the Mentee) had produced for the mural. What followed was a viral poster project that placed about 650 posters throughout Omaha, in at least 50 cities throughout the country. An additional couple hundred shirts, multiple articles and news stories, which continue to circulate in media sources nationwide. The result of this immediate popularity was to build a moment of sustainability for the practice of my mentee, the inspiration of a local photojournalist (who took the photo my mentee worked from) and the use of the profits to build a college fund for the young girl in the original photograph, a 7 year old who is now enjoying a celebrity moment where she is recognized city-wide as a leader and inspiration. In a full circle moment, we are finishing the negotiations to turn the artwork from this poster into a permanent, very public mural in Omaha.

Class of 1994

[Erik Brooks](#)

MANY years after getting my art teaching certification at Carleton, I started teaching HS/JRH art in Winthrop, WA in the fall of 2018. While a far cry from the creative solitude and boundless freedom's of my studio work writing and illustrating kid's books and making comics, I am slowly but surely sorting it out :) PS Starting year no. 3 in a hybrid-remote scenario. Good to do but challenging!

[Miriam Schroers](#)

I've been taking a covid inspired work break this year and making lots of art.

Class of 1995

Katie Poole-Jones

I've had a pretty busy year in terms of my scholarship. I am an Associate Professor of Art History at Southern Illinois University Edwardsville. When I embarked on my first sabbatical in Spring 2016 I was unable to travel to Italy to conduct research because my twins - who just turned 9 (!) - were still quite small. I therefore decided to shift my research focus from the Italian Renaissance to American art, and began my investigation of the public monuments of Forest Park, St. Louis between the park's founding in 1876 and World War I. It turned out to be an auspicious time to investigate public monuments in the United

States! I now have feet in both scholarly realms. In Fall 2019, I published “The Medici, Maritime Empire, and the Enduring Legacy of the Cavalieri di Santo Stefano,” in *Florence in the Early Modern World: New Perspectives*, eds. Brian Maxson and Nicholas Baker (Routledge Publishers). Then in June 2020, amidst renewed focus on and debate over public monuments, especially Confederate monuments, my article “Historical Memory, Reconciliation, and the Shaping of the Postbellum Landscape: The Civil War Monuments of Forest Park, St. Louis” was published in [Panorama: Journal of the Association of Historians of American Art](#).

[Jennifer Yorke](#) will once again contribute artwork to the [Hambidge Center](#) benefit, this year a virtual event on October 24.”

Class of 1996

Paquita Bass

It's my lucky 13th year as a history teacher at Boston International High School, a small Boston, MA public school that serves immigrant youth from around the globe. My two kids are Susie Larue, age 14, and Rose Varley, age 11. We love playing badminton and watching *Cobra Kai* with their dad and my husband, Michael. Wishing the entire Carleton community best wishes and health in the days and months to come.

Rebecca Louisell

I live in LA with my wife, Jordan Balagot. I'm an independent filmmaker (MFA in Production, USC School of Cinematic Arts, 2012) and I teach filmmaking at the New York Film Academy in Burbank. I'm currently working on a few different projects, including a feature film that I hope to make during the pandemic using remote filmmaking practices. I'm also spending a lot of time outside hiking, camping, etc.

Class of 1998

Ethan Murrow

I had recent solo exhibitions in Culver City, CA at [Obsolete](#) and have upcoming solo exhibitions at [Galerie Les Filles du Calvaire in Paris](#) and the Cahoon Museum of Art in Massachusetts. Beyond juggling family, community and studio projects, a huge amount of my recent efforts have been focused on my role as Chair of Painting and Drawing at the School of the Museum of Fine Arts at Tufts University. We completely reinvented our curriculum and are getting ready for reopening in person. I send everyone at Carleton and beyond all of my best in this time of crisis and fragility.

Class of 2000

Jason Engdahl continues to work on creative endeavors for Loomstate, an organic cotton company that focuses on ethical supply chains from seed to shirt. He has recently

convinced several large restaurant chains to go with tie-dye uniforms, so you have him to blame/celebrate for that. In his spare time he has been making gifs under the moniker [@njorg](#). He lives in Queens NY with his wife and two kids.

