Kelly Connole, Professor of Art

Hello from the ceramics studio! I’m writing this just after a session of the Vessels for Tea course I teach as a dyad with Professor Katie Ryor in Art History. Our courses both focus on the objects used in the Japanese Tea Ceremony and the use of local materials. At least once in each session this fall, I’ve had shivers as we talk about the Indigenous Peoples who used clay from what we now call the Arboretum, the finger marks left by a Japanese potter in a 16th century chawan, and the excitement felt by a student the first time clay moves from a wobbling lump to center. Teaching is such a delight!

Perhaps my propensity for emotion is the result of so many months of stress around the pandemic. It feels great to be back in the studio with a full group of students but it is not without caution and care that we strive to create something that appears a bit more like a normal academic year. One thing that certainly makes this year not at all normal, is how much I miss River (Linda), Dan, and Fred. It is wonderful to be bringing in new colleagues while deeply missing those who shaped the department for such a long time.

Empty bowls turned 17 with a bang in Spring 2021—no soup, no community meal, but lots of bowls made by fantastic young potters. Thank you to everyone who’s supported our EB project over the years! Since 2004, we’ve raised over $102,000 for the Northfield food shelf. I’m so moved by the dedication our community has expressed for our annual event.

I’m finishing up my time as co-director of the Mellon funded Public Works: Arts and Humanities Connecting Communities (PW) initiative. I could talk for hours about all the amazing things that have happened over the past five years with this funding but will highlight just the culminating projects happening this fall. Currently, Carleton is hosting the Why Treaties Matter exhibition on campus—a joint project created by the MN Humanities Center, the Indian Affairs Council, and the Smithsonian National Museum of the American Indian. It has been such a distinct pleasure to work with others to bring this exhibition and so much incredible related programming to our campus community. Lastly, I am delighted to be a student in a Natural History of Prairies and Potholes course, taught by Nancy Braker and Eleanor Jenson along with other Master Naturalists. The PW sponsored course has an arts and humanities overlay and is designed to bring faculty into the Arb to investigate the natural world and its potential role in our interactions with students and community members. I’m preparing a short talk on Rusty Patched Bumble Bees between classes and meeting today. It is rewarding to be learning new things after 20 months of not having much space in my mind to explore anything besides making it through the day.

Wishing you all a healthy year. I hope to see you in person sometime soon.

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

The past year has naturally been a strange and taxing one for so many of us. And so, first and foremost, I want to extend bucketloads of gratitude to my colleagues in the Art and Art History Department. Everyone has been put through the ringer as we teach under circumstances that none of us had planned for when we entered academia. This is especially so for everyone in Studio Art, who had to rethink what it is that a “studio” looks like either remotely or with new physical distancing requirements. What pros everyone in the Department is, though—and this has made the work so rewarding, even given the unusual challenges of the past year.
In terms of my own work, I’ve found some time this summer and into the Fall to work on my book *Common Ground, Common Time*, which centers on the odd medium of the architectural performance in the late 1960s and 70s. I’m nearing the stage where the book proposal will be out the door and in the hands (or inboxes) of peer reviewers. It’s been some time since I have had to run the academic marathon of book-writing rather than the middle-distance run of the journal article or book chapter, and so I’ve found it requires working different muscles, but the material is just endlessly rich to me. I do hope that you all get a chance to read some of the work soon! I’ve also been collaborating with the Minneapolis artist Sam Gould on a number of projects connected to my teaching. Very soon we’ll be releasing some broadsides of student work from my Art Since 1945 course last year. This is a way to connect the work we do in that class surveying various radical art practices from the post-World War II era to the South Minneapolis community, especially at a moment when it finds itself in the midst of transformation and rebuilding.

Fred Hagstrom, Rae Schupack Nathan Professor of Art
My last year of teaching was the definition of being “mixed”. Even though we had all of the difficulties posed by covid, many good things happened. We had a show in the Perlman Museum where I got to show past work as well as new work though it was during the time when campus was closed. More importantly, it was together with my fellow retiring studio colleagues Linda and Dan. The museum staff did everything they could to make it accessible, including a 3-D online tour of the show. Later in the year, the senior show, with our large class of 23 majors, was also given the same treatment. It was a great show. And that was probably my greatest joy in the past year- the fact that this senior class, my last group with whom I shared four years on campus, did such a great job. In the fall, when we were unsure of how to find space in covid restricted rooms for 23 majors, the Dean allowed Kelly Connole and me to both teach a section of comps. So, instead of a compromised version of comps, we actually had a comps with more space, attention and community than we have had before. That, along with the positive attitude of the students, resulted in a fun comps with a very successful senior show.

I was also pleased that the students across campus followed the rules during covid so that we kept exposures to a minimum. Teaching in masks was awkward, and we are all tired of zoom. But we have pulled together in a way that allowed us to come close to a normal year. I regret some of the things that students were not able to do. But they have also expressed appreciation to us for what we were still able to make happen.

In my work, I wanted to do a series of fairly large-scale etchings before my access to the large presses at school ended. And I have been productive in books. I did a book about the 1918 Flu epidemic-, pointing out how we were repeating the same mistakes. Since my home town of Mound, Minnesota was founded on the destruction of the Dakota burial grounds at the western edge of Lake Minnetonka, I did a book about repatriation of remains from museum collections. And, after the events of the George Floyd murder, I did a book about a series of white riots, including the Tulsa Massacre, that happened around 1918-1921. I guess I wanted to be very productive before I leave the great facilities we have in our department.

I will be keeping my Carleton email. I so much enjoy staying in touch with so many of you, and I hope that will continue. I have been lucky in so many ways- with colleagues, in how I have been treated by the school, and certainly in the opportunity to lead the off-campus trip. But I have been most fortunate in the steady stream of meeting people like you over the years. While I won’t be meeting any new ones in coming years, you are my backlog of people with whom I have shared some very rewarding experiences.

Baird Jarman, Associate Professor of Art History
Greetings from Northfield. We’ve thus far had an especially warm fall, and I’ve been finding ways as much as possible to take my classes outdoors, where students are permitted to remove their masks, which greatly improves the situation for academic discussions. Having returned to in-person classes, I can confirm with certainty that I don’t miss remote teaching (with all students appearing in boxes over Zoom) or “mixed mode” teaching (where some students are actually in the classroom while others, who join remotely, are projected on the screen in columns of boxes alongside lecture material). I am pleased to know that the campus is now about 99% vaccinated, but I am anxiously awaiting the approval of a vaccine for children under age 12 since both of my daughters are still unvaccinated.
This term, in addition to an A&I seminar, I have a dozen students in a 300-level seminar digging through materials in the college archives. This course—initially planned to take place earlier but scuttled by the pandemic—is investigating the history of campus design across U.S. history, and we are preparing the initial materials for an exhibition about this history of Carleton’s campus. The exhibition, which should be on display in the Weitz Center during the spring term (and during commencement and reunion), will be developed and refined during the winter term in a curatorial seminar taught by Sara Cluggish, the director of the Perlman Teaching Museum.

