

FLATEN ART MUSEUM

ANNUAL REPORT

June 1, 2010 - May 31, 2011



Meg Ojala
River and Stone, Letters and Leaves
January 20-February 20, 2011

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

CONTENTS

| | |
|--|----|
| ADVISORY COMMITTEE | 2 |
| MUSEUM STAFF | 2 |
| DIRECTOR'S REPORT | 3 |
| Exhibition Program, Permanent Art Collection, The Registrar, Financial Support, The Years Ahead | |
| Addendum I: EXHIBITIONS | 7 |
| Addendum II: <i>Some Ruminations on "This Here Now: Nature and Human Consciousness"</i> an Essay by Wayne L. Roosa | 14 |
| Addendum III: PROGRAMS and SPECIAL EVENTS | 18 |
| Addendum IV: ATTENDANCE | 19 |
| Addendum V: ACQUISITIONS | |
| Donations, commissions, purchases | 20 |
| Addendum VI: BUDGET STATEMENT | 29 |
| Addendum VII: MISSION STATEMENT | 30 |

ART MUSEUM ADVISORY COMMITTEE

Wendell Arneson, Chair, Department of Art and Art History
Jill Ewald '87 (chair)
Enoch Blazis, 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:

| | |
|---------------------|---------------------------|
| Evy Adamson '11 | Zoe Klosterboer '11 |
| Becky Carlson '11 | Tyler Kyrola '13 |
| Clay Carlson '14 | Alanna Robinson '13 |
| Anna Coffey '11 | Kaylyn Robinson '14 |
| Kirsten Haugsby '13 | Madeleine Steinhauser '14 |
| Ethan Heideman '13 | Steve Steinhauser '11 |
| Anna Hovland '13 | Andi Zimmerman '13 |

DIRECTOR'S REPORT

The 2010-2011 **Exhibition Program** drew over 8,000 visitors. Our opening exhibit and accompanying programs beautifully fit into, and were supported by the College's 2010-2011 theme, "Liberal Learning and Religion." The exhibit, *This Here Now, Nature and Human Consciousness*, with guest curators Christine Beaumler and Jil Evans, included prints borrowed from the Minneapolis Institute of Arts. Those prints (See addendum I), which ranged from a Rembrandt to a Nicholas Africano, along with work by 4 contemporary artists, involved the disciplines of biology, psychology, religion, philosophy, and art and art history. The gallery embraced its role as a laboratory for visual ideas, requiring the viewer to really look, and to make connections among the works. You will find the essay about the ideas in this exhibit, "Some Ruminations on THIS HERE NOW, Nature and Human Consciousness" by Wayne Roosa, in Adendum II. A review of the exhibit by Mary Abbe appeared in the Minneapolis StarTribune.

In *River and Stone, Letters and Leaves*, Meg Ojala explored several different visual ideas, as befitting a laboratory. Her approach again left connections to the viewer, with the aid of the visual poetry of Ojala's thoughts. This wide-ranging sabbatical show included photos from, basically, her back yard, letters to her mother, and stone carvings in Thailand that were shot on location while Ojala was teaching and mentoring St. Olaf students during the off-campus studies program, *Term in Asia*.

Two additional exhibits embraced other cultures: The First *The Art of Mosfilm: Art and Craft of Russian Film*, celebrated 50 years of offering Russian studies at St. Olaf College. In conjunction with this exhibit, the College presented an honorary degree to Mosfilm's head, filmmaker Karen Shakhnazarov. The second such exhibit, *ARAism and other African Pattern Art*, filled the gallery with color and sound. Opening activities included African dance and music by St. Olaf students, some recently returned from study in Africa.

Two of the most anticipated exhibits each year, the Apprentice Show and the Senior Exhibits, completed the academic year program.

For the first time, Reunion Weekend followed Commencement by one week, allowing for an *Alumni Art Exhibit* in Flaten Art Museum. Every year reunion classes desire an art exhibit. But, with commencement happening at the same time, holding it in the Museum has been impossible. Senior Shows fill the galleries. The College has frequently found smaller, non-gallery spaces for an exhibit; however, this has been less than satisfactory. This first-time event filled the gallery with a wide array of artwork. It was, in a word, a wholloping success with 34 artists exhibiting. This will be an annual exhibit.

The **College's permanent collection** gained more than 600 works of art.

Eleven donors **gifted** 117 objects, with a value of \$34,160 to the College between June 1, 2010 and May 31, 2011. Further, the bequest to Flaten Art Museum by Richard N. Tetlie '34, was finalized, resulting in the addition of 474 works of art to the permanent collection. Collectively, these additions carry a value of nearly \$4,700,000. These gifts, which strengthen the contemporary global collection, the Asian collection and the traditional collection, add to the rich cultural offerings of the Museum.

Included in these gifts are Chinese prints and posters gifted by Professor Emeritus Richard Bodman, who donated a nearly equal number of Chinese posters to Asian Studies; paintings and ceramics donated by Dan '69 and Nancy Schneider; and four wood-carved Japanese Ainu dolls from Eugene '52 and Margaret '53 Skibbe. Mary Leean completed her and Arch's gift of Arch's entire Revelation Series drawings, a donation that had begun five years earlier.

In addition, Regent's Hall of Mathematics received funds from the Nygaard Foundation to purchase artwork. Under the guidance of Professor Kay Smith, chair of the department, the College acquired nine pieces dedicated to the new Mathematics building. The entire department was involved in research to find artists and art. They selected 5 works by senior art majors, and purchased 4 pieces from professional artists. All of the work is mathematically based.

The artworks commissioned with the remaining funds from the Nygaard Foundation grant for art in Regents Hall of Science were installed during fall term 2010. (Please see Addendum V for some images and a complete list of acquisitions.)

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 50 faculty and staff took advantage of the Campus Loan Program and checked out 176 objects for their offices or workspaces."

She has done a remarkable job and is taking an ever-increasing portion of the museum's art collection online. Go to www.stolaf.edu/collections/flaten. Click on *Search the St. Olaf Art Collection*.

We have spent the last year researching a new management system for the Museum. We have decided on EmbArk, the system the Carleton uses in the hope that the two Colleges can support each other in the learning and trouble-shooting processes. We hope to install this system before the end of the 2011-12 academic year. Our current system crashes and has difficulty with the increased demands on it, partly due to the acquisitions of some lovely collections. Not a bad reason to have the problem!

The year included what the college termed The Movement of the People. The Registrar writes, "A goodly number of the people who work at St. Olaf have shifted the location of their office during this period. Over 34 departments and 200 art objects made the switch between December 2011 and January 2011." I will say that it went quite smoothly thanks to the time Mona spent on it to coordinate with the various offices, order the moves, and pay attention on the receiving end. More offices needed more art, and Mona made sure the process was timely and smooth.

