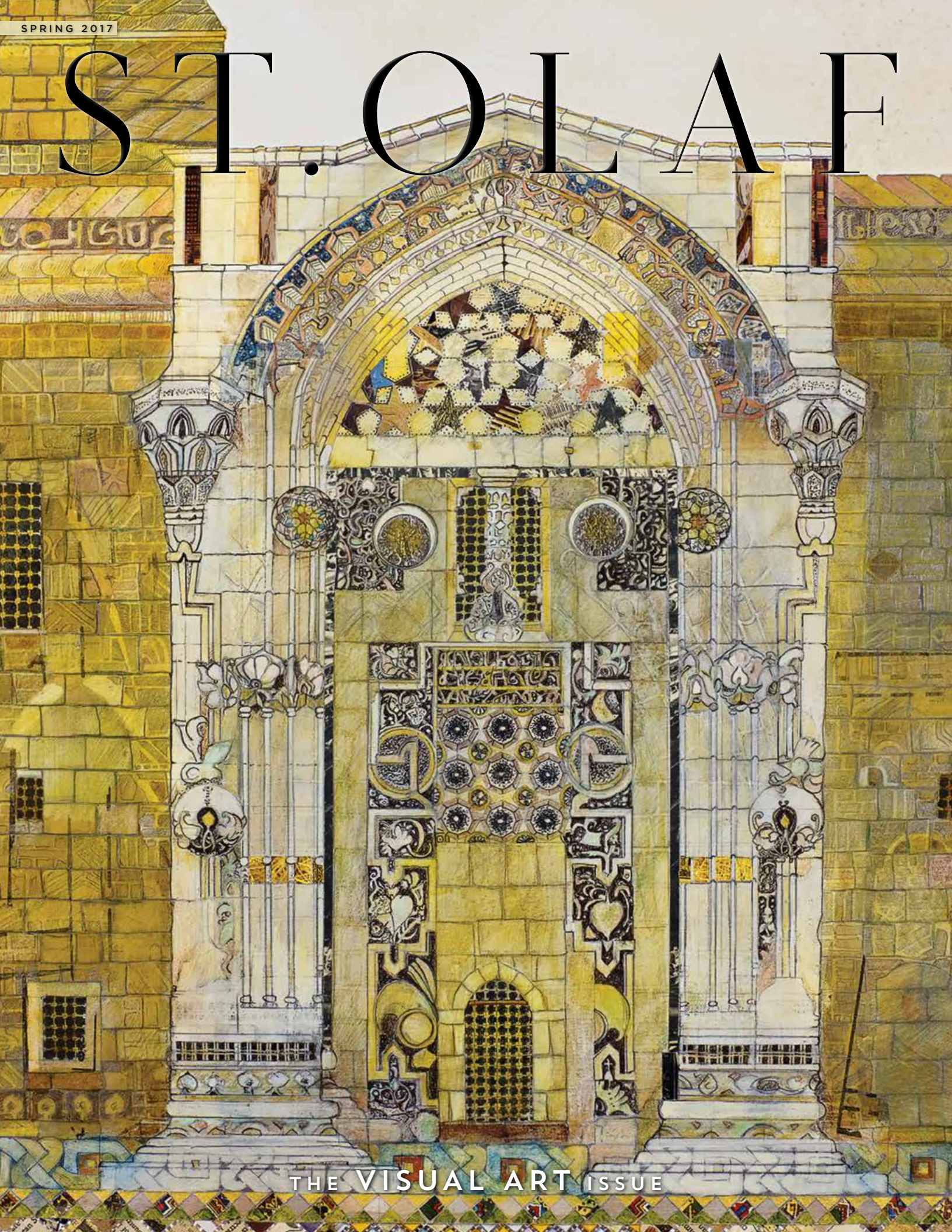


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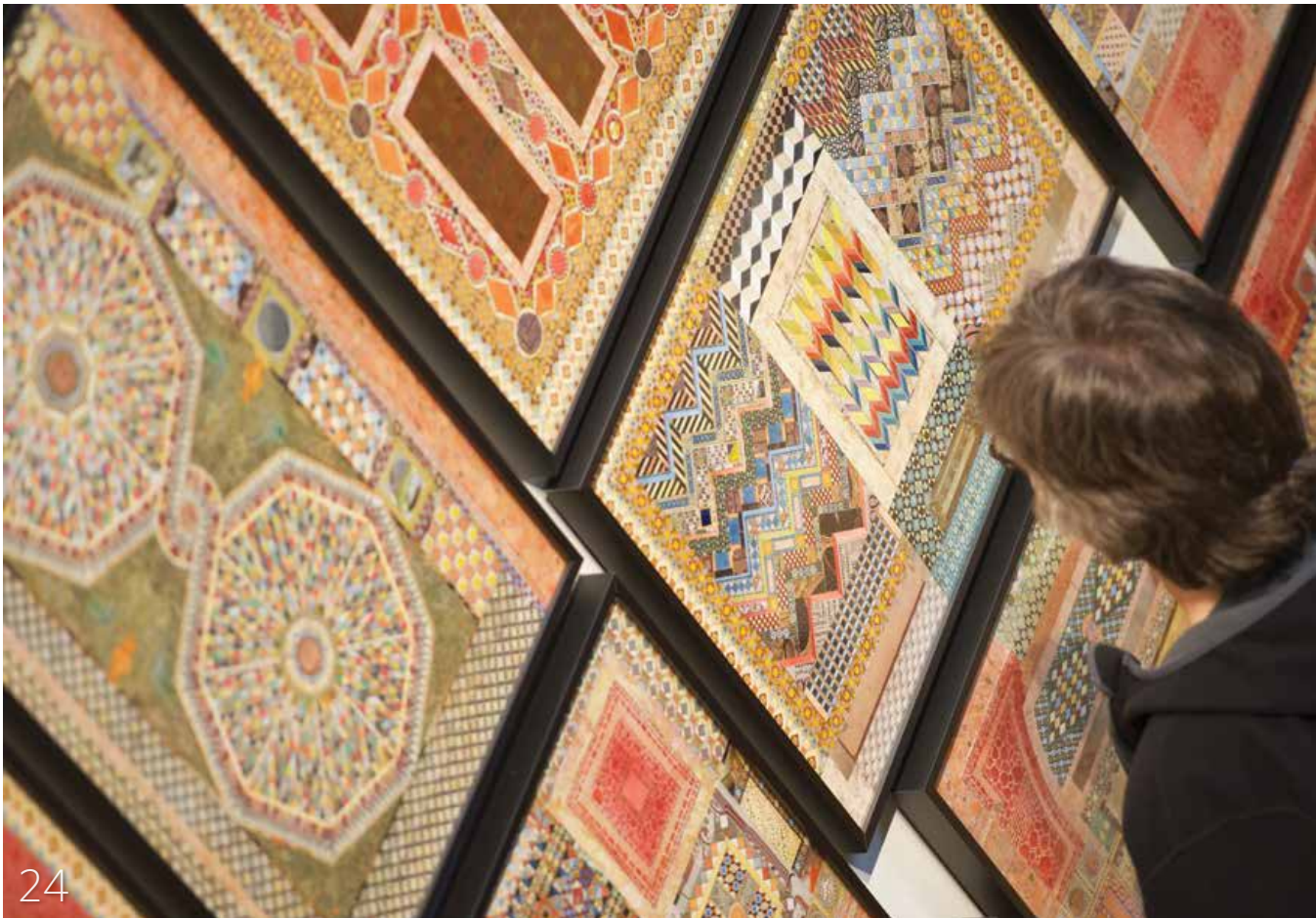
# STOLAF



THE VISUAL ART ISSUE



**ON THE COVER**  
Detail from *The Ulu Camii (Great Mosque)*  
of Divrigi, Turkey, by  
St. Olaf Professor of  
Art Mary Griep



**ST. OLAF MAGAZINE**

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FROM THE DESK OF  
PRESIDENT DAVID R. ANDERSON '74



Greetings, Oles.

“Steven Carpenter chose St. Olaf College for a reason befitting an artist. He liked the visuals.” So begins “Sign Whisperer,” the article in this issue of the *St. Olaf Magazine* about Steven Carpenter '82 — artist, successful businessperson, philanthropist, and supporter of the Fifth-Year Emerging Artist Program at the college. That opening sentence might stand, with slight modification, for this entire issue of the magazine: we like the visuals.

St. Olaf has an extraordinary visual culture that is expressed in its thoughtful campus planning, the design of the interiors and exteriors of its buildings, its landscaping, and the work its faculty and students produce in the visual arts. Some of that work is on display in this issue, including in the article on Professor Mary Griep's *Anastylosis Project* and in the discussion of the work being produced by the fifth-year emerging artists profiled in “Sign Whisperer.”

Immersion in that visual culture clearly inspires Oles after they leave the Hill as well, as other articles in this issue demonstrate. It led Steven Carpenter to a successful sign-making business, Ward Sutton to a high-profile career as a cartoonist, and Mary Reid Kelley to a MacArthur Fellowship (the “Genius Award”) based on her erudite, witty, and provocative videos.

The college's visual culture extends deep into the spaces occupied by those of us who work on campus. The Flaten Art Museum will loan works from its collection to hang in our offices. I am lucky, for example, to be able to look every day at *Summer Flood*, a haunting landscape photograph by St. Olaf art professor Meg Ojala that hangs on the wall opposite my desk.