Also during the upcoming winter term, it looks as though my alternate-year OCS program will indeed run again to study architectural history in Europe. Last time around, in 2020, the program was rather eerily bracketed by early pandemic milestones. The day the program began, with students landing bleary-eyed in Italy (while my valiant assistants, alums Kristina Eldrenkamp and Danny Smith, and I, of course, arrived bright-eyed and bushy-tailed), the World Health Organization made its first public mention of the disease, posting briefly on its Twitter feed about a suspicious “cluster of pneumonia cases” in Wuhan, China. The next day, as we all gathered for our first class session, the WHO issued its first technical assessment of the disease, noting that “the occurrence of 44 cases of pneumonia requiring hospitalization clustered in space and time should be handled prudently” but that the organization “does not recommend any specific measures for travelers.” Under 10 weeks later, on the last full day of our program, the WHO officially categorized Covid-19 as a pandemic. That night, in London, around three in the morning, I was awakened by a phone call from the off-campus studies office telling me that President Trump had just announced a European travel ban and that about a quarter of the students on the program needed to get up immediately to start rebooking their itineraries rather than travel back home via continental Europe and risk getting stranded there.

Now, two years later, I’m hoping this upcoming iteration of the program might instead be punctuated by positive indicators of a greatly improved and continually improving Covid situation, a mirror image of the declining situation that slowly came into focus during the winter of 2020. Fingers crossed.

Jessica Keating, Assistant Professor of Art History
The 2019-2020 academic year was a quiet one for Jessica Keating. After teaching her A & I course on Albrecht Dürer for the fifth time, she decided to retire the course for the foreseeable future. In its place she developed a new A & I titled Witches, Monsters, and Demons: On the Artistic Imagination in the Renaissance. In addition to developing a new A & I, Jessica also re-designed ARTH 100. In its new form the course spends more time on the art of ancient Mesopotamia, the Bronze Age Aegean, and early Islam. Jessica was also honored to teach the Methods Undergraduate Seminar. This not only allowed Jessica to get to know the Junior Art History Majors and Minors, but it also provided her with the opportunity to explore the history of art history. Historiography is a topic which has deeply interested her since graduate school, and which she published on in various venues. Beyond her teaching responsibilities, Jessica co-organized a Zoom conference titled Sculpture, Animacy, Petrification in February of 2021. To her utter surprise, over 100 people attended the conference. She is happy to report that a selection of the papers presented will appear as a special issue of Sculpture Journal in 2023. Jessica will be a co-editor of the special issue of Sculpture Journal along with Ellery Foutch (Middlebury College) and Melissa Haynes (Princeton University). When she is not pondering sculpture, Jessica continues to work on her forthcoming book Impossible Nature: The World Giuseppe Arcimbold (Reaktion Books). Her article “Hidden in Plain Sight: On Copiousness in the Kunstkammer of Emperor Rudolf II” was published in the Journal of the History of Collections in October of 2021.

Alison Kettering, William R. Kenan, Jr. Professor of Art History, Emerita
Despite (or because of) pandemic restrictions, this past year has been gratifyingly busy. I managed to step down from the position of editor-in-chief of JHNA (Journal of Historians of Netherland Art, jhna.org) in March, transitioning to Past Editor-in-Chief, which means four more years of active involvement -- but little responsibility! Writing and lecturing took its place. An article on 17th-century Dutch women watercolorists appeared in Woman's Art Journal (Spring/Summer 2021). In March, I explored a whole new subfield for a Zoom lecture at the U of Arkansas-Little Rock on “Black in Rembrandt's Time: the Culture of Race in 17th-century Dutch Art.” Iconographies of race in the art of this period is a topic that’s been understudied by (art) historians. Thank you, Floyd Martin ’73, for inviting me to give this talk. It was an eye-opener. In April, I...
presented a Zoom lecture to grad students at the U of Amsterdam on women watercolorists (that was easy). Most pertinent to Carleton, in May, I gave a Zoom lecture on artists’ books at the Bainbridge Island Museum of Art, celebrating their huge collection. Fred Hagstrom’s art was the focus. Because BIMA owns about 20 of his books; because he and S will be moving to this region next year (Port Angeles, about an hour away on the Olympic Peninsula); and because he’s already established a connection with this local museum. That was a completely new subject for me (even more so than the African presence in Dutch art and culture). In fact, for the first time, I lectured publicly on the art of living artists since all of the makers of the books I chose are actively creating in the here and now.

Fred’s commitment to social justice themes really resonated with me, and that leads to my own political activity this past fall, modest though it was. Namely, writing 350 get-out-the-vote postcards, an activity that calmed me a bit in the lead-up to the hugely stressful election.

I keep volunteering with Zero Waste, a subgroup of Sustainable Bainbridge, paying special attention to Styrofoam and composting of food and yard waste. And every week I join the local chapter of Urban Sketchers for outings around our beautiful island; during the academic year, I attend life drawing sessions on the island.

Carleton alumni continue to be important people in my life, both here in the Puget Sound region and elsewhere. Now that pandemic restrictions are easing somewhat, please let me know if you’re in the area.

Alison M. Kettering, William R. Kenan, Jr., Professor of Art History Emerita, Bainbridge Island WA, aketteri@carleton.edu

Stephen Mohring, Professor of Art and Associate Chair of the Department

Only a few September days left, and the trees are turning all over Northfield. Nothing like the fruit bowl of color I just returned from this weekend in northern Wisconsin, but that will come in a week or two. Classes are back in full swing, and this term I have an overly full batch of 16 Intro Sculpture students with their first plaster assignments almost ready for critique.