Tedda Hughes

I earned a JD from Michigan State University last year. MSU is located in East Lansing where my husband and I live with our kids and rescue dog Freddy. I am executive director of a free shop which serves low income and disabled clients as well as those fleeing domestic violence or recovering from other trauma. I also do compliance for homeless students under the McKinney Vento Act. I still make time for art and incorporate printmaking and painting into pretty much everything we get up to. I hope my fellow Carls are all well and adjusting positively to the many incredible recent global changes. Hugs to all.

Class of 2001

Wendy Burton

My kids Angela and Jesse are 3 and 1. Just before the pandemic hit, we ran into Anne Hillman '01 at the Seattle Art Museum, where there was an Artemisia Gentileschi exhibit on! I finally got to see the Judith Slaying Holofernes that I had traveled all the way to Naples to see in 2001, only to find it on tour. My husband Enock, from Rwanda, was startled to find I had a friend who could greet him in Swahili. A lot of "Carleton comes full circle" in that encounter. When socializing is a thing again, Anne and I will convince Alison Kettering to get ice cream with us on Bainbridge Island. Meanwhile, Enock and I both battle the virus as registered nurses and dream of taking the kids to visit Rwanda.

Anne Hillman

What a year! I briefly moved from Anchorage to Seattle to work for The Seattle Times. Then the pandemic hit and I decided I'd rather be in Alaska with my wife. During my short stint in Washington I did see Alison Kettering and Wendy Burton ('01), and it was wonderful to catch up. When I moved back to AK, I left journalism to manage a youth environmental advocacy program. Total learning experience.

Sarah Moore

I started a new job last September as the Director of the 4 Bridges Arts Festival in my home town of Chattanooga, TN. Our 20th anniversary show was supposed to happen earlier this year, in April. The pandemic has turned our entire field, and the lives of the artists who make their livings on the festival circuit, absolutely upside down. Back in March, we made the decision to postpone the festival until September, before we could really grasp the full scope of the pandemic. We had to pivot the postponed show to a virtual platform, and I spent the month of August building an app for the festival to help drive our patrons to shop with our artists online. It was a learning experience, and turned out pretty well. I'm now in the planning stages for whatever we'll be able to put on in April 2021.

Other than the festival, this has been a year of rediscovering the pleasures of a walk outside, cooking a nice meal, and trying to find small happinesses where I can. I've made a bit of art this year, collages and embroideries, just to keep my creativity going.

Sarah Pogue

This year I illustrated a children's picture book, Library's Most Wanted, which was published in May. It's something I've always wanted to do and it was just as much fun as I imagined! Aside from that, I paint portraits (mostly of kiddos) and landscapes (mostly of the ocean), as well as doing a bit of teaching. Check out [my website](#) if you want to take a peak!

Class of 2002

Ben Lenzner

I spent the Spring of 2020 in Northfield, teaching photography at Carleton, albeit remotely due to the pandemic. For all of the oddity and concern of this past spring, I felt fortunate to have returned to Minnesota for the first time in about 20 years and specifically, to be at Carleton, on quite a quiet campus with mainly international students around who had stayed back due to all the complexities and confusion of the pandemic. Although the spring was about social distancing at Carleton and in life, it was a blessing to be able to reconnect with faculty of the Art & Art History Departments and to be inspired by the wonderful students at Carleton, even though we were all spread out and meeting on zoom twice a week. Presently, I'm hunkered down in New York state by the Atlantic Ocean, working on an experimental documentary about the unintended consequences of urban development on a spit of land on the edge of Toronto, cultivating some concept scenes and grant proposals for the autumn. Love and health and peace to all.

Elizabeth Sutton

2020 I was promoted to Full Professor at the University of Northern Iowa, and published *Angel De Cora, Karen Thronson, and the Art of Place* from The University of Iowa Press. With COVID, slowing down at work and home has been mostly a blessing. We feel very lucky, for so many reasons. I (mostly) enjoyed being home with my two boys, 5 and 4. I am always happy to hear from friends and colleagues!

Melinda Yale

I had a baby! Oscar Duncan Talbird was born on Father's Day 2020 in Queens, NY. In art news, a print of mine was used as cover art for a novel entitled The World Out There written by John Talbird (Oscar's Dad) and published by Madville Publishing.

