

FLATEN ART MUSEUM

ANNUAL REPORT

June 1, 2009 - May 31, 2010



The Unorthodox Art of Jim and Janice Tanner

Dittmann Center
St. Olaf College
1520 St. Olaf Avenue
Northfield, Minnesota

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ART MUSEUM ADVISORY COMMITTEE

Wendell Arneson, Chair, Department of Art and Art History
Jill Enestvedt '93
Jill Ewald'87 (chair)
Michael Stitsworth, Advancement
Matt Rohn, Art History
Bill Sonnega, campus at-large (Theater)
Dan Schneider '69
Herbert Stellner '50
Mona Weselmann, recorder

MUSEUM STAFF

Director: Jill Ewald (.7 FTE)
Registrar: Mona Weselmann (.5 FTE)

Gallery student assistants/guards:

Evvy Adamson '11	Emily Joynton '10
Bryan Belcher '10	Tim Otte '10
Becky Carlson '11	Alanna Robinson '13
Anna Coffey '11	Steve Steinhauser '11
Peter Constantian '10	Seth Thomas '13
Joey Fleming '10	Stacie Theobald '10
Amanda Honsvall '12	Andi Zimmerman '13
Anna Hovland '13	

DIRECTOR'S REPORT

The Museum gained visibility as a resource for the entire College when the webpage was given its own presence, no longer as a branch of the Department of Art and Art History (although each webpage links to the other). The new webpage www.stolaf.edu/collections/flaten, also houses resources such as the College Archives.

The 2009-2010 **Exhibition Program** drew nearly 10,000 visitors!

Throughout the year, I continued my emphases on presenting cross-disciplinary art and using the gallery as a laboratory for visual ideas. Our opening exhibit, *Art from Math, Math as Art*, which underscored the interdisciplinary approach to art, featured work by seven artists from across the United States and Amsterdam. This exhibit proved to be a challenge to mathematicians and artists alike, drawing



mathematicians from St. Olaf College as well as Carleton College, Northfield, and the Twin Cities. Mathematicians commented on the way the visuals, based either directly on mathematical principles such as Goldbach tiling, or more intuitively such as the layering of chaos to achieve pattern, brought math to life, thereby making it more accessible. Several of the exhibiting artists came to Northfield to participate in the opening reception, in classes, workshops, public talks, and a mathematics colloquium held in the gallery.

Arabesque explored the universal nature of a more personal art. Artists Judy Onofrio and her daughter Jennifer Onofrio Fornes, and their art were all transformed through the diagnosis of the mother's cancer and the resultant healing process.

In *The Unorthodox Art of James and Janice Tanner*, two artists—husband and wife—worked side-by-side for the first time in their artistic careers, to create a sculpture in the middle of the gallery. They literally used the gallery as a laboratory for visual ideas, discussing their work with students and other visitors throughout the process.

Two faculty exhibited art they created while on sabbatical the previous year. *First & Last Sabbaticals* featured work by Professors John Saurer (first) & Ron Gallas (last). This sculptural, video, and ceramic exhibit was visual delight while it engaged the senses and intellect.

The Apprentice Exhibit, held in Flaten Art Museum, and two *Senior Shows* rounded out the exhibit schedule.

In addition, the Museum mounted work by Twin-Cities based award-winning photographer Wing Young Huie in Rolvaag Library in

conjunction with the College's Theme Year, "Immigration." Please see Addendum I for exhibition details, Addendum II for special events, and Addendum III for attendance details.

One of the most exciting aspects of the all-campus, interdisciplinary efforts melded the sciences and arts: an installation commissioned by Regent's Hall of Science with funds from the Ella and Kaara Nygaard



Foundation. Created for the Nygaard Bio-Medical Resource Area of the Science Library, the piece is a highlight of the **Museum's permanent collection**. Investigation by one of our art history alumna, who was working at the Walker Art Center in Minneapolis, discovered artist Christine Borland of Scotland, who created the 4-part piece titled *Unknown Girl*. The piece was installed in September 2009. The dedication took place during Homecoming/Family weekend early October. The construction of the space for the installation involved building a "floating" wall. On one side the sculptural negative of the girl's bust is embedded; the other side holds a shelf that supports a bell jar. Particular paint, chosen by the artist, helped create the atmosphere for the study area and art piece.