As readers of this issue, I invite you to come back to campus and purposefully experience this visual culture for yourselves. Look with new eyes at the images and objects, the exteriors and the interiors, the volumes and the lines. Take the advice Professor Mary Griep gives students in her drawing classes: “Often, when my students have a hard time drawing something, it's because they really haven't looked at the subject,” she says. “Move closer or step back, and something unseen will appear. Linger for a moment, and something new will materialize. If you go back and look again, what are you going to see?”

I look forward to seeing you.

Sincerely,

A handwritten signature in blue ink that reads "David R. Anderson".



UM! YAH! YAH!





**SPOTLIGHT**  
OUTSTANDING LEADERSHIP

Seniors Joe Coffey and Claire Walters are the 2017 recipients of the Dave Hauck Award, which honors senior student-athletes who exemplify academic achievement, athletic excellence, and distinguished community service and leadership. The award, established in 2009 by William Thomas '86, is given annually to student-athletes in their final year of eligibility.

**JOE COFFEY '17**

Coffey, a history and Asian studies major, was the MIAC 2016 Cross Country Athlete of the Year and holds the St. Olaf record in the 1,000 and distance medley relay. He's also a three-time All-Academic honoree of the U.S. Track and Field and Cross Country Coaches Association, a nine-time MIAC Academic All-Conference honoree, a St. Olaf Presidential Scholar, and a member of the Dean's List.

Coffey, who serves on the St. Olaf Honor Council, volunteered last summer as an English teacher at a local secondary school in Qingdao, China, and was also a Freeman-Asia Institute Scholar. He has been selected as a China Fellow for East China Normal University in Shanghai where he will be an English instructor.

**CLAIRE WALTERS '17**

Walters, a political science major and a standout swimmer, is a three-time conference champion who has earned MIAC Academic All-Conference honors and was an NCAA qualifier in her final three seasons. A team MVP, Walters departs with individual school records in the 50 freestyle, 100 freestyle, 100 butterfly, and 200 butterfly.

A member of Pi Sigma Alpha, Walters established a swim school offering free lessons to disadvantaged children and has volunteered in local elementary schools. In addition, she helped to raise funds for early childhood education and health care, and maternal support. Walters will teach in Thailand in a secondary school before pursuing her J.D. at the University of St. Thomas School of Law in 2018. 🦉