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

Wesemann reported the following among a myriad of additional museum activities:

- Fall 2009 – Spring 2011, *Art 227 Intaglio and Monoprint Exhibition*, Print Study, Dittmann Center, curated by Professor of Art and Art History (printmaking) John Saurer, 7 objects.
- Conference on Worship, Theology and the Arts, July 12-23, 2010, loaned 2 objects
- MidAmerica Print Council Conference, October 17 – 23, 2010, curated by Prof. John Saurer, 18 prints
- Fall 2010, *Library Gallery Show* 6 miniatures
- 62 paintings packed and moved to outside storage
- 68 wildlife prints sold and deaccessioned from the collection...
- Continued project to inventory, condition and photograph each object in the collection. About one third of the collection has been completed.

The Museum is 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. She is also researching locations of artwork for future exhibits.

Financial Support: One cash donation of \$500, plus inter-departmental support, the Interdisciplinary Fine Arts Fund, the Arnold Flaten Memorial Lectureship fund, and the College's Theme Year Fund supported the Museum's programs with more than \$2,000. The Office of the Dean of the College supported in full the visiting director of Mosfilm in conjunction with the exhibit, *The Art of Mosfilm: Art and Craft of Russian Film*. A poster auction at the conclusion of the exhibit paid all costs for printing the posters. At the last minute Russia would not let out of the country some film costumes and set props we had anticipated having, nor could we obtain artwork that was to be shipped for the "ARAism" exhibit. The upside was that it saved the College quite a bit of money. All of this led to a budget surplus of about \$9,500.

The Year Ahead, 2011-2012 We will continue to use the gallery as a laboratory for visual ideas. The exhibits during next academic year include a retrospective of Professor Wendell Arneson, who will also deliver the Mellby lecture; *Earth, Water, Fire*, an exhibit of 101 vases from Jingdezhen, China; and *Yoshida Hodaka and Post World War II Japanese and American Artistic Exchange*.

I will also continue to encourage the College to change the position of registrar into a regular permanent position (from an annual temporary job). 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 Registrar has greatly strengthened records keeping for the collection and the art-lending program on campus. The registrar is responsible for shipments of work in and out for exhibitions, getting work installed around campus, creating the online collection, and helping offices move College art to new locations. 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.

Talk continues around 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 not wish to deny that or diminish its import through a title change.

The College is discussing the use of Steensland Hall, which housed the art gallery and museum from 1976 – February 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, exhibit space, and 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 whole 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 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. Also, 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 selected (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 art storage and study in a secure space with climate controls, accessible storage racks, and a study table.

ADDENDUM I EXHIBITIONS

SEPTEMBER 18 – OCTOBER 31, 2010

THIS HERE NOW Nature and Human Consciousness

Guest curators Christine Baeumler and Jil Evans

Contemporary artists Christine Baeumler, Jil Evans,
Chris Larson, Jill Ewald

Prints on loan from the Minneapolis Institute of Arts:
Nicholas Africano, Honoré Daumier, Arthur B. Davies,
Heinrich Klev, Giorgio Morandi, Stuart Nielson,
Giovanni Battista Piranesi, Odilon Redon, and Rembrandt
Hermensz van Rijn

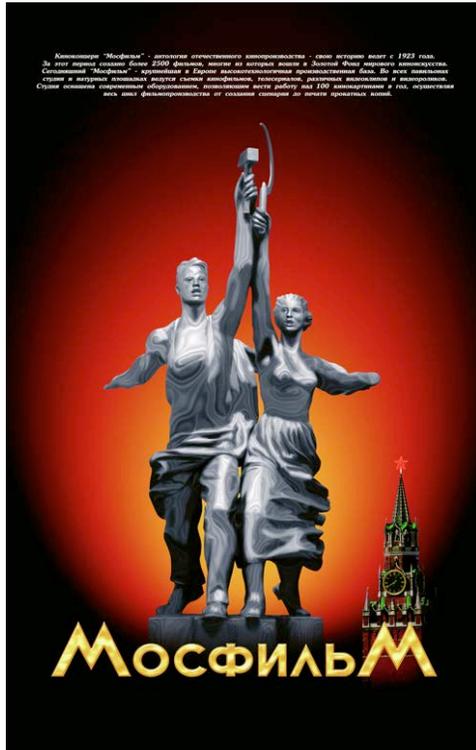


This exhibit of historical and contemporary art addressed questions of deep philosophical and religious significance: What is consciousness and meaning? Are they reflections or clues of some deeper, meaningful or purposive reality (perhaps God) or are they accidental bi-products of an impersonal, mechanical reality not driven by purpose and meaning? Is consciousness itself only a complex physico-chemical process or is it some new reality that is more than physical processes? Some of the great world religions (Judaism, Christianity, Islam, some Hindu traditions and more) see the natural world in purposive terms and recognize subjectivity and experience as unique realities. While some philosophers embrace reductive forms of materialism, others counter that subjectivity, experience, and purposiveness are foundational, irreducible realities. Such debate forms an important part of the contemporary conversation about science and philosophy, religion and the liberal arts.

An essay, *Some Ruminations of "This Here Now: Nature and Human Consciousness"* by Wayne L. Roosa, accompanied the exhibit. See Addendum II. This exhibit was reviewed in the Minneapolis StarTribune, October 15, 2010.

NOVEMBER 6 – DECEMBER 12

THE ART OF MOSFILM
Art and Craft of Russian Film
Guest curator, Marc Robinson



2010-11 marked the 50th anniversary of the beginning of Russian studies at St. Olaf College. This exhibit, which discussed Russian film and its relevance to Americans while celebrating filmmaker Karen Shakhnazarov, marked the anniversary. The show looked at the history of Russian film through posters, stills, set design sketches, and film clips.

While he was here, St. Olaf College awarded an Honorary Doctorate in the Arts to Karen Shakhnazarov, one of the foremost personalities in Russian cinema. His career is marked by a keen sense of modernity, as well as the ability to highlight the essentials in the plane of time and entertain the audience while provoking it to reason and empathize.

His films are well-known to both Russian and international audiences and have been honored with prestigious film industry forum and festival awards.

Mosfilm sent all posters for the exhibit digitally to St. Olaf College, where they were printed pretty close to their original sizes. The day after the exhibit closed, the Museum held an auction of the posters. It turned into a festive day, with a lively closing of the bid at 4:00. Most of the posters were grabbed up in the auction by people from Northfield, Carleton College, and St. Olaf College.

NOVEMBER 7 - DECEMBER 13

Meg Ojala, RIVER AND STONE, LETTERS AND LEAVES

St. Olaf Professor of Art and Art History Meg Ojala created the work for this exhibit while on sabbatical during the 2009-2010 academic year.