Borland flew from Scotland for the dedication of her piece. While here, she volunteered her time to meet students & faculty in classrooms as well as individually. She was pleased with the way the piece was installed—it was exactly as she had envisioned. Please see addendum IV for images and Borland's statement about the piece.

Ten donors **gifted** 40 objects to the College between June 1, 2009 and September 1, 2010. Collectively, the art is valued at nearly \$84,000. Dan '69 and Nancy Schneider continue to add artwork that is in keeping with the Museum's collection policies. These gifts strengthen the contemporary global collection, and therefore, add to the rich cultural offerings of the College, both on and off campus. Artist Judy Onofrio gave the college one of her artworks, a magnificent sculpture of a dancer, which was placed in the open corridor in the Department of Dance in Dittmann Center. Elvin and Corine Heiberg donated several pieces from the southwestern United States. Dr. Elvin Heiberg attended St. Olaf College for only year, but was active in his class's 50th year anniversary and remains committed to the College. Please see Addendum V for some images and a list of acquisitions.

The Museum received back the batik, *Iceberg*, by Mary Edna Fraser, which had been on loan to the Peabody Essex Museum in Peabody, Massachusetts for their year-long exhibit, *Explore the World from Top to Bottom, Polar Attractions*. This piece had been purchased for the new Science Center following Fraser's exhibit, *Expanding Oceans*, and week-long residency, in 2008. The piece is installed permanently in Regent's

Hall of Science. Two objects remain on loan for **The Minnesota 150** at the Minnesota Historical Society in St. Paul, Minnesota until 2013.

The remaining funds from the Nygaard Foundation grant for art in Regents Hall of Science were used to commission artist Kim Moss '96, and ten working artists, all faculty and staff in the Department of Art and Art History, to create medically oriented art. This work will be installed during fall term 2010.

Registrar Mona Weselmann continues to expand the program to place artwork from the permanent collection around campus in public places and in academic and support offices. She writes: "Approximately 44 faculty and staff took advantage of the Campus Loan Program and checked out over 102 objects for their offices." She has done a remarkable job and is taking an ever-increasing portion of the museum's art collection online. You can find approximately a quarter of the collection on www.stolaf.edu/collections/flaten. Click on *Search the St. Olaf Art Collection*. Once a major portion of the collection is online, the registrar will promote it, she says, "with vigor."

The Registrar also works with faculty and students to locate artwork for academic purposes such as student research or pedagogical classroom support.



Weselmann reported the following additional museum activities:

- Fall 2009, *Art 227 Intaglio and Monoprint Exhibition*, Print Study, Dittmann Center, curated by Professor of Art and Art History (printmaking) John Saurer, 7 objects.
- Fall 2009, *Print Study Exhibition*, curated by Professor John Saurer, 4 objects.
- Spring 2010, *Library Gallery Show – gifts from Elvin and Corrine Heiberg*, Rolvaag Library, 3 objects.
- January 2010 to present, *Eakins Exhibition (from the Richard N. Tetlie Collection)*, Rolvaag Library, 8 objects.
- Spring semester, 2009-2010, Professor Charles Taliaferro's Philosophy 243 Aesthetics, weekly in-class study, estimated 10 objects.
- Conservation completed for Norwegian clock, now in the President's office suite, and an oil portrait of St. Olaf Band Conductor Andrew Onstad, now in the beautifully renovated band room in Christiansen Hall of Music.
- 76 Nygaard sculptures packed and moved to outside storage.
- Over 1,180 Nygaard sketches registered into the collection.
- *Arabesque* catalog mailed to over 950 public libraries, galleries, colleges and universities.

- Continued project to inventory, condition and photograph each object in the collection. About one third of the collection has been completed.

The Museum is extremely happy to have the weekly volunteer services of Kathy Born '68. She is helping with the registration of the latest delivery of items from the Tetlie Collection, conducting provenance research on objects from that bequest as well as other items in the collection, organizing files, and, in general, helping where needed.