Photographed by Tom Roster

2017 ST. OLAF FACULTY RETIREES



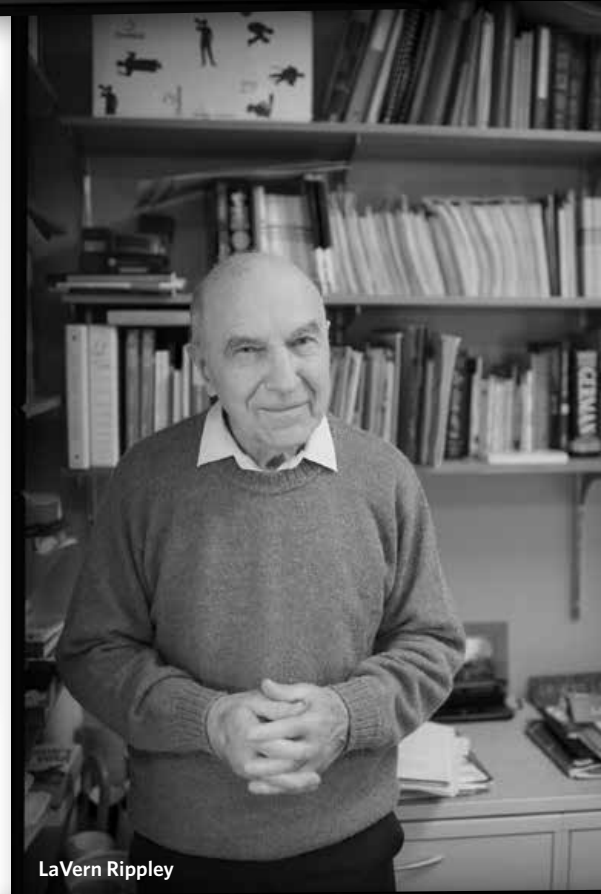
James May



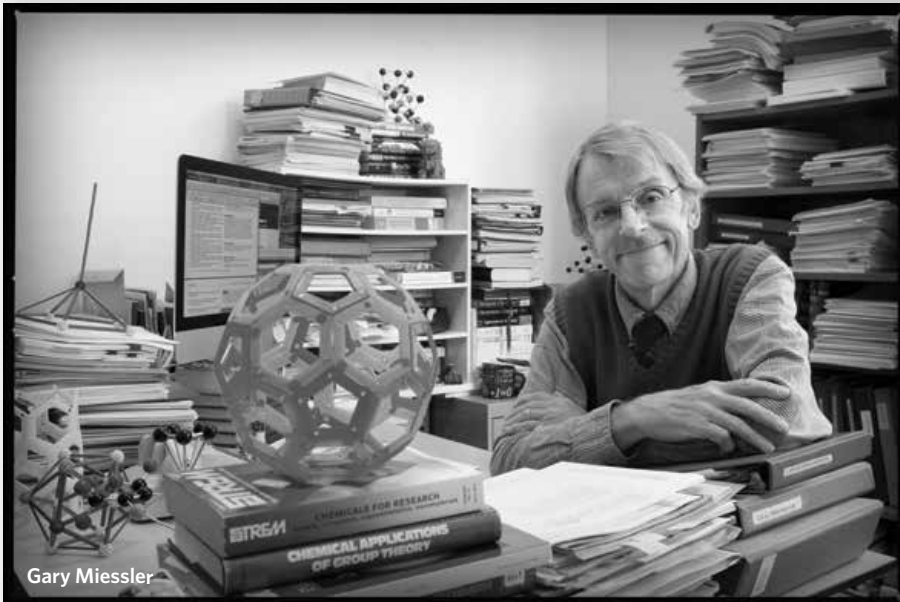
Kris MacPherson



Carol Holly



LaVern Rippley



Gary Miessler



Gary Gisselman





Wendy Allen



Gary DeKrey



Todd Nichol



Harriet McCleary



Margaret Eaves-Smith



Mary Griep

# Farewell, Friends!

The St. Olaf faculty who are retiring this year have served St. Olaf for a combined total of an astonishing 399 years. Their disciplines include art and art history, chemistry, classics, history, music, English, French, German, Greek, Latin, Scandinavian studies, and Asian studies. They have held appointments to distinguished professorships, made important scholarly contributions, served their departments with distinction, and led numerous study abroad programs. They also, with their teaching and mentorship, have inspired and encouraged countless students. | **By Suzy Frisch**



*“Wendy Allen has made her presence felt in all aspects of life here on the Hill. She has been an exemplary, innovative teacher, devoted to her students and their well-being, as well as a dedicated mentor. Wendy embraces fully the globally engaged community she has helped to shape over the years at St. Olaf.” — Jolene Barjasteh, Associate Professor of French*

## Wendy Allen | PROFESSOR OF ROMANCE LANGUAGES, FRENCH

At her core, Wendy Allen is a teacher of language and culture, introducing students not only to French but also to the world within and around them. Allen has taught hundreds of students during her 40 years at St. Olaf and helped shape the college’s approach to teaching global languages and cultures.

“St. Olaf has been a fabulous place for me. Everything I have ever wanted to do, St. Olaf has supported me in doing,” says Allen. “I’ve had incredible opportunities here.”

Some of those opportunities include going on several sabbaticals to France, teaching more than 20 Interim courses in France and Morocco, and leading the Term in the Middle East once and Global Semester twice. Other achievements include reshaping St. Olaf’s Fulbright process to encourage more students to apply, leading the Curriculum Committee, and chairing the Department of Romance Languages and the German Department.

Allen, who earned her M.A. and Ph.D. at Indiana University, brought fresh approaches to teaching language and culture at St. Olaf when she joined the college’s faculty in 1977. With the goal of breaking language instruction out of its isolation from other disciplines, she championed an initiative called Foreign Languages Across the Curriculum. It builds bridges between language acquisition and disciplines like history, sociology, and music, deepening students’ knowledge by giving them access to texts written in languages other than English. One of the outcomes of that initiative was an innovative and widely acclaimed intermediate-level curriculum in French and Spanish, which Allen helped to spearhead.

In recent years, Allen, who was named the Oscar and Gertrude Boe Overby Distinguished Professor (2013–16), has turned to helping other postsecondary institutions review and rethink their language programs. Her summers have involved teaching in the graduate program at the University of Minnesota’s Center for Applied Research in Language Acquisition, where she works to prepare the next generation of language and culture teachers.

Allen’s passion for language and culture stems from growing up in Vermont on the border of Quebec, where she saw French-speaking visitors struggle to navigate a foreign land and new language. She spent her career helping students prepare for and embrace similar experiences through travel and language study.

“Today, everything has to do with learning to interact positively with people who are different from you,” Allen says. “Foreign study takes students out of their comfort zones, which is challenging, but we faculty see tremendous change in them. We realize that our work is making a difference to the individuals involved, to their families, and to the greater culture and society as a whole. What an incredible reward!”



## Gary DeKrey '71 | PROFESSOR OF HISTORY, COLLEGE ARCHIVIST, AND DIRECTOR OF THE SHAW-OLSON CENTER FOR COLLEGE HISTORY

After graduating from St. Olaf in 1971, Gary DeKrey earned his M.A. and Ph.D. in history from Princeton University and went on to teach at other elite East Coast colleges. But he found that he missed the unique St. Olaf environment that integrates interdisciplinary learning with questions of faith. In 1988, when an opportunity arose to apply for a position on the St. Olaf history faculty, he jumped at the chance.