The exhibit includes three different bodies of work: large scale color landscape photographs made during my sabbatical year; small scale platinum-palladium prints from Angkor Wat in Cambodia; and a group of experimental pieces that include multiple images of one kind of object, such as letters and leaves. Visual elements and themes such as line and repetition, the compression of space and time, and a heightened sense of impermanence, appear in all of this seemingly disparate work. Meg Ojala



January 8 - February 14

Processed (the Apprentice Exhibit)

Artists Molly Baeverstad, Joey Fleming, Erica Naylor, Dylan Nelson, Trygve Wastvedt

The fifth year apprentices design and install their own show; they design and distribute the poster, and advertise the work. Throughout the academic year, they have been working toward this show and another one they have in the spring in the Northfield Arts Guild. In a highly competitive process, these recent graduates applied for the fifth year apprenticeship following their senior

shows. The five were selected from 15 applicants. They must find jobs and places to live during their apprenticeship year. St. Olaf College provides a small material stipend, studio space, the equipment they need, and the willing support of faculty throughout the year.



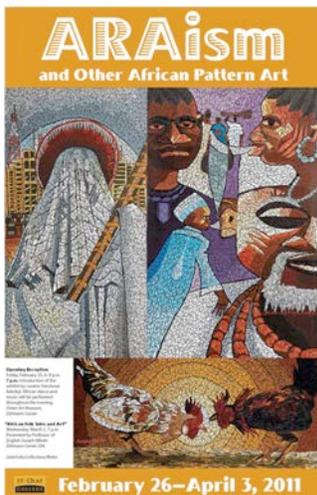
February 26 - April 3
ARAism and Other African Pattern Art
Guest curator Oreoluwa Adedeji

Nearly twenty years of intense experimentation by Nigerian native, Mufu Onifade birthed the highly stylized painting technique aptly named ARA [Ah-rah]. The Yoruba word, ara translates to wonderful/awesome. Using an alternate tonal rendition, ara, translates to thunder. The compositions of proliferating organic shapes create strokes that result in aesthetic projection of active units and meaningful forms. Each production is a wondrous site to behold and thunderous sensations are transmitted through the garb of blistering lines formed by the dynamic arrangement of crackles across each painting's surface. Joining the ARAism artworks were silk paintings and other contemporary African paintings.



ACTIVE SHAPES & MEANINGFUL FORMS-ARAISM

Colorful bursts of tiny irregular shapes thunder across a freshly painted surface of premium linen canvas drying under the Nigerian sun. The artist stands back and exhales attempting to dispel an eternity devoted to the illustration—a depiction of ancient sayings inspired by the wisdom of deities. In this painting, the pantheon of gods from the Ifa religion of the Yoruba people have broken free from their wooden encasings to perform for mankind. Ever combating monotony, the artist decides that his next painting will depict an ultra-chic personality strutting to the beats of an urban African landscape.



Nearly twenty years of intense experimentation by Nigerian native, Mufu Onifade has birthed the highly stylized painting technique aptly named ARA [Ah-rah]. The Yoruba word, ara translates to wonderful/awesome. Using an alternate tonal rendition, ara, translates to thunder. The compositions of proliferating organic shapes create strokes that result in

aesthetic projection of active units and meaningful forms. Each production is a wondrous site to behold and thunderous sensations are transmitted through the garb of blistering lines formed by the dynamic arrangement of crackles across each painting's surface.

Onifade began developing Ara in 1989 and began training pupils in 1996. The ARAism Movement was officially launched in 2006 with a group exhibition of paintings in ARAism by Onifade and six of his students at the Harmattan Workshop Gallery, Victoria Island, Lagos. Complete with lively theatrical performances and charismatic lectures, this maiden outing was necessitated by the need to create a distinction between the technique of ARAism and various styles that evolved within the technique.

ARAism's artistic philosophy also draws from the strength of the phrase, Aesthetically Rich Art, condensed in the word acronym, A.R.A. This acronym elaborates on the inspiration for ARAism rooted in an aesthetic glorification that is uniquely and authentically African. Regarded as a novel and original African painting technique, ARAism has wowed audiences in Nigeria and beyond. Onifade boasts of five major exhibitions in the United Kingdom as well as exhibitions in Austria and Belgium. In September of 2008, ARAism made its debut in the United States at the Las Vegas Art Expo.

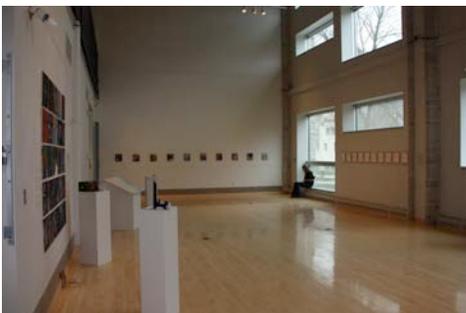
The technique of Ara and stylistic variations within the ARAism resound with unprecedented vibrations, reviving the dynamism within Contemporary African Art. ARAism is a new breed leaping past the ultramodern and the avant-garde to reemphasize its relevance and ascendancy in the world of visual art.



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, north gallery



Senior Show #1, south gallery



Senior Show #2, south gallery



Senior Show #2, north gallery



ADDENDUM II

Some Ruminations on THIS HERE NOW: NATURE AND HUMAN CONSCIOUSNESS

By Wayne L. Roosa

In his essay, *The Loss of the Creature*, Walker Percy suggests that the only person of European descent who has actually seen the Grand Canyon was the first man that saw it, the Spanish explorer García López de Cárdenas. When Cárdenas stumbled upon the Grand Canyon he had a direct encounter with nature which was unexpected, unscripted and without prior imagery. Returning to Coronado's camp, he described it to others and his description became a formula implanting a picture in their minds. When they went to see for themselves they did not simply see *it*. They saw a comparison of the actual canyon with their mental expectations created by Cárdenas' account. By the midtwentieth century, a man from Boston going to see the Grand Canyon can not even get close to seeing the thing as it once confronted the Spaniard because it has been reformulated a hundred times by picture postcards, geography books, tourist folders, and the words *Grand Canyon*. The man might even say, "It is every bit as beautiful as a picture postcard." To which Percy says, instead "of seeing and knowing, he has made a symbol of the experience. For him there really is no longer any *present*; there is only the past of what has been formulated and seen and the future of what has been formulated and not seen."