Financial Support: The Museum was fortunate to receive almost \$15,000 from a combination of outside funding sources and departments on campus for the exhibition program. The departments of mathematics, art and art history, dance, and biology, the theme year fund, the interdisciplinary fine arts fund, and the Arnold Flaten Memorial Lectureship Fund all supported the exhibits and programs. In addition to the commission of artwork for the new Regents' Hall of Science, The Ella and Kaare Nygaard Foundation provided \$9,100 to produce an exquisite catalog for *Arabesque*. Dr. Burton Onofrio donated funds to support that catalog as well. Please see Addendum VI.

The Year Ahead, 2009-2010 We will continue to use the gallery as a laboratory for visual ideas. The opening exhibit planned for the 2010-2011 program year explores the ideas of nature and human consciousness, and will include prints borrowed from the Minneapolis Institute of Arts. This exhibit spans disciplines as it explores its ideas from the viewpoints of biology, theology, philosophy, and art.

Some discussion has begun surrounding the possibility of re-naming the Museum, perhaps changing the word Museum to reflect a more contemporary approach to the arts and to be more inviting to youth. Perhaps the Museum will add a tag line that denotes the gallery's use as a laboratory for visual ideas. It is indeed quite remarkable for a liberal arts college of this size to have an art museum, and we do wish to deny that or diminish its import.

Another area of discussion is the use of Steensland Hall, which housed the art gallery then the art museum from 1976 – 2003, when the Museum moved to Dittmann Center. The offices currently housed in Steensland will move to the new Tomson Hall, leaving Steensland vacant. The arts are proposing to keep it in the arts, for experimental performance space, for exhibit space, and for interdisciplinary investigations involving the arts. These discussions are taking place as the Administration moves its offices across campus leaving this section of the College to become a Fine Arts Quadrant. As this happens we wish the Museum to become more visible and important to the pedagogy of the College.

Discussions are also developing around the necessity for interdisciplinary arts out and around campus. We don't want to feel isolated, but rather develop ways to bring the campus here and to take the arts out and about.

The storage of artwork will become an issue for the Tetlie collection as we receive the bulk of it. We have located an off campus facility that stores artwork in the proper conditions.

Finally, the faculty in Regents Hall of Science look forward to completing the installation of artwork commissioned by the Nygaard Foundation.

In The Next 2-3 Years a restoration and framing program will begin based on need for the Tetlie Collection. The Museum will mount an exhibit of the Andy Warhol Polaroid prints and photographs received during the 2007-2008 academic year. This collection is quite remarkable, as we were invited to apply to receive the Polaroids and photographs as a part of the Andy Warhol Photographic Legacy Program. Then, we were one of only two venues in Minnesota chosen (the other one as the Tweed Museum at the University of Minnesota Duluth), and one of only 80 across the country.

When the adjacent Administration Building is vacated next December and January, it will undergo renovation to accommodate Music. Following that renovation, the Museum will expand into a portion of the lower level to provide, I hope, art storage study in a secure space with climate controls, accessible storage racks, and a study table.

The position of Registrar remains temporary; however, it has been approved as a position through 2012-2013. The position will be reviewed during spring term, 2011-2012 to determine whether or not to make it a regular, permanent position. The importance of the position is beyond question. While it was initially created to acquire and register the Tetlie bequest, it has grown and become integral to the operations of the Museum. The position has greatly strengthened records keeping for the collection and the art-lending program on campus. The registrar is responsible for getting work installed around campus, creating the online collection, and helping offices move to new locations (art-wise). She has prepared the Nygaard collection for moving to a storage facility and will be moving the Tetlie collection pieces. The position has relieved those duties from the director, thereby giving the director time to think strategically for both the collection and the exhibition program, to spend more time on donors, and to expand and strengthen the exhibitions program.