Class of 2003

Ariana Boussard-Reifel

2020 has been a banner year personally as well as globally. Around Christmas I found out I was pregnant. When Covid began My husband and I left our home in New York City for my family ranch in Montana to wait out the worst of it. We packed just carry-ons in a rental car, thinking we would be gone a month and have now been gone for 8 months, during which time I welcomed a healthy baby girl into this crazy world. Anaya Iris Ansari was born August 29th, a tiny and mighty 5 lb 2oz, most of which was allocated to her long brown hair!

I have been fortunate to be able to grow my jewelry design business remotely from the ranch, with my manufacturing team working from our Brooklyn studio. Ariana Boussard-Reifel designs celebrates 5 years this fall. I think of it as little wearable sculptures, very in line with the training I received in Boliou.

A few highlights of the work year included Beyoncé choosing several of my designs for her epic visual album Black is King, collaborating with Phillip Lim on his runway collection, being featured on the cover of Glamour, Entrepreneur and Essence magazine, beginning a mentorship program for women jewelers of color, and raising over \$20k to support charitable work that fights for a more equitable and just democracy.

Class of 2004

Ruth Erickson continues to work as Mannion Family Curator at the ICA/Boston, approaching 6 years. This past winter her exhibition “When Home Won’t Let You Stay: Migration through Contemporary Art” was on view at the Minneapolis Museum of Art (MIA) and it will travel to the Cantor Center for Visual Arts at Stanford University. Her husband Sahir ('02) and she finally bought a house (their first) this past year in Cambridge, MA, where they live with their two young children, Julian and Cassidy.

Serena Newmark

Greetings from Germany! I am currently working on a PhD in Art History at the Freie Universität Berlin and focusing on the 19th Century Prussian Design Diaspora in the Anglophone world. Home life is good with my husband and two little girls, and I'm busy with 19th Century Prussia and sewing lots of Covid-19 protective masks for friends and family.

Class of 2005

Ryan Arthurs

I am pleased to share that I am launching a new gallery / project space in Buffalo, NY called Rivalry Projects. In addition to exhibiting contemporary art, the space will also house my studio and have silkscreen and digital printing capabilities. Covid delayed our construction and launch by a few months, but I'm hoping the first exhibition, *Breaking the Material Plane*,

will open in late October / early November. Thrilled to include the work of Carleton professor David Lefkowitz.

Sean Ferrell

I completed my psychiatry residency in June 2019, and have been working as a Psychiatrist serving veterans at the VA since.

I am learning how to write novel length works, and recently completed the first draft of my first novel this year. It has been a rewarding process, and the first time I've felt at home in a creative process in years, maybe since my time in the art department at Carleton. I'm looking forward to seeing what I can do with it.

My wife and I will be moving to Estes Park, CO shortly, and look forward to exploring those mountains.

Sarah Moody

While I doubt anyone has had a great 2020, I find myself in the unenviable position of having graduated straight into the economic, social, and medical crisis we are all steeped in. Without access to studio facilities since March, I have been unable to complete or defend the thesis work for my MFA, or follow through with any form of supported exhibition -- though now that my cohort and I are "graduated," we are no longer considered active students. Needless to say, it is not academia's finest hour, and the situation is an ongoing logic puzzle (by "logic puzzle," I mean "complete administrative failure") that I look forward to one day escaping. For the time being, I remain in Philadelphia, continue to stay in a holding pattern for access, and am trying to find bright spots to cling to. Currently, that involves small projects with [ILSSA](#), [CMYKings](#), [ToCall](#), and [Oxblood Publishing](#). That's right: I'm hyperlinking like it's 2004. Previous work can be viewed on my [website](#), and if you know of any current or upcoming book/print-related opportunities, please feel free to pass them my way. And though I hope it will have already been implored many times throughout this collection of updates: please, please, please vote.

Class of 2006

Nozomi Naoi

I have been teaching as Assistant Professor of Humanities (Art History) at Yale-NUS College in Singapore since 2014. Yale-NUS is a liberal arts college founded by Yale University and the National University of Singapore. I have wonderful colleagues and students and in general I have enjoyed being in Singapore.