This tension between *experience* as an actual and unbiased encounter with nature and "*experience*" as a thoroughly mediated encounter with formulations of human representation and simulation, is what the exhibition, *THIS HERE NOW: NATURE AND HUMAN CONSCIOUSNESS* investigates. From a Rembrandt self-portrait of 1630 to the featured contemporary artists' works of 2010, the relations between nature, human consciousness and our modes of symbolizing for the determination of meaning are interrogated. Percy's provocative suggestion that both the *actual creature* and the *present* of our encounter are lost inside our endless linguistic formulations and symbolic imagery is now enormously amplified by events since he said this in 1954. Those events being the entire digital revolution, micro-technology, the omnipresent Internet and the matrices of cyber-reality.

Guido Alvarez

A powerful case in point is Guido Alvarez's, *Temporal Flow*. The creature at the center of this installation is a species of salamander known as an axolotl. But the creature in this work is absent, though its terrarium is seen empty behind a pile of television and computer monitors. Those screens stand, along with the viewer, on artificial turf (nature simulated), displaying the temporal flow of an electronic river of cyber-reality consisting of two media feeds. One is from a video camera aimed at the real axolotl, which exists in a remote location elsewhere in the building. The other is a video loop of the creature in captivity being fed worms by hand. As an endangered species, this creature exists in suspension here between nature, extinction, captivity and video feeds inside those screens. *Where* it exists is *between states*. Which is poetically poignant since an axolotl is an amphibian that exists in limbo between stages of development. It retains the tail and 2 gills of the infantile stage, while also growing the legs and lungs of the adult stage. In the cosmology of the ancient Mayans, this "water dog" represented a spirit in transition. It was, for them, a liminal creature, "liminal" meaning, "at the threshold; occupying a

position on both sides of a boundary, existing between states of being.” Alvarez posits an electronic “existing between states of being.” The axolotl’s “reality” being more in our consciousness of digital formulations than in the actual “this” of bodily presence in nature’s here and now. The metaphor is telling. For as we stand on the artificial turf comparing video images to a creaturely reality we have not seen or known, we too exist “between states.” We too are liminal creatures, our experience being in transition between states of nature and states of mind. But this runs deeper. Religious traditions have long taught that we exist at the threshold between two states: body and spirit, life and death, earth and heaven, desire and nirvana. And science has long claimed that we exist in flux, in a temporal flow of evolutionary processes that may favor our survival or our extinction. And of course, religious and scientific descriptions of reality are themselves two formulations implanted in our minds, between which we are suspended.

Christine Baeumler

There is considerable resonance between *Temporal Flow* and Christine Baeumler’s, *South American Miscellaneous* and *Darwin’s Table*. Here photographs of birds and animals—some in museum dioramas, others in the Amazon rain forests—also have a liminal existence, hovering between life and extinction, living being and taxidermy, nature and art. We encounter these creatures remotely, as specimens on the wall and as art photographs, where Baeumler has installed them next to, *Darwin’s Table*. On the table, echoing Darwin’s research facilities in England are bell jars, each with a backlit video loop of different animals she filmed in the Galapagos Islands. Baeumler speaks of these images as “specimens of ‘experience’.” Their real *present* is displaced by geography, time, photography and scientific description.

But Baeumler’s work seeks to re-establish connection. The center jar has a video loop of a human eye morphing into a fish eye, referring to our evolutionary past. Urging respect and kinship with nature, Baeumler cites Darwin’s view that “the difference in mind between man and the higher animals, great as it is, is certainly one of degree and not of kind.” At the most hopeful, Baeumler’s piece summons us to live in ecological harmony, this rhyming of human and fish eyes reminding us we are all in the family of creatures within nature. And yet this collection of specimens, no matter how aesthetically appealing, confronts us with the fact that these are still “*specimens of experience*,” not direct encounter in nature’s *present*. The excruciating beauty and empathy of Baeumler’s art underscores the poignancy of the creature lost through multiple generations of formulation, but here sought again through her own artwork.

Chris Larson

These tensions take a more violent turn in Chris Larson’s installation, *Untitled*. Now the central creature is a human being wearing a business suit, that symbol of civilization’s dominion over nature. Yet his body exists between states, half flesh and blood and half bark-covered wood. It is not clear whether this is a man dressed for business or a suit impaled on a giant sharpened stake. Nor is it clear whether this man is morphing back into nature as a tree or if nature is being transformed into the architecture of his mental state. To one side, the architecture-as-mental state growing from between his legs creates a self-reflexive, narcissistic tunnel vision, while to the other side, natural wood is replaced by simulated wood, forming a plinth on which a house has been destroyed by fire.

Once again the liminal quality of our existence between states of nature and human constructions, between building up and destruction, arises. Larson’s piece reads like a lost passage from Ovid’s *Metamorphosis*, revised by way of Larson’s mythic, “northern grotesque” imagination. For this is no virginal Daphne transformed into a tree to escape a god’s erotic desire. This is more like man’s consciousness brutally caught between Nature’s violent revenge and humanity’s determination to dominate through his own formulations.

Jill Ewald

If Larson's representation of human consciousness versus nature runs towards the grotesque and violent, Jill Ewald's work balances matters out with more lyrical, less fraught imagery. *My Arctic* speaks more to our continuity with nature. The sublime beauty and danger she experienced sailing above the Arctic Circle in a tall-masted ship inspired these paintings. Which opens another crucial dimension of what human consciousness is. In a sense, sailing for the sake of beauty and adventure represents what is perhaps most unique about human consciousness. Though unnecessary for biological survival, the experience of beauty has always been necessary for our spiritual, psychological and philosophical survival. To make works of art that partake in such experience is a mode of celebration, perhaps even "holy play."

It seems quintessentially human that such luxuries of the soul co-exist with the pragmatic needs of bodily survival. And in fact, Ewald's work acknowledges both. While sailing for sport, she also became aware of the ancient practice of humans pulling their living from the sea by fishing. To sail for pleasure, and yet to witness cod fishermen sailing for survival comes close to fusing two states of being together. To get at how our experience, consciousness and expressions relate to the reality of living within nature in time and space, Ewald placed videos of her trip alongside the more static paintings, creating a dialog that is an evocative, poetic celebration of experience, motion, time and memory. Something of the original freshness of her encounter with the creature remains present along side her formulations and pictures.

Jil Evans

All these artworks explore the relations between nature, experience, symbolic systems of knowledge and human consciousness, asking how we navigate and mediate these different states as liminal beings. But what remains mysterious, perhaps miraculous, is the surprising and bizarre fact of human consciousness itself, whether it arises as the fruitful multiplying of the *imago dei*, the strictly bio-chemical evolution of DNA, or some collaboration of both. Equally mysterious is our making of symbols and language, and our scribing them onto the palimpsests of our field notes, sketchbooks, libraries and art museums.