ADDENDUM I
EXHIBITIONS

SEPTEMBER 18 - OCTOBER 23, 2009

Art from Math; Math as Art

Roberta Allen, NYC, Digital prints

Niles Cruz, PA, ink drawings on transparencies and
drawing scanned to ink jet transparencies

Robert Fathauer, AZ, digital prints

Susan Happersett, NYC, drawings, paintings & books

Sharol Nau, MN, inkjet prints, fabric, porcelain & book
sculptures

Roland De Jong Orlando, the Netherlands, sculpture

Dick Termes, ND, suspended spheres with 12-point
perspective drawings and paintings on their surfaces

Artists have been drawn to mathematical concepts such as order, fractals, chaos, and patterns for centuries. In the early fifteenth century for instance, architect, engineer and sculptor Brunelleschi (Filippo Di Ser



Brunellesco) devised formulas for linear perspective. In this exhibit, seven artists explored mathematical concepts and phenomena.

Four of the artists attended the opening gala reception. Susan Happersett taught both a drawing and a printmaking class, and turned a few students onto the possibilities of exploring mathematically based art. Dick Termes presented an illustrated public address, *The*

Geometry of Visual Space. He also conducted a workshop for students to learn 6-point perspective. Both Susan Happersett and Dick Termes spoke to the math colloquium held in the gallery. Mathematicians from both colleges, the city of Northfield, and even from the University of Minnesota, enjoyed the colloquium and the art. One of the professors of math at St. Olaf commented on how much more accessible math is because of art. Sharol Nau also gave a public address, *Tiled Artworks Based on the Goldbach Conjecture*. All of the artists engaged with students. I was asked by the *Journal of Math and Art* to write an essay about the exhibit, complete with images, for a year from now. It will appear winter, 2010.



NOVEMBER 7 – DECEMBER 13

The Unorthodox Art of James and Janice Tanner



This exhibit and the Tanner's week-long residency were supported by the Fine Arts Fund and the Arnold Flaten Memorial Fund. The gallery exhibited individual work by both Jim and Janice, who then spent the week prior to the opening reception in collaboration—for the first time ever—to create a sculpture, talking to students, faculty and other visitors throughout its creation. The piece is to the left. Janice developed quite a following among junior and senior art majors as they began to bring her objects. Several students also began to incorporate found objects into their own work.

Work by James Tanner



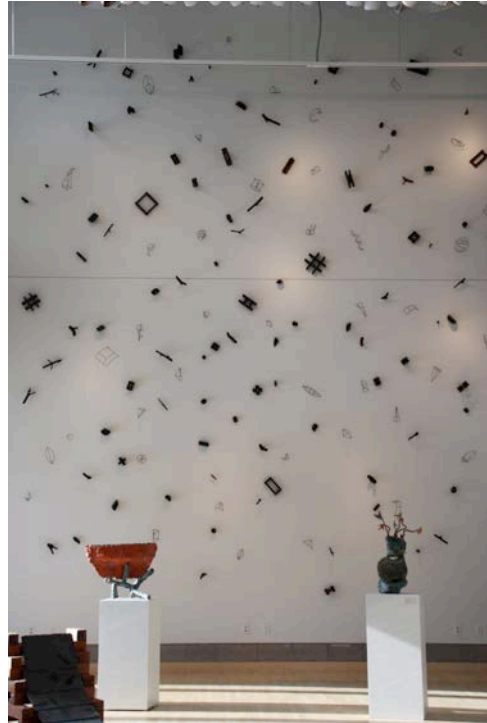
Work by Janice Tanner





NOVEMBER 7 - DECEMBER 13
First & Last Sabbaticals
(John Saurer & Ron Gallas)
Virginia and Jennifer C.
Groot Gallery

During the 2008-2009 academic year, Professor & print maker John Saurer and Professor and ceramist Ron Gallas, were both on sabbatical: John's first since he received tenure, and Ron's last before retirement. No one is holding Ron to this! This delightful exhibit included Saurer's sculptural and video work, and Gallas's ceramic art that they produced their sabbatical year. The two joined forces in a public talk about their work and their experiences to a large and engaged noon audience.