Last year was without question the most challenging one I have seen since I started teaching over a quarter-century ago. However, my colleagues in Art and Art History continue to amaze me and we weathered the first full academic year of the pandemic well. All studio classes were downsized for social distancing, but were held face to face in Boliou/the Weitz, and many Art History courses were held in person as well. So many changes were necessary to make for safe classroom spaces – moving tables, marking floors for six foot spacing, changing curricula and media to minimize shared materials, boxing materials to send out for the first weeks of online only classes, and creating kits for those students who had to go into quarantine… hours of videos were filmed and incorporated into classes – this was really an exhausting herculean effort and I could not be prouder of our department. We had a wonderfully full slate of zoom lectures, and a stunning junior and senior show. That senior show in particular was a testament to Carleton’s dedication to our students – a special shout out to the Perlman’s new Director Sara Cluggish, the amazing Teresa Lenzen, and the rest of the wonderful museum staff. You can see the results online if you hop over to the Perlman teaching Museum’s website.

This year also marked the bittersweet farewell to three of our wonderful Boliou compatriots – Fred Hagstrom, Linda/River Rossi, and Dan Bruggeman. So wonderful to see them move on to active retirements, but very hard to fully fathom the decades of experience they are taking with them. They will be so sorely missed. Please take a moment to see their fantastic show, documented in full walk through 3d, again on the Perlman Museum’s website.

Now though there is the excitement of renewal and change, as we welcome Xavier Tavera in Photo (our recent tenure track hire) and look forward to a search this year for the printmaking/drawing position. We also have two fantastic new full-time staff to welcome – Andrea Van Engelenhoven, our 3d Technician who started in January and has already transformed the basement of Boliou, and Conor McGrann, our new Digital Arts Technician who started in September. They join our EA, Ari Zuaro, and we have already seen amazing work
from all four of our new colleagues this year.

This fall Carleton moved back to full course enrollment, all in person (masked at least so far). Our Covid numbers have been very low the past two weeks, and that is quite promising. I am even planning my first fieldtrip to the Walker as soon as they will let me bring my class inside (those negotiations are still in progress).

Hopefully we will be able to see some of you as the pandemic restrictions ease up. Wishing all of you a safe and healthy year. – Stephen

Linda Rossi, Professor of Art
Dear Art and Art History community:

I taught my last two classes at Carleton this spring. We explored photography and the natural world in The Digital Landscape course. It was so wonderful to spend time in the arboretum to explore its flora and fauna and to question how we might re-present it. We searched for snakes and possum and elm bark beetles and became good friends through our discoveries. I was so moved by the student’s final presentations rich in story and image. I was so happy to spend this last year with the senior compsters- so proud of their final exhibition!

I was honored to exhibit with my colleagues Fred Hagstrom and Dan Bruggeman in our retirement exhibition, Chronologia.

Please welcome Xavier Tavera to the Boliou community. He has already brought great energy and artistic passion to our department.

I will miss you all- students and staff and faculty. Thank you for such a tremendous experience and your grand support. Please stay in touch! Much love, River/Linda

Katie Ryor, Tanaka Memorial Professor of International Understanding and Art History
Over the past academic year, I split my teaching between online and in person, transforming the Japanese and Chinese 100 level surveys into online courses and keeping my A and I seminar and Japanese prints courses in the classroom. It was challenging and exhausting but I think went as well as it could. And I will be keeping Moodle quizzes in the future! Because of all of the preparation, I did zero research during the school year. I did, however, get back into research with a vengeance this past summer, as I am part of an advisory committee for an exhibition and accompanying catalog that will take place at the Huntington Library, Art Museum and Botanical Gardens during 2024 on horticulture in China from the 14th-19th centuries. I presented work on paintings of flowers and other types of plants at our two day planning workshop. This work is part of my larger research project that investigates developments in the genre of flower and plant painting in the 16th and 17th centuries in China. I will be presenting various pieces of this research this fall at the Humanities Center Faculty Research Seminar Symposium, at the University of Wisconsin, Madison, at the University of California, Irvine and in our own department.

Danny Saathoff, Instructor in Art
Summer just flies by up here in the north and I can't believe how much I got to fit in! My wife and I spent the early and middle part of the summer sailing up on Lake Superior. We made one extended voyage from Bayfield, Wisconsin where we keep our boat, up to Grand Marais, Minnesota then along the North Shore to Isle Royale National Park. We had three weeks to leisurely circumnavigate the island, which is still not enough time! Just prior to our trip however, an opportunity to buy a little cottage in the woods fell into our lap so we spent a good majority of our sailing trip considering all of the things we wanted to do with the cabin.

Once the trip was complete, and the purchase of the cabin was behind us, I needed to buckle down and get in some serious studio time. I was preparing for a gallery show of new work and I felt seriously under the gun. The work is a drastic departure for me but it feels like a major trajectory shift in the type of work I will be focused on for the foreseeable future. It's been a while since I've felt this kind of excitement about my work...I hope it lasts!
1956 (submitted by niece Ellen Nadelhoffer ’87)

**Caroline Nadelhoffer Orman** died in Loveland, CO on May 20, 2020 at age 84 of complications arising from Parkinson Disease. Caroline grew up on her family’s dairy farm in Illinois, along with her two brothers, Carleton (’52) and Herb (’51). At Carleton College, she was a Studio Art major, English minor, graduating cum laude. She received her MFA in Painting from the University of Iowa, which is also where she met her husband, Jack Orman, who went on to establish and run Colorado State University’s printmaking department.

Caroline was an artist for her entire life. She excelled at painting and drawing landscapes, or portraits of humans or animals in quiet, unguarded moments—always from life. She loved exploring the wild or tender detail. Professionally, Caroline taught piano, using the Suzuki method as the central pillar of her approach. She was a perceptive and gentle nurturer, whether the talent in front of her was musical or otherwise. Her home with Jack and their two sons (Dan and Evan) was filled with positive energy, creative freedom, and was a port in storm for many friends and relatives.

In 1996, Caroline was diagnosed with Parkinson Disease, which she faced with bravery and creativity. She countered her balance issues with tap dance lessons and Tai Chi. She addressed her speech difficulties with voice lessons. Caroline also started to write poetry and performing on a local poetry slam circuit. Through poetry, she recounted her childhood on the farm, her experiences as a citizen in the here and now, and life with her confounding disease and changing abilities.

At age 80, she published a collection of poetry and art titled *Slow Dance of Autumn*, including the following (of the same name), which feels like a fitting place to end this tribute:

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Dry leaves skitter aimlessly
With soft scratchy murmurings,
In no hurry unless swept by a breeze
Into a wild communal dance.