Jil Evans' animation, *A New Book of Nature*, addresses these mysteries. We see the static—and very man made—pages of her sketchbook laid open, receiving the 4 flickering, random shadows of nature "out there" onto their white paper. The actual, unscripted movements of nature beyond her control now meet the realm of the page, where we exercise control through image and language. In this interface between realms, she seeks to relinquish human dominion in favor of humility, and yet in doing so, finds that inevitably her human consciousness hunts for some narrative of meaningful order. The tensions between constant flux and recorded image, between unscripted nature and human description, are here met, and their dance together becomes the total image projected onto the wall.

By using a time-based medium, Evans causes us to feel the flow and change of what is "out there," of the creature and nature. And in this flux we are made aware of how tentative our notations and calculations really are. And yet the unmoving blank pages of that notebook/sketchbook create a stable, silent *tabula rasa* that seems ever ready to describe events and interpret their meanings. Soon enough the viewer realizes that this video is a loop with no beginning or end. It rolls continuously, feeling both always new and terrifyingly repetitive. Thus the shadowy drama of imagery playing across the pages never quite coalesces into a narrative. Still, we strive to read it's meaning, even though it is never finally fixed onto the page.

In the end, this constant dynamic shifting across the static open pages speaks equally of direct experience in the world *and* of the internal efforts of the mind. What Evans represents is not so much nature and the relation of human thought to it, as it is the activity of human consciousness perceiving its own perceiving. She achieves this by

using animation projected on a large scale. For the large scale projection of this imagery directly onto the museum wall gives a viewer the simultaneous sensations of floating immersed in the ever-flowing river of material flux *and* of standing apart and observing that flow from outside of it. This capacity for direct experience as creatures and detached perceptions as symbol makers is the definition of “human consciousness.” And the *experience* of this work is the equivalent of human consciousness attempting to know itself and where it exists.

A Greek Chorus of Historical Prints

Accompanying these contemporary works, and serving like a Greek chorus of commentary to them, are thirteen prints by ten historical artists representing four hundred years of human consciousness. It is fitting that the earliest work is a self-portrait. What other subject better opens the question of what human consciousness and meaning is? Rembrandt’s self-portrait implies the presence of a mirror, that mythic reflective source and instigator of self-identity. From the pool of Narcissus to Saint Paul’s, “we see only as in a glass darkly,” to Jacques Lacan’s Mirror Stage, it is the disturbance of peering into the mirror that sets self-definition into motion. We move here from Rembrandt’s staring open mouthed at himself in 1630 to Stuart Nielson’s elegant nude youth gazing into the reflections of a watery surface.

There is also the surprising depth of Arthur B. Davies, *Mirror Illusion*, with its five nude women considering their own reflections. The issues of mirror, beauty, female nudity and the male gaze have profoundly shaped human consciousness. This little print has a mythic reach, as it references the ancient story of the Greek painter, Zeuxis, who so longed for perfect female beauty that no single woman as she is—no creature simply *present* in nature—satisfied his mental formulations. So he took different aspects of five real women and combined them to create his ideal—his simulation—implanting in the minds of all subsequent generations a symbol of experience instead of a real *present*. What is this, if not the original loss of the creature?

The mystery of what, where, and how we are—of “this, here and now”—is a long-standing riddle. Thus Odilon Redon’s evocative print, *Le sphinx*, recalls that ancient myth in which the Sphinx confronts every traveler on their life journey with her riddle: “What goes on four legs in the morning, on two legs at noon, and on three legs in the evening?” The answer, of course, was “man,” meaning for us, both women and men. The point is that every person is required to face the riddle and declare what he or she is.

This myth’s depth and terror is that anyone who cannot answer is killed by the Sphinx, whose hybrid nature—both animal and human—makes her a liminal creature at the threshold of two states of being. In the terms of this exhibition, THIS HERE NOW, the question posed is how do we live as humans in relation to our animal and human nature? In this spirit, this Greek chorus of historical prints sings back to us many questions and warnings. Honoré Daumier and Heinrich Kley show women and men peering into skulls, warning against the *vanitas* of human ego and pretension. Nicholas Africano locates us within the seasons of the year where we dream and talk to ourselves, trying to learn patience. Giorgio Morandi gives us a still life full of the most quotidian objects, yet composed in ratios and geometrical subtleties that hint at the metaphysical. Giovanni Battista Piranesi’s, *Prison with System of Interlocking Arches and Staircase*, creates unreal mental labyrinths that are the Eighteenth Century equivalent of Guido Alvarez’ cyber-labyrinths. And while Renee Magritte’s little man in, *L’art de Vivre*, stands in nature with his head detached and floating above his body, Redon’s print, *The Buddha*, poses to us the Buddha’s question, which is the question at the heart of every choice we make in relation to the creature: “How do you resolve Desire?” Perhaps no other force has played a greater role in navigating the tensions between nature and human consciousness than Desire.

ADDENDUM III Programs and Special Events

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

This Here Now: Nature and Human Consciousness

- Panel Discussion, *Nature and Human Consciousness* from artistic, historical, philosophical, and religious points of view. Participants were Mara Benjamin, Assistant Professor of Religion, Matt Rohn, Associate Professor of Art History, Jil Evans, curator of the exhibit and participating artist, and Charles Taliaferro, Professor of Philosophy.

The Art of Mosfilm: Art and Craft of Russian Film

- Honorary Degree, Doctor of Humane Letters, Presented to Karen Shakhnazarov, followed by a reception at the gallery
- Film Showing: *The Vanished Empire*
- Film Showing, *Ward No. 6*, with discussions with Karen Shakhnazarov and Marc Robinson, Chair of the Department of Russian Studies
- Poster Auction

River and Stone, Letters and Leaves by Meg Ojala

- Artist talk in the Gallery attended by many students, faculty and staff, as well as a dozen people from the city of Northfield.

Processed by Fifth year apprentices

- Artist talks in the Gallery attended by many students, faculty and staff, as well as more than a dozen people from town.

ARAism and Other African Pattern Art

- Curator Oreoluwa Adedeji introduced the exhibit in a gala opening about ARAism, how it came to be and its current state. The African deli in Minneapolis catered the reception. African dance and music peppered the evening.



- During the run of the show, Professor English Joseph Mbele, presented and evening of *African Folk Tales and Art*, a lovely event with audience participation. Lively and fun.