January 8 -
February 14

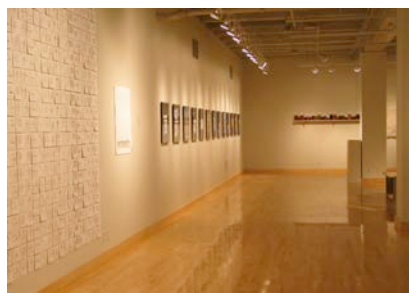
*Apprentice Exhibit:
Can we Just Throw
Some Gears and
Rocks into This
Thing to Make it
Different?*

Chris Groth, Saman
Bemel-Benrud, Katie
Shorey, Amanda
Rubasch, Jake
Schlichting

In a highly selective
process, between four
and six Apprentices
are selected each
spring from among
senior art major

applicants. These remarkable young men and women are selected based on the work they produced for the senior shows, the quality of their application, and the need they have for the program. While each apprentice is provided a small expenses fee for the year, they are expected to live on their own while making their art. Fifth year Apprentices have access to equipment and professors, and are provided studio space. They prepare for this exhibit and at least one other one, in the Northfield Arts Guild, downtown Northfield.

The four planned their entire exhibit, designed it, made the signage and poster, organized a reception, and gave gallery talks during an evening in February, after students and faculty returned from Interim. Each apprentice was articulate and interesting as they kept the large group attending quite engaged.



February 26 - April 11
Arabesque
Judy Onofrio and Jennifer Onofrio Fornes



Judy's bone sculptures and Jennifer's painted photographs combined in *Arabesque* to engage the viewer through humor, grace, and poignancy, while the art invoked a desire to explore its mysteries.

Prior to this exhibit, Judy Onofrio had undergone cancer treatment, a process that altered both hers and her daughter's views of the material world. The culmination of their experiences and backgrounds, linked with such a life-altering situation, produced the work presented in a visceral, beautiful show.

Support from the Nygaard Foundation and Judy's husband Burton Onofrio gave rise to a catalog of the exhibit, a beautiful catalog that truly represents the work and the exhibit. The result of a large mailing is an awakening of many people to Flaten Art Museum and to St. Olaf College. For the catalog well-known art writer Cynde Randall, who interviewed both Judy and Jennifer, got at the crux of both of them and their work.



Artists talk by Judy and Jennifer. Jennifer's work is along the far wall.
Judy and Jennifer by Judy's work.



April 24 - May 31
Senior Shows

Senior Studies is the capstone course for senior art majors. Each art major is expected to conceive of and create a body of work to present in his or her senior show. They must also prepare the work for installation – thinking of all structural issues associated with their work – in order to make the installation process run smoothly. Held in both galleries, the shows draw family & friends from near and far. The openings are indeed festive occasions.

Senior Show #1



Flaten Art Museum Gallery

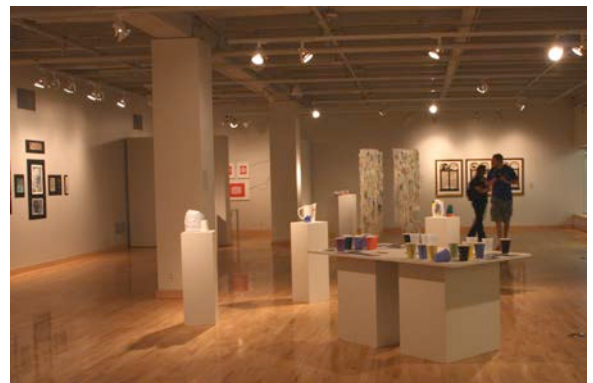


Virginia and Jennifer C. Groot Gallery

Senior Show #2



Virginia and Jennifer C. Groot Gallery



Flaten Art Museum Gallery

ADDENDUM II Programs and Special Events

The opening receptions, each one a gala party that includes live music and good food, set the atmosphere for viewers to engage with the art and artists. In addition to the opening, the following programs accompanied the exhibits:

Art from Math; Math as Art

- Four of the seven artists, heralding from across the United States and Amsterdam, attended the opening reception.
- Dick Termes and Susan Happersett presented a math colloquium in the gallery
- Susan Happersett conducted a workshop with a printmaking class and gave slide talks to two classes
- Dick Termes gave a public address, *The Geometry of Space*
- Dick Termes conducted 6-pt. perspective workshops for 3 visual arts classes
- Sharol Nau presented a public address, *Tiled Artworks Based on the Goldbach Conjecture*

Flaten Art Museum participated in the Northfield Gallery Crawl that also featured downtown Northfield galleries and Carleton College galleries.