Paper-thin skin, brittle bones,
Slow walk, slow turns, slow
Waltzing again in adolescent dreams—or
In our present reveries which let us glide
Dip, slide and twirl until we are so light
We can float away in a gust of ghost leaves
Each leaf free from tether, as if now
Is the time to really fly—
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1967

**Gary Vikan**

I will have two books out by year’s end, both of which touch on Carleton: My Father Took Pictures: Growing Up in Small Town Minnesota in the 1950s & Behind the Iron Curtain: Romania 1974-1975. This I am writing with my wife, Elana (Bryn Mawr 67). It’s about our life as exchange scholars in Ceausescu’s repressive Socialist Republic in the mid-1970s.

1969

**Sarah Sivright**

I have the pleasure of following the paths of two of my sons who are working artists. I continue to do my own art, mostly for family and friends, now using a combination of collage, ink drawing and colored pencil. My niece asked me to illustrate her children's book, called *Hello Pine Lake!* which has just been published (available on Amazon or independent bookseller Itasca Books). It's a loving tribute to her grandfather and the power of nature. We hope to work together on a winter sequel. (Author is Sarah Huiskes)
1971
David Hero
Towards the end of August, I had a most memorable day with my ... (how can anyone describe love, admiration, humility, respect, adoration, and awe) ... friend, Tim Lloyd, Professor Emeritus (if I got that wrong, sue me!) of Art at Carleton, and his most wonderful sweetheart, Jan. They came all the way from Minnesota to Seattle to see me. Fifty years ago, Tim built a ceramics department at Carleton; with me as a crazy kid living in a world of dreams that revolved around myself, and he, Professor Lloyd, an artist who was willing to share his wisdom, innocence, endless patience and inquisitive vision of beauty with me. I will always respect him, what he brought to Carleton, and the amazing adaptability that Carleton was willing to extend to expand my education and the future of art and artists in the world. I accept, with sadness, that Tim cannot live forever. I hope his dreams, and Carleton's support for those dreams, will continue as long as people of good will walk upon the Earth.

Bob Keller
In 2018 when my first grandchild was born I started a project to create an illustrated animal alphabet for her. I finally finished it for her second Christmas, and gave it to her in the form of a print on demand book. This year in the process of planning our (virtual) 50th reunion, Peg Schwietzer had the idea of soliciting our classmates to write poems based on the illustrations, and I was surprised and honored by the response that we got. The paintings and poems were presented at a virtual reunion event titled "Inspired Collaboration" along with dance videos created by Elsie Martin. The recorded presentation can be seen at: https://carleton.hosted.panopto.com/Panopto/Pages/Viewer.aspx?id=08e0868f-b67e-4abd-8e1b-ad4a00206ae6

I am currently preparing work for a two person exhibition in August 2022 at the Robbin Gallery in Robbinsdale, Minnesota.

1973
Floyd Martin retired from full time teaching at the University of Arkansas at Little Rock in December 2020 after a 38 year career. He is continuing to teach part time in the Art & Design department and the university's honors program.

1975
Beverly Naidus
It’s been 50 years since I was a fresh person at Carleton, determined not to major in art. When my high school art teacher asked with enthusiasm where I was going to art school, I responded with typical teen sourness: “Are you kidding? I want to do something serious with my life.” Despite that intention, the intellectual and emotional buffet Carleton offered that first year included a year-long drawing class. Without much hesitation, I took an art class every trimester, while contemplating the issues brought up in my history, anthropology, literature, political science, psychology, sociology, and geology classes. At the end of sophomore year, after tasting many things that piqued my curiosity, and a foolish attempt to major in Geology (learning that I might end up working in the fossil fuel industry was a big turnoff), I decided that the only way to savor all my interests was to major in art. This was a scandal to my family who said I was wasting my brain, and other choice phrases, but I had a fierce clarity that I was meant to travel this path.

While I didn’t yet know how to merge storytelling with visual images, I experimented with everything from abstract painting, to surreal prints and site works built with everyday objects. By junior year, my frustration with having only male professors, and few women, queer, or BIPOC artists mentioned in lectures, was shared by a mostly female and queer cohort. We organized ourselves. It was 1973 and feminist art was just beginning to shape itself. Without the internet or social media, somehow we learned about the Feminist Art Program at CalArts, and we took inspiration from them. We did a sit-in protest in the Chair’s office (then Lauren Soth) and demanded a budget for bringing in visiting artists, a women’s art poetry reading and art exhibition, and a version of a consciousness raising group with feminist artist mentors from NYC (one of them, Betsy Damon, a now world renowned eco-artist has been a friend since that time). This experience was life changing, and despite having some misgiving about the dogmatism and essentialism of early feminist artists, my work and
self-confidence grew exponentially. Fortunately I had a Black painting professor, the late George Jones, who really encouraged me to find my voice. I still recall fondly our conversations when he calmed my frustrations with some gentle reassurance: “be patient, Beverly, all in good time."

At the end of senior year, despite being awarded Distinction in Studio Art, I was still uncertain about pursuing a career in art. I had developed a passion for living in an intentional community, and had hoped to form one with fellow Carls. But my dear friend, Karen Bowie, an art history major, encouraged me to go to NYC - she said, “if you don’t test yourself in NYC, you will regret it.” Decades later, I can say that Karen’s wisdom has held.

As a courtesy to fellow alums, I will stop indulging in the writing of memoir for this newsletter. I do have lots of stories to share about my NYC chapter and my journey through academia, community—based art projects, and collaborations with activist organization, but I will refrain from that wide of a lens, and focus for now on my return trip to Carleton.

The unexpected success I achieved in NYC (being in the right place at the right time) gave me the opportunity to teach at Carleton from 1984–1986 as a visiting artist (I was the replacement for Deborah Brown who, when she received tenure, realized that she truly wanted the life of NYC artist, and left quite suddenly to achieve that dream). During my time as the Dayton-Hudson visiting artist, I saw that the energy of Carleton had shifted profoundly since the early '70s. The student-run vegetarian cafeteria where I cooked for 250 students with a team of 3 others, no longer existed - the food service now offered a mediocre veggie option. Students were much more entrepreneurial in their ambitions and there was a studio art course on how to prepare for a career. In fact, part of my job was to help shape that curriculum. I subverted some of the courses I was required to teach. For example, Color Theory strayed far from Josef Albers and went deep into issues the legacy of race, the psychology of color, the healing powers of color, etc. I also offered a course in Intermedia that combined public art and social engagement. Fred Hagstrom had just started teaching at Carleton the year I arrived as a visiting artist, and we shared many conversations about the goals of our work and the role of art in society. In 1992, when Fred invited me as a comps examiner, I was thrilled to hear and see that many students were doing socially engaged projects. Fred credited me with influencing him in that direction. I was deeply pleased to hear that.