In these trying times, I am happy to share some joyful news. My first academic monograph, *[Yumeji Modern: Designing the Everyday in Twentieth Century Japan](#)* was published by the University of Washington Press in April 2020. I am truly grateful for my mentors, colleagues, friends, and family for supporting me throughout this process. And I am particularly grateful for the support and inspiration I received from Prof. Katie Ryor!!!

Class of 2007

Sophie Eisner

Though I moved back east from Detroit last spring (right before the pandemic!) This fall I am back in “the D” teaching Sculpture Fabrication at College for Creative Studies. We have been meeting in person and so far it is going really well! Over the summer I had a solo exhibition of sculpture and installation in Norfolk, CT — all outdoors with an appropriately social distanced opening (Instead of cheese and crackers we had individual bags of Goldfish, Doritos and Famous Amos Cookies!) There was a [lovely piece](#) written in the local newsletter. I think about Carleton and Boliou often, especially now that I am back teaching again. Sending love to everyone.

Laura Schneider

Hello Carls! I have been awfully bad at keeping in touch, but I enjoy reading through the Boliou News. At least I've seemed to get an update in on time. I am still a lecturer of visual arts at New York University in Abu Dhabi. I had a solo show on campus entitled [Thymesis](#) in Fall 2019. For more works, [my website](#) is (sorta) up to date. As much as I love the living abroad, jet-setting lifestyle, I was quite happy to come back to the states during spring term this past March. I continued to teach online during awkward midnight hours, thanks to an 8 hr time difference, but really enjoyed seeing spring in Maine and spending quality time with family. I am currently in Abu Dhabi again, making sure a robust allotment of materials get to students near and far, but will be teaching online for fall and therefore returning to the states soon for more family time and night-shift teaching. I will be between NYC and Maine for the fall and winter. I hope you are all well, it's a strange year. Vote early :)

Nick Shepard

Hello from Sacramento, CA where I've mostly spent my quarantine spring and summer figuring out how to teach online and how to incorporate antiracism, equity, and accessibility deeply into my classes at Sacramento State where I'm an Assistant Professor of Photography. It's been challenging but rewarding. I might be knee deep in a class discussion or camera demo as you read this!

Last year I presented my second solo show at Axis Gallery here in Sacramento. The show was titled “[A Mechanized Pencil](#)” and it reflected my continuing interest in installation as well as photography. This fall I'm collaborating with a poet (and Mac alumnus) on a new show, “[\(re\)flexion](#),” also at Axis. “(re)flexion” is an expanded version of [a zine](#) we created in the spring as a part of an online [“popup” zine newsstand](#) I made with several students. Stay safe and sane!

Rachel Sinclair

My husband John and I welcomed our first child, Theodore, AKA Teddy, AKA Ted Theodore Logan, into the world in late March 2020, which happened to be the first day of the Colorado stay at home order. An epic and memorable day all around.

Class of 2011

Kailyn Kent

I completed my coursework to become an art teacher in Oregon, and had a blast teaching 2D and AP art as a long term substitute at a local high school. In May, my artist book "Joshua Tree" was featured by Fred Hagstrom in a Carleton sponsored webinar about the college's special collections-- this was one of the proudest moments of my art career so far. After getting in touch with my "inner teenager" and creative spirit, I've decided to return to making comics. I'd spent the last two years working on an animatic for youtube, but have decided to release it as a comic instead. Look out for "The Song and Its Singer" on Webtoon's Canvas platform, with weekly updates beginning in November.

Mallory Monsma

I graduated from the University of Washington with my MBA this June. In August, I started a rotational program in Cloud Marketing with Microsoft. I currently live in Bellevue, WA with too many plants and not enough sunlamps.

Spencer Wigmore

Things are going ok here in Fort Worth, Texas, where I'm still employed as an assistant curator at the Amon Carter Museum. My fiance, Julia Olson ('13) and I intended to get married this past July, but we postponed until next April because of covid. We're looking forward to celebrating next year, and hope we'll be able to share the day with some of our fellow Carls. In better news, I defended my dissertation, "Albert Bierstadt and the Speculative Terrain of American Landscape Painting, 1863-1877" and completed my PhD at the University of Delaware. I'm taking some time away from the project, but I hope to start exploring what to do with it soon. So if you're interested in topics such as silver mining land dispossession in Owens Valley, California; links between brushwork, viewing distances, and telegraphic communication; or the challenges of picturing subterranean space, let's talk.