“I never expected to come back — it was quite a surprise,” says DeKrey. “I wanted to be back in a place in which questions about vocation, faith, and learning were taken seriously. The culture of the college takes vocational questions very seriously. St. Olaf was the right environment for me.”

During his tenure, DeKrey has taught a rich variety of courses that covered British history, the



Reformation, European history surveys, and the links between 17th-century England, Puritans, and American colonialism. In tandem with his teaching, he has written three books about British political history, revolutions, and religion.

DeKrey has also served for nearly 20 years as archivist and director of the Shaw-Olson Center for College History and is the archivist for the Norwegian-American Historical Association (NAHA). He embraced the archiving role because he believes it's important to have historians evaluate documents, preserve them, and present material thoughtfully to researchers. His interest in college history prompted him to serve as co-editor of *Called to Serve: The Vocation of a Church College*, a collection of essays published in honor of St. Olaf's 125th anniversary. Assisting with that book is one of his proudest accomplishments.

Leaving St. Olaf, DeKrey is ready to continue with his scholarship. He will also take with him an enduringly positive impression of St. Olaf students. "They are bright, ask good questions, and don't settle for easy answers," he says. And if he could leave these young Oles with some parting advice? "Embrace the opportunity for personal discovery and intellectual growth in this unique academic environment in which faith and vocation are foundational. Challenge the world with your compassion and knowledge, while continuing to learn, inquire, and explore wherever you go."

### Margaret Eaves-Smith | ASSOCIATE PROFESSOR EMERITA OF MUSIC, VOICE

As a dedicated advocate of engaging one's mind, body, and spirit in singing, Margaret Eaves-Smith has aimed to instill this holistic approach in her students.

"I love the challenge of meeting students at all levels of ability," says Eaves-Smith, who joined the St. Olaf music faculty in 1979 after earning her undergraduate and master's degrees from the Cleveland Institute of Music. "The best part of teaching voice is in the collaboration to discover a student's interests and personal gifts that will frame their selections for a jury or a recital. It is an honor and a blessing to be a small part in their journey of discovery."

As a renowned singer in her own right, Eaves-Smith earned national and international awards in prestigious vocal competitions and enjoyed a career focused on the performance of art song and oratorio, but her first love will always be in the singing of spirituals.

After more than two decades on the Hill, Margaret Eaves-Smith retired from St. Olaf in 2002, heading to Colorado to be closer to family. When she returned to the Twin Cities in 2004, she was offered the opportunity to fill in for a 2005 spring semester vacancy as an associate professor emerita of music-voice. She was delighted to once again work with her former colleagues and talented St. Olaf students, and that one-semester appointment turned into a 12-year stint.

During her total of 35 years at St. Olaf, Eaves-Smith taught solo vocal literature and helped create a four-semester course in literature that spanned early music, classical, romantic, and 20th-century works. She is proud of that achievement "because there was no textbook then, and those years of research gave me the skills to be a better mentor to my students."

"There is so much I will miss," says Eaves-Smith of her time on the Hill, "most especially the daily contact with students and colleagues, many of whom are lifelong friends." She intends to stay active in retirement but with a much more relaxed lifestyle, affording her more time for family, friends, and travel to her home state of Montana.

"I'm humbled and deeply grateful to St. Olaf and to my esteemed colleagues for supporting me in my second-act emerita journey."

### Mary Griep | PROFESSOR OF ART, ASSOCIATE DEAN OF FINE ARTS

Mary Griep received her B.A. in studio art from Macalester College and promptly embarked on a 15-year career as a working artist. Her work appears in dozens of public and private collections, both national and international. Along the way, she earned a master of arts in liberal studies from Hamline University.

She joined the St. Olaf Art and Art History faculty in 1988, hired to teach drawing and painting. In addition to the visual arts, over the years she has taught courses in the Paracollege, Women's Studies, and First-Year Writing, and has supervised student projects through the Center for Interdisciplinary Studies. She has served as chair of the Art and Art History Department and is currently associate dean of Fine Arts.

Griep has long been a champion of international experiences for both students and faculty. She has accompanied and led Interim courses in France, Italy, the Bahamas, Greece, and Turkey, and twice served as field supervisor of St. Olaf's Term in Asia (TIA). Between the two TIA programs, she lived and worked in Chiang Mai, Thailand, as artist in residence at Payap University.

For the past two decades, Griep's professional work — the *Anastylosis Project*, an 18-year-long odyssey exploring sacred architecture from the 12th century — has been closely connected with her cross-cultural interests and travel with students. "One of the wonderful things about traveling abroad with students is the chance to help them develop their own voices, their interests, their sense of discovery," she says. "The shared experience of teaching and learning in a new culture encourages deeper, more creative thinking and helps students develop greater curiosity and confidence."