So fast forward to this moment. After 17 years of teaching and shaping a curriculum in art for social change and healing for the University of Washington, Tacoma (see Arts for Change: Teaching Outside the Frame, New Village Press), and being promoted to full professor in 2019, I gave my notice, retiring in June 2020. I learned how to teach studio art online in those first months of the pandemic, something I never imagined doing previously. Despite the enormous stress of revamping everything, I found I was good at working with students online in this way, so since “retiring” I’ve been offering workshops and talks, zooming all over the place — the venues have been unusual, and I’m loving the diversity. My all-time favorite was leading a workshop for 500 therapists and healers on composting climate grief by writing and art making. I’m so grateful that two of my last trips before the Pandemic were as a visiting eco-artist to the Sichuan Fine Art Institute in Chongqing, China (October 2019 - yes, I dodged the virus) and as part of an eco-artist cohort studying the Zapatista autonomous movement and decolonial futures in Chiapas, Mexico. Now it's hard to imagine flying anywhere, although I have bone deep wanderlust at times.

This summer I’ve been working on a new book (Rewilding Our Muses: Creative Strategies for Navigating the End of the World - no publisher yet), preparing a body of work for a solo show (“The Dead Ocean Scrolls and Other Possible Futures”) and co-facilitating a community art project, the Story Hive Project, with neighbors. I’m also co-directing SEEDS (Social Ecology Education and Demonstration School) and we’ve been hosting online discussions for socially engaged artists all over the world who are working on racial and climate justice projects — we meet every two weeks if anyone wants to join in. I’m learning a lot from the Emergent Strategy Ideation Institute and Adrienne Maree Brown’s new book on facilitation called Holding Change. I’m incredibly grateful to the BIPOC meditation and writing groups I’ve attended on Zoom, the international webinars and panels I’ve been able to participate in without visas and airport security lines, and the grounding strength of gardening, dancing, yoga, and other rituals that have kept me resilient and focused on the present moment. Even when my grief for all that is happening seems to overwhelm, I can grab onto gratitude. Black,
Queer, and Indigenous speculative fiction as well as their histories of resistance are great guides to navigate occasional feelings of despair.

During this threshold time, I hope everyone reading this stays healthy and courageous. I encourage you to use your creative tools to process whatever traumas you encounter and find ways to develop resilient communities.

1977

Catherine Green, ’77, retired in December ’20 from the American Institutes of Research after a long career in teacher education and professional development in TESOL. With her new free time, she enjoys visiting art museums, her first love and career. She finds the political and social statements made by contemporary artists especially compelling.

1978

Philip Lange

Life after the vaccine has been a mental adjustment but wonderful at the same time being able to see family and friends in person. The good news is my family got through the 15 months pretty well. I really focused on being an artist again and produced many one-of-a-kind books and also published two through blurb.com. I found I focused working five hours a day using many images that I had taken over many years and made them new combining images with photoshop. This book is called *Insight*. The other book called *Year of Our Lives* was made using just my cell phone and taking photos off the television and computer. Here is the link to preview them. I hope all Carleton folks have been healthy and can have a new beginning enjoying their time with joy. Peace, Philip Lange

https://www.blurb.com/bookstore/invited/9249341/fdcd1ddee88eb461b43c219899f6412dd4966450e

1980

Margaret (Peggy) Bradley Timmerman

Mark and I continue to live in our little slice of paradise in the Driftless Region of SW Wisconsin. I officially retired from doing Home Care with the elderly last December, so that I can focus on my two passions, habitat restoration and art. For the former, I took another class on prescribed burning last fall, learned a lot, and was able to put it to good use both last fall and this spring. We burned more units than ever before and are getting a nice response on the property. On the art side, I am an active member of the Chicago Calligraphy Collective, and took full advantage of their switch to online workshops during the pandemic to study letters with a variety of wonderful teachers from around the globe, including Mike Gold, Brody Neuenschwander and Elmo van Slingerland. We became grandparents in April for the first time, and our travel focus will now shift somewhat to the northwest coast as a result! But we also look forward to being able to travel internationally again, including to Greece with the Alumni trip next March. We have been fortunate to remain relatively untouched by the ongoing pandemic and are grateful for our many blessings.

1983

Dana Friis-Hansen

Running an art museum during a pandemic was not part of my Carleton education, but I guess Carleton did teach me a bit about being collaborative, resilient, flexible, open to new ideas, thoughtful about others, attentive to issues, believe in science, and try new ideas. At the Grand Rapids Art Museum our staff created wonderful virtual experiences to engage our donors, members, school students, families, and the community. After a four-month closure, in August 2020 we opened with a reduced schedule, having been able to shuffle our exhibition schedule and develop exhibitions from our collection, and gradually our attendance has grown, now to 50-70% of the pre-COVID visitation. I hope others working in the arts were able to stay healthy, creative, and positive.
1986

Jane Fenton recently moved to rural Faribault where she and her husband enjoy breeding Labrador Retrievers and training dogs of all kinds. Her day job is Associate Executive Director of the Normandale Foundation in Bloomington, MN. In her spare time, she is learning how to draw on an iPad and is looking forward to visiting museums and art shows now. She also serves on the Board of the Northfield Arts Guild in a fundraising advisory capacity.

1987

Chris Grace
In July, my family and I visited Prof Dale Haworth & Karen Beall at their home in Santa Fe.

Julie Risser
I am stepping back from teaching art history. However, I continue to explore biases in art history survey texts. I have a blog if people want to look at some of my analysis about *Gardner's Art Through the Ages a Global History* or *The History of Modern Art* by Arnason and Mansfield.

One of the more interesting research projects for this site was going through the early editions of *Gardner's Art Through the Ages*. This blog entry is titled "When did Gardner’s Art Through the Ages get so inaccurate and biased?" Turns out the first three editions by Helen Gardner focused on inclusivity. In the 3rd edition she writes "I have been motivated, in preparing this third edition of *Art Through the Ages*, ... by a desire to present a world panorama of art..." Sadly, after Gardner's death, Sumner McK. Crosby and the Department of the History of Art, Yale University, take over editing the text. They intentionally undermine Gardner’s inclusive approach in the 4th edition, 1959. McK. Crosby introduces the term "Non-European," and diminishes Gardner's goals writing "Although Miss Gardner’s organization of the Third Edition provided many opportunities for interesting comparisons and made it possible to study in adjacent chapters what was occurring in different parts of the world during more or less the same historic periods, this organization often obscured the intrinsic qualities and especially the development of the different styles. As our table of contents indicates, we have presented the arts of different periods and countries in a more normal order. The division into Ancient, European, Non-European, and Modern Art and the grouping by periods and countries under these divisions will, we believe, provide a clear and coherent chronological account of the history of art throughout the world."