ADDENDUM IV
ATTENDANCE

This Here Now, Nature and Human Consciousness

Opening Reception: 220

Homecoming Weekend: 302

Panel Discussion: 76

Class Visits: 96

Total visitors: 1,346

Art of Mosfilm: Art and Craft of Russian film

Celebrating 50 years of the Department of Russian

Honorary Degree of Humane Letters presented to Karen

Shakhnazarov: 600 (not included in count)

Film, *City Zero*: 72

Film, *Ward #6*: 68

Reception for Karen Shakhnazarov and Exhibit: 116

Class visits: 63

Total: 1,119

Meg Ojala, River and Stone, Letters and Leaves

Gallery Talk: 40

Opening reception: 150

Class Visits: 72

Total: 840

Processed (Apprentice Show)

Opening Reception: 193

Talks: 69

Total: 900

ARAism and Other African Pattern Art

Opening Reception/gallery talk: 104

African Dance: 104

Total: 424

Senior Shows

#1 Opening: 330

Total: 1,210

#2 Opening: 418

Total: 1,198

All-senior show

Commencement reception: 110

Total: 426

Total: 2834

Alumni Exhibit

Total: 622

Total known attendance for the program year: 8,084

ADDENDUM V
ACQUISITIONS

Sixteen donors contributed 117 works of art to the College's permanent art collection. This artwork carries a total value of just over \$34,000.

The list of 474 works from The Richard N. Tetlie Estate is available upon request.

We thank the following people for their generosity:

Brenda Berkman '73
Richard Bodman
Beth Caspar
Jil Evans
Arch Leean
Rolf '64 and Penny Hong
Meg Oala
Yale and Dorothy Pfoutz
Edis and Laurence Risser
Dan '69 and Nancy Schneider
Gene '52 and Margaret '53 Skibbe



Hiroshige I, Japan
Wood cut print
Gift of Yale and Dorothy Pfoutz

Wang Bing, Chinese
Joining the Army, 1950
Color rotogravure
Gift of Richard
Bodman



Albert Moulton Foweaker, England
Moonlight, Crigga Rocks,
Newquay, c. 1915
Watercolor
Gift of Dan '69 and Nancy Schneider

Donations to Flaten Art Museum:

| Artist Name | Title | Category | Medium | Donor Name |
|---------------------|--|----------|--------------|---------------------|
| Berkman '73, Brenda | The Lioness | Print | Lithograph | Berkman '73, Brenda |
| Unknown | At Chairman Mao's Side | Poster | Offset Press | Bodman, Richard W. |
| Unknown | There is Sea-Change in the World - Chairman Mao observes the situation of the Proletarian Cultural Revolution in the North, South-central and East China | Poster | Offset Press | Bodman, Richard W. |
| Unknown | May the Yan'an Spirit Forever Shine! | Poster | Offset Press | Bodman, Richard W. |
| Unknown | Untitled | Poster | Offset Press | Bodman, Richard W. |
| Unknown | Bombard the Headquarters (My Big Character Poster) August 5, 1966 (signed) Mao Zedong | Poster | Offset Press | Bodman, Richard W. |
| Unknown | I'm One of Chairman Mao's Little Red Soldiers. | Poster | Offset Press | Bodman, Richard W. |
| Unknown | Comrade Mao Zedong | Poster | Offset Press | Bodman, Richard W. |
| Unknown | Great Teacher, Great Leader, Great Commander, Great Helmsman Long Live Chairman Mao! Long Life! Long Long Life! | Poster | Offset Press | Bodman, Richard W. |
| Unknown | The Old Party Secretary | Poster | Offset Press | Bodman, Richard W. |
| Unknown | Mao Zedong, "A Letter to the Party" April, 1959 | Poster | Offset Press | Bodman, Richard W. |
| Yongtai, Liang | Night March | Print | Wood block | Bodman, Richard W. |
| Yongtai, Liang | The Jiaxiu Tower | Print | Wood block | Bodman, Richard W. |
| Unknown | Untitled | Print | Wood block | Bodman, Richard W. |
| Han, Yan | Dividing the Harvest | Print | Wood block | Bodman, Richard W. |
| Han, Yan | Bitter Accusation | Print | Wood block | Bodman, Richard W. |
| Yuan, Gu | Burning the Old Land Deeds | Print | Wood block | Bodman, Richard W. |
| Han, Yan | Electing with Beans | Print | Wood block | Bodman, Richard W. |
| Han, Yan | Dividing up the Landlord's Property | Print | Wood block | Bodman, Richard W. |
| Yuan, Gu | Divorce Case | Print | Wood block | Bodman, Richard W. |
| Yuan, Gu | Sent to the People's Court | Print | Wood block | Bodman, Richard W. |
| Yuan, Gu | Interrogation | Print | Wood block | Bodman, Richard W. |

| | | | | |
|----------------|--|-------|-------------------|--------------------|
| Yuan, Gu | Settling Accounts | Print | Wood block | Bodman, Richard W. |
| Yuan, Gu | The People's Liu Zhidan | Print | Wood block | Bodman, Richard W. |
| Yuan, Gu | Ma Xiwu Mediates a Marriage Case | Print | Wood block | Bodman, Richard W. |
| Han, Yan | Registering Surplus Property | Print | Wood block | Bodman, Richard W. |
| Liuqui, Wang | Revening the Dead | Print | Wood block | Bodman, Richard W. |
| Jun, Guo | Plucking Wild Vegetables to Prepare Against Famine | Print | Wood block | Bodman, Richard W. |
| Unknown | New Year's 1949 Cover Sheet | Print | Wood block | Bodman, Richard W. |
| Ding, Zhang | Children Thanking the Army | Print | Wood block | Bodman, Richard W. |
| Bo, Hong | Joining the Army | Print | Wood block | Bodman, Richard W. |
| Ding, Zhang | Good News Brought Home | Print | Wood block | Bodman, Richard W. |
| Yizhou, Gu | Mutual Assistance through Spinning and Weaving | Print | Wood block | Bodman, Richard W. |
| Lang, Jin | The Horn Blows, the Gong Sounds | Print | Wood block | Bodman, Richard W. |
| Zhan, Shi | Thanking the Troops at the New Year | Print | Wood block | Bodman, Richard W. |
| Lang, Jin | With Land Reform, We Have Become New People | Print | Wood block | Bodman, Richard W. |
| Qun, Li | Meeting to Elect People's Representatives | Print | Wood block | Bodman, Richard W. |
| Jingwen, Zhang | When Making Shoes for the Army, the Soles Need to be Thick | Print | Wood block | Bodman, Richard W. |
| Han, Yan | Crossing the Yellow River in Force | Print | Wood block | Bodman, Richard W. |
| Pu, Mo | Settling Accounts | Print | Wood block | Bodman, Richard W. |
| Han, Yan | Starting the People's Militia Use of Explosives Movement | Print | Wood block | Bodman, Richard W. |
| Qun, Gu | Voting with Beans | Print | Wood block | Bodman, Richard W. |
| Shu, Deng | Learning to Read and Write | Print | Wood block | Bodman, Richard W. |
| Bing, Wang | Liberating the Whole Country | Print | Color rotogravure | Bodman, Richard W. |
| Bing, Wang | Celebrating the Founding of the People's Republic of China | Print | Color rotogravure | Bodman, Richard W. |
| Bing, Wang | Sino-Soviet Friendship | Print | Color rotogravure | Bodman, Richard W. |
| Bing, Wang | Waist-drum Dance | Print | Color rotogravure | Bodman, Richard W. |
| Bing, Wang | Joining the Army | Print | Color rotogravure | Bodman, Richard W. |
| Bing, Wang | Elections | Print | Color rotogravure | Bodman, Richard W. |