*"Gary's professional life is marked by widely respected and consulted books and essays on British history. He has won many distinguished awards. He has brought honor to the college and a renewed attention to its history by expanding its archives. In this, he has built on the many years of good work by Joan Olson."*

— Bob Nichols, Professor Emeritus of History



*"Margaret's success as a voice pedagogue is the consequence of many attributes that include her personal experience as a first-class singer, her deep knowledge of the human voice and how to educate singers well about healthy singing, and her holistic care and concern for all of her students. Her record of success as a professor of voice speaks for itself, and her departure will leave a big gap in the voice program at St. Olaf."* — Dan Dressen, Professor of Music

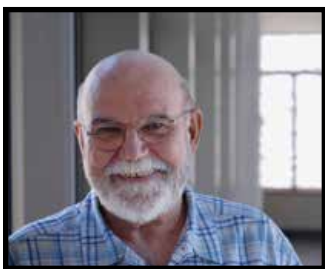


*"Mary Griep is a force of nature on campus. She has been a tireless advocate for the arts — in the classroom, in our department, and as associate dean. Her artwork is an amazing balance of intimacy, scale, scope, and place. She is passionate about the world she sees and sharing it with others. Mary's big heart, wry humor, and bountiful smile will be missed in our department."*

— John Saurer, Associate Professor of Art



As a career capstone, Griep took on the role of associate dean, which has allowed her to work with faculty in all four of the Fine Arts disciplines. "It's a challenging time for the arts, and I wanted to think about how we defend our place within the St. Olaf community and in the broader culture," she says. "St. Olaf's strength has always been that the arts are taught by people who are creatively and professionally active. It is one reason all four of our Fine Arts programs are so vibrant."



*"Through his rich lifelong experience in professional theater, Gary has been a great resource for students and alumni seeking theater internships and professional experiences beyond St. Olaf." — Brian Bjorklund, Associate Professor of Theater*

### Gary Gisselman | ST. OLAF THEATER ARTIST IN RESIDENCE

Whether he was teaching theater courses or directing productions at St. Olaf, Gary Gisselman strived to highlight theater's ability to enrich our understanding of the world around us. It's a view he developed from decades of experience in professional theaters in the Twin Cities and across the country.

After receiving his B.A. at Carthage College and performing with a McKnight Fellowship at the Guthrie Theater, Gisselman decided that directing was more up his alley. Since the mid-1960s, he's directed more than 200 plays, musicals, and operas at various Twin Cities theaters, including many productions of *A Christmas Carol*, among other Guthrie Theater productions. Along with his many other achievements, Gisselman was the founding artistic director of Chanhassen Dinner Theater, a longtime member of the Children's Theatre Company artistic staff, and director of the University of Minnesota Opera Theater.

Gisselman always aimed to teach theater at some point in his career. When St. Olaf invited him to join its theater faculty in 1999, it seemed like the perfect fit. "It's a nice size, really exceptional students, a beautiful location — everything about it was appealing," he says. "I've had a wonderful time working with the students here." He also credits the college with making it possible for him to juggle teaching in the classroom and directing obligations at the Guthrie Theater.

Gisselman has led the Theater in London Interim, co-led the Theater in Moscow Interim with Russian professor Marc Robinson, and he directed more than a dozen plays at St. Olaf, including favorite productions of the musicals *Oh, What a Lovely War!* and *Into the Woods*. Before completing his tenure at St. Olaf, he also taught courses in the Great Conversation and American Conversation programs.

Directing continues to be Gisselman's passion after more than 50 years, and it's not something he plans to quit any time soon. Rehearsals just started for his latest production, *Amy's View*, at the Park Square Theatre in St. Paul, and he's excited to bring another script to life.



*"After over 40 years of teaching at St. Olaf, Carol still brings to the classroom a genuine enjoyment of her students and the generous warmth of her enthusiasm about literature. She is a master teacher!" — Diana Postlethwaite, Professor of English*

### Carol Holly | PROFESSOR OF ENGLISH

As an English professor for more than 40 years, Carol Holly has explored different eras and authors with her students and helped shape humanities education at St. Olaf. Joining the St. Olaf faculty in 1975, Holly has been committed to helping her students find their voices, gain the confidence to share their opinions, and develop insights from the close reading of literature.

"I want students to be engaged in the texts and be more courageous in expressing their ideas while also learning to listen," says Holly, who earned her Ph.D. at Brown University. "I want them to learn to write well and value good writing. And I want them to value the life of the mind and the importance of reading widely and reading well."