Sumner also includes poorly vetted material, content that Gardner likely would not have accepted. A good example of this is his bizarre comparison of a copy of a forced Maori leader's facial moko with a European painting of the same leader. Sadly this content remains in the 16th edition - it's highlighted in the *Introduction* in the "Different Ways of Seeing" subsection - there is a blog post about this as well.

1989

Tim Nielsen
Post-Trump, sort of post-COVID, my outlook is relentlessly sunny. I painted a lot of protest portraits in the last bit, so I have a solid inventory in the garage. I look forward to a year where my three kids (almost all in their twenties) get back to their studies. As a high school art teacher, I am thrilled to have full classes again (masked). And, finally, as the husband of a hospital worker (a speech pathologist who works with preemies), I look very forward to the pressures that she and her colleagues work under and live with fade away as they try to keep their families safe and sound.
1990

**Stuart Comer**
I was happy to glimpse Eugenie Tsai (’76), Michelle Coffey (’91), and Claire Gilman (’93) at a recent event at Socrates Sculpture Park for the artist Guadalupe Maravilla, whose work we will present at MoMA this fall. I’m in the final stages of installing *Adam Pendleton: Who Is Queen?*, which opens in MoMA’s Atrium on September 18, and look forward to seeing Christine Symchych (’91) at forthcoming meetings of MoMA’s Photography Committee.

1991

**Christine Symchych**
I finished up a 3 year Investment Management Certificate this past May. It pretty much depleted me. School is really a game for the young. It’s really hard learning but it’s exceptionally hard learning through zoom. As much as I despised online classes, I’m sure I wouldn’t have made it through the intense program without a pandemic to keep me attached to my desk. A rigorous course load that gave no mercy was a decent antidote to the absence of my “real life” caused by pandemic shut downs. I came out the other side much more educated and thoughtful about investment strategies but a lot more exhausted! I’m still in recovery mode and plotting what’s the next big thing but I’m using what I learned every day. I am just starting to get back to the in person part of my art related life. I’ve missed it more than I knew and seeing art in person is really quite a decadent indulgence!

1993

**Jane Karp**
Hello, I am still living in western NJ and teaching art and art history at Stuyvesant High School in New York City (though I was a remote teacher for all of last year). I am taking a research sabbatical for the 2021-22 school year. If the pandemic permits, I would like to travel with my family next spring, maybe to South America to see Inka sites. Cross fingers!

1996

**Lisa Naas**
After eight incredible years of living in Scotland, I just returned Stateside a few days ago to take up a new position as Executive Director of the Newburyport Art Association in Massachusetts! My husband David and I are looking forward to reuniting with our family, friends, and artist networks in the area and beyond. When time allows, we hope to explore the US again from a new perspective and with the travel experience we gained abroad.

1997

**Sam Hoffman**
Greetings from Corvallis! I am honored to be the Featured Artist at Charlie Cummings gallery (Gainesville, FL) this month (October). This body of work contains my very best pots from this year, with some new experiments that turned out quite nicely. As always, thank you for your continued enthusiasm and support for my pottery; I am quite excited about where the “Deep Focus” series is going! Check out the show at [Sam Hoffman - Featured Artist - Charlie Cummings Gallery](#). In gratitude, Sam

1998

**Matt Berkowitz**
Still working IT for the FDA, living in Murfreesboro, TN with my wife, four cats, and a dog. I'm doing my best to embrace my long overdue ADHD diagnosis. I’ve rediscovered the tabletop miniatures hobby, including writing some rules and scenarios for a few games on an amateur level.
**David Huyck**
I don't remember when I last sent an update, so here's a modern history: after some work in the world, then some grad school (UNC - Chapel Hill) and some teaching (MCAD, Washington State), I moved back to Northfield in 2014 with my wife Cailin Orr ('96). We both work on campus: Cailin at the Science Education Resource Center (SERC), and I am a programmer on the main Carleton website. We brought our daughter, Susanna (now 13), and our son, Oscar (now 9) with us when we moved, and we added our daughter Greta (now 2) in 2019.

In 2012, the first book I illustrated came out from publisher Kids Can Press. Since then, I've illustrated five more books, and I'm working on the seventh! For those of you who remember, my Comps was a set of picture books and other book-like experiments, so doing this professionally is a bit of a dream come true! I have also illustrated the packaging for the first two albums by Louis & Dan and the Invisible Band, a local Carleton/St. Olaf professor duo making music for kids - I'm due to send the final art for album number three to them this week! During my Comps critique, Fred Hagstrom told me, "You need to draw more." Almost 25 years later, and for the past 18 years, certainly, I draw at least a little bit every day - thanks, Fred!

It is lovely to be back in Northfield with our family. The people and the energy of this town is fantastic, and it is a totally different experience from being students here. Travel these days is complicated and fraught, but I have very much enjoyed seeing friends when they come through town - for Reunion or otherwise. Please say Hi if you come to Northfield - and ask about tree houses or karate or old home repair or D&D or any of the other things I've gotten into since we last saw each other!

**Ethan Murrow**
I feel lucky to have returned to the studio this last year, producing work for three solo shows: in Paris at Galerie Les Filles du Calvaire in Seattle at Winston Wachter Fine Art and at the Cahoon Museum of American Art on Cape Cod. I continue to serve as Professor of the Practice in Drawing and Painting at the School of the Museum of Fine Arts at Tufts University. Sending everyone in Northfield and far flung places healthy and happy wishes!

**2000**
**Paul Taylor**
I am still living in California, in Oakland to be specific. These have been difficult times for all of us, but I consider myself lucky to have been busy with work, and to have found someone I want to be with long-term, my partner Tammy. I'm still running a small custom furniture business, and have been transitioning to doing more design work and getting more into digital fabrication. I've re-engaged with my art practice this year, specifically trying to find a wider audience for my work. I have gotten into a few group shows and have been receiving some interest, especially in my newer drawings. If any of you are interested in what I've been up to, please take a gander at my website : www.paultaylor-art.com , or feel free to drop me a line. Oh, and I got a new hip in March! After dealing with osteoarthritis in my right hip for about a decade, this has been a life-changing, incredibly positive development. I'm back to biking, hiking, and moving around pretty well. Cheers! Paul

**2001**
**Sarah Moore**
After a difficult 2020 (is everyone starting their update that way this year?), I was grateful to be able to put on the event that I run, the 4 Bridges Arts Festival, in April here in Chattanooga, TN. We had an outstanding, safe, happy turnout, and people were so glad to be able to get out of their houses for a while and spend a little money that most of our artists had incredible sales. I'm currently working on another smaller event just for our local artists, to take place in October, and will be off and running on planning next year's festival here within the next month or so. I couldn't be happier to have landed in this job that combines my passion for visual art with my capabilities in fundraising and event planning.