Class of 2012

Arielle Rebek

I live in Oakland, CA, where I teach and make art (mostly from home these days!). I'm currently an adjunct professor of photography at San Joaquin Delta College and will be a lecturer at UC Berkeley this upcoming spring. This fall, I'm excited to return to Kala Art Institute in Berkeley, CA for a three month artist residency, which was postponed due to the pandemic. Over the last several years, I've been involved with an arts non-profit, Root Division, where I often teach workshops in photography and bookmaking.

Danny Smith

I'm still working on my PhD in Art History at Stanford - my dissertation is on depictions on dreaming in thirteenth century Rome - but hopefully in the home stretch. I got to spend

almost a month in Rome and Florence this January with Baird Jarman and Kristina Eldrenkamp for the second iteration of the Architectural Studies in Europe program and I'll be going back this January to finish my dissertation as a Rome Prize Fellow at the American Academy in Rome (Whose library and grounds we had toured with the students!). If travel to Rome is feasible again and you find yourself in the Eternal City next year let me know! smith.d08@gmail.com

Alfred Yeung

I'm still living in New York, and finished up my second year at Coach where I work on the Men's bags and small leather goods design team.

I've worked in various functions of Accessory Design since I graduated in 2012, and recently started my own small line of leather goods called [Salix Pond](#). It is an opportunity for me to apply what I've learned in the past six years (design/material sourcing/product development) and also a chance to reflect on the industry's strengths and weaknesses. All the products are made at a small workshop in Michigan with Italian zippers and vegetable-tanned leather. I'm glad to be partnering with this workshop, as it is a constant reminder that Design is not only about aesthetics, but how you work with or around limitations. All the aspects of running a small business have been challenging and educational - how to start an LLC, setting up a website, holding endlessly on the phone with the IRS, wiring USD to Italian vendors, etc. There have been some successes and definitely some failures, especially when trying to import leather from Italy in the midst of a global pandemic! It's a small start and I hope to continue working on this project for at least another year. Feel free to check it out on [Instagram](#).

Class of 2014

Soon Kai Poh

I'm happy to share that I've recently completed my graduate studies in art history and art conservation at the Conservation Center of the Institute of Fine Arts, NYU in 2019. Since then, I have been pursuing a post-graduate fellowship at the Bard Graduate Center as part of their *Cultures of Conservation* initiative, where I am working with a faculty committee to curate and develop an exhibition about conservation, slated for the spring of 2022. It has been a rewarding experience. The interdisciplinary nature of the conversations that I've been a part of while being here has been intellectually stimulating and reminds me of the importance of thinking widely and connectively - something that Carleton impressed so strongly upon me.

Class of 2017

Conor Eckert

This Spring I completed a multi-year commission for my office in Downtown Boston. We had two new conference rooms built, which created a large, boring white wall in the middle

of the office. I sketched a plan for a painted mural, and my proposal was accepted back in late 2018. I set up a studio in my basement, and after a little more than a year, we hung the paintings in March. The mural is a stylized aerial landscape of the US (containing various cities and landmarks) which tries to contrast urban density, rural spaces, and technology (my firm is a telecom analytics provider). Each panel was 48" tall and between 22" and 30" wide, painted with oil and love, and hung in an offset, cascading fashion.

Class of 2019

Levi Atkinson

Since graduating I have been able to continue my pursuit of Art History completing a 6-month curatorial fellowship at the Minneapolis Institute of Art. Through this role I worked directly with Senior Associate Curator of Prints and Drawings, Dennis Jon and helped co-curate the exhibit: *A Collector's Odyssey: Books & Prints from the William P. Kosmas Collection*. I was able to get a lot of great experience writing wall labels, handling and choosing works to display, and helping organize the display of the show. It is a great show of contemporary artist books and prints, it is open to the public until April 2021. Additionally having been named a Semi-Finalist for a creative arts printmaking based Fulbright in New Zealand, I plan to re-apply this fall for the award. If awarded I hope to create a series of prints/drawings that engage in New Zealand landscape's colonialist history, present state of fragility, and future amidst climate change.