| | | | | |
|------------|--|--------|-------------------|--------------------|
| Bing, Wang | Good News Brought Home | Print | Color rotogravure | Bodman, Richard W. |
| Bing, Wang | Production | Print | Color rotogravure | Bodman, Richard W. |
| Bing, Wang | Family Reunion | Print | Color rotogravure | Bodman, Richard W. |
| Bing, Wang | Settling Accounts | Print | Color rotogravure | Bodman, Richard W. |
| Bing, Wang | Receiving Land Certificates | Print | Color rotogravure | Bodman, Richard W. |
| Bing, Wang | Learning to Read and Write | Print | Color rotogravure | Bodman, Richard W. |
| Unknown | Support the Army, Love the People | Print | Color rotogravure | Bodman, Richard W. |
| Unknown | Celebrate the New Year, Work Hard at Production | Print | Color rotogravure | Bodman, Richard W. |
| Unknown | Chairman Mao | Print | Woodcut | Bodman, Richard W. |
| Unknown | Decision Time | Poster | Color rotogravure | Bodman, Richard W. |
| Unknown | Let's Mobilize! | Poster | Color rotogravure | Bodman, Richard W. |
| Unknown | Long Live Chairman Mao | Print | Woodcut | Bodman, Richard W. |
| Unknown | Supreme Instructions | Poster | Offset Press | Bodman, Richard W. |
| Unknown | Long Live the Victory of People's War | Poster | Offset Press | Bodman, Richard W. |
| Unknown | Our Great Teacher, Great Leader, and Great Helmsman Chair Mao Reviewing the Troops on Parade on National Day at the Tian'anmen Rostrum | Poster | Offset Press | Bodman, Richard W. |
| Unknown | T'ian'anmen Square on National Day , 1969 | Poster | Offset Press | Bodman, Richard W. |
| Unknown | Strictly Guard Against a Sudden Attack from the Enemy | Poster | Offset Press | Bodman, Richard W. |
| Unknown | Long Live Chairman Mao, the Red Sun in the Hearts of Revolutionary People all over the World! | Poster | Offset Press | Bodman, Richard W. |
| Unknown | We'll Hit Each Tank as it Comes | Poster | Offset Press | Bodman, Richard W. |
| Unknown | If Someone Doesn't Attack Me, I Won't Attack Him; But if Someone Does Attack Me, I'll Definitely Attack Him | Poster | Offset Press | Bodman, Richard W. |
| Unknown | Chairman Mao Had Complete Faith in Chairman Hua; The Army and People of the Entire Nation Support Chairman Hua | Poster | Offset Press | Bodman, Richard W. |
| Unknown | Chairman Hua Guofeng | Poster | Offset Press | Bodman, Richard W. |

| | | | | |
|--------------------|--|-----------|--------------|--------------------------|
| Unknown | We Dedicate Our Songs and Dances to the Party ; Our Red Hearts incline Towards Chairman Hua | Poster | Offset Press | Bodman, Richard W. |
| Unknown | Deng Xiaoping, the General Architect of China's Policy of Reform and Opening Up and of its Modernized Development | Poster | Offset Press | Bodman, Richard W. |
| Unknown | Friendship First | Poster | Offset Press | Bodman, Richard W. |
| Songyan, Qian | Ode to Yan'an | Poster | Offset Press | Bodman, Richard W. |
| Unknown | I've Inherited His Fighting Pen and Will Fight to the Finish | Poster | Offset Press | Bodman, Richard W. |
| Unknown | The Song of Unity and Victory Carries 10,000 Miles | Poster | Offset Press | Bodman, Richard W. |
| Unknown | Spring in Dazhai | Poster | Offset Press | Bodman, Richard W. |
| Unknown | On the Spot Meeting | Poster | Offset Press | Bodman, Richard W. |
| Unknown | A Good Daughter of the Poor, Lower, and Middle Peasants | Poster | Offset Press | Bodman, Richard W. |
| Wenyuan, Zhang | I've Endured Hardship, So That a Billion People Could Prosper | Poster | Offset Press | Bodman, Richard W. |
| Unknown | Long Life to Our Great Teacher, Great Leader, Great Commander, and Great Helmsman Chairman Mao | Poster | Offset Press | Bodman, Richard W. |
| Unknown | Unite, Proletarians of the World | Poster | Offset Press | Bodman, Richard W. |
| Unknown | American Imperialism Must be Defeated! The Peoples of the World Must be Victorious! Resolutely Support the Indochinese People's War Against the US and for National Salvation! | Poster | Offset Press | Bodman, Richard W. |
| Unknown | Wishing Chairman Mao Long Life without End | Print | Woodcut | Bodman, Richard W. |
| Unknown | Chairman Mao at His Desk | Print | Engraving | Bodman, Richard W. |
| Caspar, Beth | Round and Round 1 | Painting | Gouache | Caspar, Beth |
| Evans, Jil | Podova IT | Painting | Oil | Evans, Jil |
| Flaten '22, Arnold | Schizo | Sculpture | Wood | Hong, Rolf '64 and Penny |