On a personal level, I've spent the past several months working through classes and inspections and paperwork
to get myself licensed as a foster parent here in Tennessee, so very shortly, my home life will change a lot as I welcome a child into my home and my life. I'm grateful for the ability and space in my life to make this work. Other than this, things are just moving along at the standard pace of life here. I bought a cute 100-year-old house in November and have enjoyed fixing it up and discovering the joys of lazy gardening. I spend my free time swimming, reading, knitting, cooking, seeing live music when I can, and enjoying the antics of my cats Marvin and Floyd

2002
Sarah Gross
This year I received tenure at the University of Kansas where I teach ceramics. In the fall I will be stepping into the role of Graduate Director, overseeing the MFA program in the department of Visual Art.

Ben Lenzner
After many years in and out of the darkroom, I finally decided to build a darkroom. A long road trip visiting Carls in Vermont and Boston, with a stop in north of NYC to pick up a used darkroom sink and I've basically sourced all I need to craft this space of analogue creation! I do need, however, to have a long conversation with a plumber, build some crude wall, get an exhaust system set up and black and white prints here we come. That... and perhaps purchasing an old school cassette/cd boombox off eBay to rebirth darkroom music of the 90s and 2000s and it'll be a dream! Hope all are well!

Elizabeth Sutton
I'm doing well--full professor at University of Northern Iowa, and now Department Head. I'm enjoying the different pace, trying to juggle life with three boys under 10 years old, and some animals too.

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Melinda (Yale) Talbird
One of my artist’s books was acquired by the library at Tufts University, and two prints will be exhibited at the Bemis Center for their 2021 annual curated auction.

2003
Rui Mandiberg
I’ve been teaching in the Media Arts department at the University of North Texas for 4 years now and was promoted to Senior Lecturer last year. My daughter Jade turned 3 this summer. No book on the horizon.

2004
Max Wirsing
I graduated with a Masters Degree from the Yale School of Architecture in May, and celebrated the birth of our son, Silas in June of 2020.

2005
Sara (Guittar) Clark
I am an elementary art teacher for Loudoun County Public Schools (MAT in Art Education at George Mason University, 2011), and last year I also became a Certified Lactation Counselor (CLC). My daughters, Maya (7) and Cora (4), and I love getting out of the house with Steven Clark (’05) to go hiking on one of the many trails in Northern Virginia.

Sarah Moody
I moved to NYC this spring in order to take on an apprenticeship with Russell Maret, who I assisted last winter in the printing of his latest artist's book, Three Constitutions. We are gearing up for another project, the
bibliography of Carolee Campbell / Ninja Press, to be printed this coming winter. I reconnected with fellow alum Harold Kyle to help set up a new office for Bella Figura, and we reminisced about Carleton in general and Boliou in particular. Lastly, I am pleased to report that I will be a Book Artist-in-Residence at the Center for Book Arts here in the city for the next year. Book arts in 2021: who knew?

2006
Sarah Mawhoret
I just moved from Syracuse, New York to Leiden, in South Holland with my husband Matt. I am starting as an assistant professor at the University of Groningen Faculty of Spatial Sciences and Matt is starting as an assistant professor at Leiden University. We have already logged a lot of miles exploring our new city, with all the canals, bicycles, windmills, old brick houses, nesting storks, pickled herring, and wheels of cheese we could imagine. (The aged gouda is an especially important addition to our quality of life.) We love it here so far, and can't wait for a time when friends can come and visit!

Elizabeth Keary Soule
It's been a very busy few years with now three kids, a 3-year old and twin pandemic babies. Working for The Trustees of Reservations, a Massachusetts land conservation organization, I am managing the transformation of two Historic Estates into Public Gardens. It's been a total dream job and I'm having a blast designing, learning from my colleagues, and being outside as much as possible. I'm very lucky. And tired! My husband and I travelled to New Zealand for our 2016 honeymoon and retraced some of my '05 South Pacific trip. Incredible! Thanks for the amazing experience, Fred!

2007
Paloma Barhaugh-Bordas
I’m writing to invite you to the opening of my exhibition, *Thicker Than Forget*, on Thursday, September 2nd from 5-7pm [Handwerker Gallery, Ithaca, NY]. I have been in heavy production/research mode all summer and am thrilled to share my work with you!

The exhibition will be up through October 13th. If you have any inclination to visit, please let me know. In spite of the challenges we have faced with COVID, and those that are ongoing and increasing with the climate crisis, I hope this finds you well and engaged. I'll say briefly that community has shifted in ways I could not have expected, and so I am grateful for this event as an excuse to reach out and give a small view of what I have been working on. I remain appreciative of your presence and support. With spirit, Paloma

2009
Aisling Quigley
I earned my PhD in 2019 from the University of Pittsburgh and have been working at Macalester College since August 2019 first as a postdoctoral fellow in the Digital Liberal Arts and now as Director of the Digital Liberal Arts. My husband, Conor McGrann, is starting at Carleton next week as the new digital studio arts technician!

Savannah Steele
Along with completing my board exams, (working towards becoming a licensed architect), this year I’m finishing up a three year term as co-chair of Hennepin County’s local advisory council on adult mental health; collaborating with County leaders to improve our collective baseline wellbeing has been fulfilling and worth the effort.

2010
Emogene Cataldo
I successfully defended my doctoral dissertation "Living Stones: Foliate Sculpture in Gothic Architecture, c.1140-1300" in the department of art history at Columbia University in August. I'm happy to be working, writing, and spending time with loved ones in Brooklyn this fall.
2011
Claire Hill
I'm a winemaker in California with my own winery, Claire Hill Wines.