She appreciates the freedom St. Olaf offered her to create different courses, including courses on "declarations of independence" in 19th-century American literature; American women writers; the literature of American slavery; and the representation of sexuality, madness, and marriage in American literature. For many years, she enjoyed co-teaching with Professor Rich DuRocher a survey course on *Literatures in English* from 1650 to 1850. Holly also taught in the American Conversations program and in the St. Olaf Paracollege. She devoted significant energy to being a campus leader, including serving as chair of the English Department, the Committee on the Status of Women, the Division of Languages and Literatures, as well as the O. C. and Patricia Boldt Distinguished Teaching Chair in the Humanities.

A prolific scholar, Holly has published widely on the novelist Henry James and on 19th-century American women writers. Holly secured grants from the National Endowment for the Humanities to write her book on Henry James, as well as a Fulbright Fellowship to teach American literature in Slovenia. She has served as a consultant for scholarly journals in her field and is a past president of the Henry James Society.

These experiences helped Holly gain a well-informed perspective on American higher education and a lifelong appreciation for St. Olaf, including its commitment to "providing an education that helps students engage in learning, grapple with questions, and play with ideas." In retirement, she's looking forward to continuing her own learning through travel, painting, research, and writing.



**Kris MacPherson** | RESEARCH/INSTRUCTION LIBRARIAN, PROFESSOR OF ASIAN STUDIES AND ENVIRONMENTAL STUDIES

**K**ris MacPherson sees her career as a four-stranded braid, intertwined and interconnected. It encompasses library and information literacy, Asian studies, environmental studies, and relationships with others. This interdisciplinary approach has opened myriad opportunities encompassing teaching, experiential learning, and global travel.

MacPherson's passions stem from early opportunities for experiential learning: camping in the Adirondack Mountains, helping in her school library, and participating as a high school exchange student in Japan, where she lived with a rice farming family that didn't speak English. That last experience spurred her to learn Japanese and piqued her interest in Asian and environmental studies. After earning her B.A. at Earlham College, MacPherson received a master of library science degree from the University of Michigan and joined the St. Olaf faculty in 1982.

During her 35 years at St. Olaf, MacPherson has parlayed her interests into roles as a reference librarian and a professor of Asian studies and environmental studies. The heart of her work has been helping students develop strategies that foster research and lifelong learning. She has taught widely, primarily on how to do research in various areas, but also through a long-standing course on Asian studies as an interdiscipline.

Her love of experiential learning also led her to direct summer programs at Wolf Ridge Environmental Learning Center in northern Minnesota and to teach an Interim course based there. In the same vein, she led three study abroad programs to Asia and an organic farming internship in Japan.

The freedom MacPherson has been given to braid together her diverse interests and passions has made working at St. Olaf tremendously fulfilling. She recalls many highlights of her time at the college: "watching students connect their ideas with the greater scholarly conversation when researching library databases; those times in the woods when they are canoeing or hiking and encounter an environmental issue firsthand; in Asia, watching students use a new language for the first time on location; working with my colleagues to develop a program and implement it successfully."

In her retirement, MacPherson will live off-grid on the Gunflint Trail, where she and her husband are building a solar-powered log cabin.

**James May** | PROFESSOR OF CLASSICS, KENNETH O. BJORK DISTINGUISHED PROFESSOR

**J**ames May, who had recently completed his Ph.D. in classics at the University of North Carolina, knew St. Olaf was special during his interview for a faculty position at the college. Other schools who also interviewed him seemed merely interested in his knowledge of his academic field, whereas St. Olaf focused on May as a whole person, his approach to teaching, and his thoughts on liberal arts education. So it was with joy that he launched his career at St. Olaf in 1977.

An expert in ancient rhetoric and oratory — particularly that of the great Roman orator and statesman M. Tullius Cicero — May embraced the opportunity to build a small classics department into a nationally-respected powerhouse, emphasizing excellence in the teaching and learning of Greek and Latin languages. May has also enjoyed the opportunity to teach virtually every course in the Classics Department curriculum. Favorites include his advanced seminar on Cicero's writings, as well as courses on the Greek New Testament and Latin poetry.

May served as the department chair for 15 years before becoming associate dean for the Humanities and then provost and dean of the college from 2002 to 2011. May's decision to devote significant time to administration stemmed from his strong belief in servant leadership. He is especially proud of three achievements: helping to launch the Great Conversation program, guiding the Oversight Team in the construction of Regents Hall of Natural and Mathematical Sciences, and serving for nearly a decade as the academic leader of the St. Olaf faculty.

In 2011, May returned to the classroom full-time at his request. Known for his infectious enthusiasm and lively courses, he has earned several prestigious honors, including two grants and two fellowships from the National Endowment for the Humanities, the Award for Excellence in Teaching of the Classics from the American Philological Association, and the Award for Teaching Excellence and Campus Leadership from the Sears-Roebuck Foundation. He has published numerous scholarly articles and books on Cicero and related topics, and co-authored two textbooks with his colleague Anne Groton.