Dedication of *Unknown Girl*, the piece by Christine Borland commissioned with funds from the Nygaard Foundation, in the BioMedical Research Area of the Science Library, Regents Hall.

The Unorthodox Art of James and Janice Tanner

- Weeklong residency during which husband and wife worked together to create a sculpture in the gallery.
- The opening gala that followed the week of creation brought a large crowd from the Twin Cities area as well as many college students, faculty, and staff, and visitors from Northfield and surrounds.

First and Last Sabbaticals by Ron Gallas and John Saurer, Virginia and Jennifer C. Groot Gallery & central corridor.

- Opening reception in conjunction with *The Unorthodox Art of James and Janice Tanner*. Having the two exhibits at the same time enhanced the experience for all artists and visitors.
- Gallery Talks over the noon hour. The artists attracted students as well as faculty, staff, and even some visitors from Northfield.

Apprentice Show

Can We Just Throw Some Gears and Rocks Into This Thing to Make it Different?

While I was out of the country on Interim, with *Religion, Culture, and Art of Rome*, the Registrar worked with the Apprentices on this show. She did a thorough and good job.

- Opening gala exhibit brought in friends and interested visitors.
- Public talks for students, faculty, staff, and the public.

Arabesque with Judy Onofrio and Jennifer Onofrio Fornes

- The public artist talk in the gallery the evening before the opening reception attracted visitors from across the country. Judy Onofrio, considered the Grande Dame of art in Minnesota, talked with her daughter in an open manner about the change in them and in their art.
- The opening gala party was lively and engaging for both students and visitors, who, like the evening before, heralded from across the country.
- Public television interviewed Judy in Dittmann Center for the Minnesota Legacy Program. They also filmed her in her studio and on the road. Her assistant Jeremy proudly wore a bright St. Olaf College T-shirt during the studio interview.

Senior Shows.

Two senior shows, of about 20 people each, opened to large crowds of friends, family, and college students, faculty and staff. A final reception was held for the "all-senior show" where 1 - 2 pieces from each student's senior show is displayed. This party is held the day of commencement for family and friends, some of whom might not have seen the senior shows.

ADDENDUM III
ATTENDANCE

These counts include visitors to exhibits, talks, and lectures, but not to the workshops.

Art from Math; math as Art

Dick Termes Lecture: 77
Math colloquium: 51
Opening: 239
Homecoming: 289
Sharol Nau Lecture: 56
Northfield Gallery Crawl: 45
Total: 1896

The Unorthodox Art of James and Janice Tanner

First & Last Sabbaticals (John Saurer and Ron Gallas)
Opening: 376
Saurer/Gallas talk: 66
Total: 2640

Apprentice Show Can We Just Throw Some Gears and Rocks Into This Thing to Make it Different?

Opening Reception: 190
Talks: 69
Total: 940

Lindy Fest, Swing Club, one night of dance in the Gallery, between exhibits

Total: 620

Arabesque

Public artist talk: 68
Opening: 300
Total: 1442

Senior Shows

#1

Opening: 390
Total: 1119

#2

Opening: 360
Total: 817

All-senior show

Commencement reception: 126
Total: 419
Total: 2355

Total known attendance for the program year: 9893

ADDENDUM IV
The Unknown Girl
By Christine Borland

Christine Borland
Scotland (b. 1965)
Sculpture, Video Installation 2009



“The piece reflects my on-going concern with the manikins used as simulated patients in the teaching of medical students and professionals. As the manikins grow increasingly sophisticated, the need arises to question the role of simulation in medicine.