2012
Arielle Rebek
Cory Fauver ('12) and I are still based in Oakland, CA, where we've spent most of the last year working from home. I just started teaching photography courses in person again after a year and a half online. It's definitely an adjustment and I'm re-learning to project my voice, but mainly I feel so grateful to be back in a physical space with students. This fall, I am a lecturer at UC Berkeley and Sacramento State (where I've just recently started working with Nick Shepard '07!). For the last 9 months, I've been an artist in residence at Kala Art Institute in Berkeley, CA. I made new work for an exhibition called SEEDED at Test Site Projects, a small artist-run space in Las Vegas. I participated in a few more group exhibitions including Spectrum at Stay Home Gallery and the online Alumni Showcase at the Perlman Museum (which coincided with Dan, Fred, and River's fantastic exhibition, Chronologia). This summer, I was able to visit my family in Michigan and go on a few backpacking trips in the Sierras.

2013
Cooper Dodds
I spent a wonderful weekend this summer introducing kids to the joys of film photography at a local treatment center focused on severe anxiety and OCD. It was inspiring to see the images they produced particularly when they became comfortable enough to photograph each other. Some recent work I'm proud of is a zine I produced of portraits from the NYC pride parade. And my project about the century-old tradition of ski jumping in the Midwest has finally returned home. 'Jumper' is currently installed in the American Ski Jumping Hall of Fame located in Red Wing, Minnesota. This work will also be exhibited this fall/ winter by the Rochester Museum of Fine Arts in my home state of New Hampshire. And lastly, I was honored to have a couple images included the city-wide exhibition 'When in Athens' curated by the Humid in Athens, Georgia.

Leah Willemin was awarded the ‘21-’22 MCBA/Jerome Foundation Book Arts Residency.

2014
Sabrina Greig
In June 2021, I started a job at the Brooklyn Museum in the Curatorial Affairs department. I am the assistant to the Deputy Director of Art and Director of Curatorial affairs. There are many Carls that work at the museum, and I've enjoyed meeting them this summer.

I also have an arts criticism piece on Kara Walker coming out on the platform Sixty Inches from the Center in September. Feel free to take a read when it’s published: https://sixtyinchesfromcenter.org

Ellie Schmidt
I finished my first year of my MFA at U Michigan Penny Stamps School of Art & Design. I am conducting research in Sitka, Alaska, and participating in a remote residency with the Anchorage Museum for the month of July. I am focusing on underwater video and creative writing. My first year of my MFA at U Michigan was difficult during Covid, but we did have in-person critiques and I made work about longing and loneliness. I also am working on two short films, one about subsistence fishing in Hawaii and another about writing letters to one of my best friends.
2015
Jackie Lombard
My update is that I'll be a Jane and Morgan Whitney Fellow at the Metropolitan Museum of Art for the 2021-2022 academic year.

2016
Trent Elmore
I'm currently launching a NFT curation protocol called JPG built on Ethereum. We allow anyone to create exhibitions of NFTs, recorded on the blockchain, to generate a curatorial provenance for these objects and a transparent history of taste and culture outside of traditional gated modalities. Our website is jpg.space

2017
Emily Kampa
This year I've been slowly getting back into making art. Since my old studio space (and half-finished intaglio projects) have remained locked up since March 2020, I decided to teach myself relief printing earlier this year. Learning how to carve linoleum & wood blocks wasn't nearly as difficult as figuring out how to print them without a press, but both processes have been fun, finicky, and ultimately rewarding. I'm participating in two print exchanges this fall, and am excited to have one of my prints included in a traveling print exhibit with a group of international artists this winter. I don't have the dates yet, but starting in November the prints will be exhibited at the University of Kentucky, at Mirabo Press in Buffalo, NY, at IN TOTO Studio in Nicosia, Cyprus, and possibly in Ahmednagar, India too. I'm on the hunt for a printmaking studio in San Francisco, so if you know of any please let me know!

2018
Walker Johnston
Hi everyone! I'm writing from Lenape land, colonized as Brooklyn, NY, where I've been living for less than three weeks—and where I'll call home for (at least) the next two years. I've just begun a graduate program studying Urban Placemaking and Management at Pratt Institute, and I couldn't be more excited to move into this next chapter. I have to give a shoutout to Ross Elfline, who, as I started working on my comps, nudged me toward urban theory, placemaking, and the concept of the "commons" nearly 5 years ago. A meandering path has led me back to pursuing my passion for public spaces and placemaking as tools for building, strengthening, reviving democracy—I'm keen to see where it takes me!

July and August brought bittersweet goodbyes to my home and loved ones in St. Paul, MN. I left my beloved neighborhood within the Creative Enterprise Zone, Saint Anthony Park, where I served for 3 years as a board member on my neighborhood's community council; I ended my time as the Communications Coordinator at CommonBond Communities, one of the largest affordable housing nonprofit providers in the Midwest. Yet I'm looking forward to adventures ahead as I settle into new rhythms of life as a student once more.

Best wishes to all—stay safe and be well.

Alex Olson
During the past couple years, I’ve been living in the Creative Enterprise Zone of St. Paul, MN. My studio art practice is currently centered around creating handmade pottery and developing photographs of the natural landscape. Two ceramic highlights from this year were teaching pottery classes at The Workshop MPLS and participating in a woodfiring workshop in Plano, Illinois led by ceramic artist Amy Song.

I’ve also been working as a freelance photographer and filmmaker. One recent assignment was a video I produced for Judith Kinghorn, a Minneapolis based Jeweler. My most recent project was a film I produced about Juliane Shibata’s “Mutations” installation, which she created at the CBS Conservatory at the University of Minnesota. It was a joy and honor to document these incredible artists’ art-making processes—helping tell and share their stories with the world—and I look forward to taking on similar projects in the future!
In mid-August I moved to Brooklyn, NY! I am excited for this next chapter of making pottery, building my photography and filmmaking business, and connecting with other artists. Since moving, I’ve already begun making pots at BKLYN Clay and preparing for a couple woodfirings scheduled for this fall. If you live in the NY area, I’d love to connect!

To see examples of the my recent artwork and films, feel free to check out what I’ve been sharing on Instagram and YouTube.

One of my current favorite quotes:
“Instructions for living a life: / Pay attention. / Be astonished. / Tell about it.” - Mary Oliver, from her poem “sometimes”

2019
Patrick Wigent
I have just completed a move to New York City with my partner Christy! I'll be starting law school at Columbia in the fall and will be pursuing a career in education justice and equity.

2020
SiJin “Jin” Kim
I might be moving to NYC much earlier than I anticipated --just working on figuring my visa back but if all goes well I'll be attending Hunter MFA program starting fall 2021! Otherwise, I'll be attending in spring 2022 instead as originally planned.