| | | | | |
|-------------------------------|---|------------|------------------------|------------------------------|
| Flaten '22, Arnold | Breaking out of the Circle | Sculpture | Wood | Hong, Rolf '64 and Penny |
| Leean, Arch | The Woman and the Son, Revelation Series | Drawing | Charcoal | Leean, Arch |
| Leean, Arch | Beast Rising Out of the Sea, Revelation Series | Drawing | Charcoal | Leean, Arch |
| Leean, Arch | Call the Reaper, Revelation Series | Drawing | Charcoal | Leean, Arch |
| Leean, Arch | Sea of Glass Mingled with Fire, Revelation Series | Drawing | Charcoal | Leean, Arch |
| Leean, Arch | The First Bowl of Wrath, Revelation Series | Drawing | Charcoal | Leean, Arch |
| Leean, Arch | The Second Angel Poured His Bowl into the Sea, Revelation Series | Drawing | Charcoal | Leean, Arch |
| Leean, Arch | The Angel Poured His Bowl into the Rivers, Revelation Series | Drawing | Charcoal | Leean, Arch |
| Leean, Arch | The Fifth Angel Poured His Bowl on the Throne of the Beast, Revelation Series | Drawing | Charcoal | Leean, Arch |
| Leean, Arch | The Sixth Bowl Assembling at Armageddon, Revelation Series | Drawing | Charcoal | Leean, Arch |
| Leean, Arch | The Seventh Angel Poured his Bowl into the Air, Revelation Series | Drawing | Charcoal | Leean, Arch |
| Ojala, Meg | Flooded 2 | Photograph | Archival pigment print | Ojala, Meg |
| Hiroshige I, Ando | Coming into the Marketplace | Print | Wood block | Pfutz, Yale and Dorothy |
| Unknown | Manga #7 | Print | Wood block | Pfutz, Yale and Dorothy |
| Dietrichson, William | Nordic Theme | Painting | Oil | Risser, Edis and Laurence |
| Dietrichson, William | Untitled | Painting | Oil | Risser, Edis and Laurence |
| Dietrichson, William | Untitled | Painting | Oil | Risser, Edis and Laurence |
| Foweraker, Albert Moulton | Moonlight, Crigga Rocks, Newquay | Painting | Watercolor | Schneider, Dan '69 and Nancy |
| Berglund, Carl | Untitled | Painting | Oil | Schneider, Dan '69 and Nancy |
| Green, Nathaniel Everett | Cannes 1892 | Painting | Watercolor | Schneider, Dan '69 and Nancy |
| Ricker, Bruce | Pastel Twilight | Painting | Acrylic | Schneider, Dan '69 and Nancy |
| Popovici, Constantin Aurelian | Marginea Orasculi | Painting | Mixed Media | Schneider, Dan '69 and Nancy |

| | | | | |
|---------------------|---------------|-----------------|------|-----------------------------------|
| Bruss, James | Left/Red/Down | Painting | Oil | Schneider, Dan '69 and Nancy |
| Saenz, Leonel Lopez | Untitled | Ceramics | Clay | Schneider, Dan '69 and Nancy |
| Unknown | Ainu Doll | Decorative Arts | Wood | Skibbe, Gene '52 and Margaret '53 |
| Unknown | Ainu Doll | Decorative Arts | Wood | Skibbe, Gene '52 and Margaret '53 |
| Unknown | Ainu Doll | Decorative Arts | Wood | Skibbe, Gene '52 and Margaret '53 |
| Unknown | Ainu Doll | Decorative Arts | Wood | Skibbe, Gene '52 and Margaret '53 |

Commissions, with funds from:

| Donor Name | Artist Name | Title | Category | Medium |
|---|---------------------|------------------------------------|-----------|-------------|
| Regents Hall of Natural Sciences through a grant from the Ella and Kaare Nygaard Foundation | Arneson, Wendell H. | 375: Glioblastoma Multiforme | Painting | Oil |
| Regents Hall of Natural Sciences through a grant from the Ella and Kaare Nygaard Foundation | Gallas, Ron | Archaea | Ceramics | Clay |
| Regents Hall of Natural Sciences through a grant from the Ella and Kaare Nygaard Foundation | Fisher '00, Kate | Symptom Solution | Sculpture | Clay |
| Regents Hall of Natural Sciences through a grant from the Ella and Kaare Nygaard Foundation | Griep, Mary | The Asclepieion at Epidaurus | Drawing | Mixed Media |
| Regents Hall of Natural Sciences through a grant from the Ella and Kaare Nygaard Foundation | Saurer, John | Whisper | Collage | Paper |
| Regents Hall of Natural Sciences through a grant from the Ella and Kaare Nygaard Foundation | Hawkins, Christie | Heart Valve, Human (Cross Section) | Textile | Rayon |
| Regents Hall of Natural Sciences through a grant from the Ella and Kaare Nygaard Foundation | Ewald '87, Jill | Ode to Alexander | Painting | Oil |

| | | | | |
|---|----------------|---------------|------------|------------------------|
| Regents Hall of Natural Sciences through a grant from the Ella and Kaare Nygaard Foundation | Alvarez, Guido | Imago Nostrum | Sculpture | Mixed Media |
| Regents Hall of Natural Sciences through a grant from the Ella and Kaare Nygaard Foundation | Ojala, Meg | Apples | Photograph | Archival pigment print |

Purchases by the Mathematics, Statistics, and Computer Science Department, with funds from:

| Donor Name | Artist Name | Title | Category | Medium |
|---------------------------------|-----------------------|---|-----------------|---------------|
| Anonymous | Bulatov, Vladimir | Icosahedron | Sculpture | Bronze |
| Anonymous | Grossman, Bathsheba | Borromean Knot | Sculpture | Steel Bronze |
| Ella & Kaare Nygaard Foundation | Albertson '10, Chenoa | Six and Twelve | Sculpture | Canvas |
| Ella & Kaare Nygaard Foundation | Nau, Sharol | Tremolo Blue | Painting | Mixed Media |
| Ella & Kaare Nygaard Foundation | Kepner, Margaret | Permutations Modulus 4: Addition, Multiplication and Exponentiation | Print | Digital print |
| Ella & Kaare Nygaard Foundation | Longhurst, Robert | Arabesque XLIII | Sculpture | Bubinga Wood |
| Ella & Kaare Nygaard Foundation | Wastvedt '10, Trygve | iteration | Sculpture | Concrete |
| Ella & Kaare Nygaard Foundation | Wastvedt '10, Trygve | iteration | Sculpture | Wax |
| Ella & Kaare Nygaard Foundation | Wastvedt '10, Trygve | iteration | Sculpture | Plaster |
| Ella & Kaare Nygaard Foundation | Wastvedt '10, Trygve | iteration | Sculpture | Bronze |
| Ella & Kaare Nygaard Foundation | Press, David | Oval and Circle in Pink and Lime Materials | Sculpture | Wood |

ADDENDUM VI BUDGET STATEMENT

Flaten Art Museum was fortunate to once again receive funds 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 Interdisciplinary Fine Arts Fund, the Arnold Flaten Memorial Lectureship fund, and the College's Theme Year Fund, the Office of the Dean of the College, and income from the sales of the posters following the Mosfilm exhibit.

The Museum spent \$27,481.19 from an operating budget of \$37,000 exclusive of the support mentioned above. The surplus in the budget was due to a last minute change in Russia's ability to ship costumes and props to include in our exhibit. Also, at the last minute, we were unable to obtain some works that would have required shipping for the ARAism exhibit.

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

ADDENDUM VII
MISSION STATEMENT

(The advisory board voted to approve two changes-- highlighted below--in April, 2011)

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, and the wider community of scholars. To these ends, Flaten Art Museum maintains the necessary environment for the preservation, exhibition, and expansion, and study 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.