The work looks at the complex, historical links between life, death and portraiture, both in a medical and fine art context. It references the beginnings of anatomical study, when the cadaver (in particular the female body) first became art object, portrayed as a wax model in the great anatomical museums of the 18th Century; e.g. the ‘Medical Venus’ of La Specola in Florence. The plaster and wax casts of anonymous cadavers presented two of the great enigmas of Western culture: death and female sexuality, in a cleansed, purified, and immobile form, for the ‘safe’ consumption of the viewer. A similar transformation and loss of connection to visceral reality takes place in the ‘simulated patient.’ Witness the story of a mass-produced CPR manikin ‘Annie’ whose face was inspired by a plaster cast ‘L’Inconnue de la Seine’.*

According to an often-repeated story, the body of the young woman was pulled out of the Seine River at the Quai de Louvre in Paris around the late 1880s. The body showed no signs of violence, and suicide was suspected.

A pathologist at the Paris morgue was so taken by her beauty that he had a moulder make a plaster cast death mask of her face. According to other accounts, the mask was taken from the daughter of a mask manufacturer in Germany. The identity of the girl was never discovered. The moulder who took the cast of the face was believed to be based at the Lorenzi family model-making firm. Claire Forestier, a member of the Lorenzi family, believes that the model was not dead when the cast was taken. She works in the family modelling workshop, and says that a dead body from a river would not have such clear features. She estimated the age of the model at no more than 16, given the firmness of the skin.”



* L’Inconnue de la Seine From Wikipedia, the free encyclopedia

ADDENDUM V
ACQUISITIONS

Ten donors contributed 40 works of art to the College's permanent art collection. This artwork carries a total value of nearly \$84,000.

We thank the following people for their generosity:

PC Berit-Sethre '72
Elvin and Corrine Heiberg
Loren Larson
Arch Leean
Edward A., Jr. '56 and Edith Nelson
Bob Neslund
Judy Onofrio
Yale Pfoutz
Dan '69 and Nancy Schneider
Sri Sir Ravi Shankar



Unknown, Southwestern U.S.
Ceramics and woven reeds
Gift of Elvin and Corrine Heiberg



PC Berrit-Sethre '72, American, b.
1951
Dialogus
Monotype
Gift of the Artist to the Sociology
Department, in appreciation



Following the exhibit, *Arabesque*, artist Judy Onofrio gave the College this magnificent sculpture, *In her Dreams*, 2005, 111" x 55" x 55", mixed materials from mirror to cut glass and beads, to clay.

Frank Riley, United States
Abstraction, c. 1952
Oil on canvas
23.75 x 20"
Gift of Dan '69 and Nancy
Schneider



Artist	Title	Category	Medium	Donor Name
PC (Paula) Berit-Sethre '72	J. Rutter	Painting	Oil	PC Berit-Sethre '72
PC (Paula) Berit-Sethre '72	Dialogus	Print	Monotype	PC Berit-Sethre '72
Unknown	Untitled	Ceramics	Clay	Elvin and Corrine Heiberg
Jackie Shutiva	Wedding Vase	Ceramics	Clay	Elvin and Corrine Heiberg
Pearl and Gary Talachy	Nambe Pueblo Pot	Ceramics	Clay	Elvin and Corrine Heiberg
Unknown	Untitled	Textile	Wool	Elvin and Corrine Heiberg
Unknown	Tree of Life	Textile	Wool	Elvin and Corrine Heiberg
Loren Larson	Synergy	Sculpture	Wood	Loren Larson
Arch Leean	Philadelphia	Drawing	Charcoal	Arch Leean
Arch Leean	Laodicea	Drawing	Charcoal	Arch Leean
Arch Leean	John	Drawing	Charcoal	Arch Leean
Arch Leean	Thyatira	Drawing	Charcoal	Arch Leean
Arch Leean	Sardis	Drawing	Charcoal	Arch Leean
Arch Leean	Pergamum	Drawing	Charcoal	Arch Leean
Arch Leean	Smyrna	Drawing	Charcoal	Arch Leean
Arch Leean	Ephesus	Drawing	Charcoal	Arch Leean
Arch Leean	Seven Stars	Drawing	Charcoal	Arch Leean
Arch Leean	Two Ascended for View of their Enemies	Drawing	Charcoal	Arch Leean
William Chadwick	Barren Trees	Painting	Oil	Edward A. Jr. '56 and Edith Nelson
John Norris Maakestad '28	Untitled	Drawing	Ink	Bob Neslund
Judy Onofrio	In Her Dreams	Sculpture	Mixed Media	Judy Onofrio
Kawase Hasui	Snow at Benton Shrine Entrance at Lake Inokashima	Print	Wood block	Yale Pfoutz
Utagawa Sadahide	Scenes Along the Sumidagawa	Print	Wood block	Yale Pfoutz
Warren Mackenzie	Untitled	Ceramics	Clay	Yale Pfoutz
Torrey W.	Untitled	Ceramics	Clay	Dan '69 and Nancy Schneider
Enrique Pedregon	Mini Olla	Ceramics	Clay	Dan '69 and Nancy Schneider

Carolyn Concho	Seed Jar	Ceramics	Clay	Dan '69 and Nancy Schneider
Jil Evans	The Least Place	Painting	Oil	Dan '69 and Nancy Schneider
Michael Martin	Study of Thomas Beckett	Drawing	Pencil wash	Dan '69 and Nancy Schneider
John Phillips	Study for a Full Boat	Painting	Oil	Dan '69 and Nancy Schneider
Jerome Powers	Untitled	Painting	Graphite	Dan '69 and Nancy Schneider
Jerome Powers	Untitled	Painting	Acrylic	Dan '69 and Nancy Schneider
Tom Edwards	Stormy Fenced Landscape	Drawing	Ink	Dan '69 and Nancy Schneider
Max Hayslette	Grand Image Landscape	Painting	Oil	Dan '69 and Nancy Schneider
Frank Riley	Abstraction	Painting	Oil	Dan '69 and Nancy Schneider
Claude Bentley	Untitled Abstraction	Painting	Gouache	Dan '69 and Nancy Schneider
Pier Wright	Green Street Series	Painting	Watercolor	Dan '69 and Nancy Schneider
Ion Popovici	Titled Etching	Print	Aquatint	Dan '69 and Nancy Schneider
Unknown	A. Vichy	Painting	Watercolor	Dan '69 and Nancy Schneider
Unknown	Untitled	Drawing	Graphite	Sri Sri Ravi Shankar

ADDENDUM VI
BUDGET STATEMENT

Flaten Art Museum was fortunate to once again receive about \$15,000 in support of the exhibitions program, from other department and organizations across campus as well as from outside sources. Added to the budget was support from the departments of mathematics, art and art history, dance, and biology, the theme year fund, the interdisciplinary fine arts fund, and the Arnold Flaten Memorial Lectureship Fund. The Ella and Kaare Nygaard Foundation provided \$9,100 for an exquisite catalog for the mother-daughter exhibit, *Arabesque*. Judy Onofrio's husband, Dr. Burton Onofrio, gifted \$2,000 to the Museum to further support the production of the catalog for *Arabesque*.

In addition, the Nygaard Foundation granted Regents Hall of Science over \$40,000 with which to commission the installation from Christine Borland and medically related art from eleven other artists, which will be noted in next year's annual report.

The Museum spent \$36,469 from an operating budget of \$35,420 exclusive of the support mentioned above. The overage was due to higher costs than anticipated shipping artwork for the exhibit *Art from Math; Math as Art*.

The position of Registrar remains temporary; however, it has been approved as a position through 2012-2013. The position will be reviewed during spring term, 2011-2012 to determine whether or not to make it a regular, permanent position. The importance of the position is beyond question.

ADDENDUM VII
MISSION STATEMENT

It is the mission of Flaten Art Museum at St. Olaf College to foster an understanding of the place of the visual arts in a liberal education. Flaten Art Museum is integral to the inter-disciplinary educational program of the whole college by presenting exhibitions and programs relevant to the whole curriculum and by providing study and research opportunities for faculty and students. To these ends, Flaten Art Museum maintains the necessary environment for the preservation, exhibition, and expansion of the St. Olaf Art Collection and borrows and exhibits materials from other sources for a broader visual experience. Flaten Art Museum contributes to the general cultural life of the college and of the regional community of which it is a part. Flaten Art Museum follows accepted professional standards of museum practice.