In retirement, May plans to continue pursuing several writing projects while making time to focus on his many hobbies. He leaves St. Olaf sustained by strong connections with current and former students and colleagues. "I never felt like I was coming to work or to a job at St. Olaf. It was a vocation and a way of life, wherein I was doing what I always wanted to do," he says. "It's been a real joy and a great privilege, and for that I am extremely thankful."



*"With a critical eye and a quick smile, Kris has worked to build both the Asian Studies and Environmental Studies Departments. Her meticulous attention to detail alongside an ability to see the big picture made Kris an invaluable collaborator on innumerable projects. She has also been a patient and thoughtful mentor to faculty, staff, and students alike, and throughout it all, Kris never lost her sense of humor or her candor. She will be sorely missed!"*  
— Karil Kucera, Associate Professor of Art History and Asian Studies



*"It is hard to imagine anyone with a more ebullient personality than Jim May, or anyone with greater integrity or a kinder heart. For 40 years, he has been a devoted friend, teacher, scholar, and administrator, working tirelessly to keep Classics alive and well at St. Olaf and to make the college as a whole an even better and more humane place."*  
— Anne Groton, Professor of Classics





**Harriet McCleary** | ASSISTANT PROFESSOR OF MUSIC, VOICE

Throughout her 23 years at St. Olaf, Harriet McCleary has guided students of all abilities to find their voices. She is a passionate teacher who enjoys seeing students make progress by helping them produce an authentic sound of their own.

"I'm not interested in students trying to mimic a recording. I want them to find out what their instrument does and find the core of their tone," says McCleary, an assistant professor of music, voice. "I try to give them a good foundation in singing."

McCleary came to the Hill in 1994 after earning a master of music degree at Westminster Choir College and a doctorate in musical arts from the University of Minnesota. When the St. Olaf Music Department had an overflow of students wanting to study voice, the college asked McCleary if she could teach one day a week. Over time, that increased to two days, then three, ultimately making McCleary a mainstay of the Music Department. And though she always worked part-time, McCleary appreciates that her colleagues welcomed her with open arms.

She has enjoyed a fulfilling career teaching students and sharing technique and a passion for music with her colleagues. "I love teaching voice, and I love the students here at St. Olaf — they are just so eager," she says. "And I love my colleagues. I've always felt equal and welcome here. I'm going to miss my students and colleagues the most."

McCleary won't be giving up teaching entirely. She will still work with students at her Twin Cities studio and continue singing with St. Mark's Episcopal Cathedral Choir in Minneapolis. She aims to see the world a bit, and engage in some learning of her own. McCleary also plans to stay in touch with as many St. Olaf students as possible, getting great joy from seeing where life takes them.

"I've been very blessed to be here and watch students grow and make progress," McCleary says. "It's just been a very good experience."

*"What a joy it was to work with a colleague like Harriet. She is a champion of contemporary music and opera, brings a wealth and variety of experience to the teaching of all ages and types of singers, and applies compassion, keen insight, and humor to every musical experience." — James McKeel, Professor of Music*



**Gary Miessler** | PROFESSOR OF CHEMISTRY

Gary Miessler's Minnesota roots attracted him to St. Olaf, but supportive colleagues and enjoyable students kept him on the Hill for nearly 40 years. It's been a fruitful place for him to spend his career, which has included working to improve chemistry education more broadly.

Miessler received his B.A. in chemistry at the University of Tulsa, served in the U.S. Army, then came north to the University of Minnesota to pursue his doctorate. The welcoming nature of St. Olaf students and the close-knit campus community were decisive in his decision to join the college's faculty in 1978. Being near his parents and extended family was a bonus.

In his early years of teaching, he came to agree with colleagues that many available textbooks included outdated science and did not communicate effectively with students. "The textbooks seemed to be written more for other faculty than for students. For example, most inorganic chemistry textbooks had few, if any, examples on how to solve problems," says Miessler. "My co-authors and I wanted to be more supportive of students and to communicate well with them."

As a result, Miessler teamed with St. Olaf professors Don Tarr and Gary Spessard and Macalester professor Paul Fischer to write inorganic and organometallic chemistry textbooks — both of which have seen multiple editions. He has also worked with St. Olaf professor Beth Abdella '82 to write a first-year chemistry textbook, which has been used on campus for more than 20 years. Along with the collaboration with his colleagues, a key component of the writing process has been soliciting student feedback.

As with his textbooks, Miessler's goal in the classroom has been to bring chemistry to life. He does this through activities, demonstrations, conversations, and a commitment to making sure students understand the subject matter — all of which has made him a favorite professor. He has also supervised approximately 30 students in organometallic chemistry research.

Miessler has earned many honors for his work, including the Dreyfus Foundation Teacher-Scholar Award and the 2015 Brasted Award for Excellence in College Chemistry Teaching. He is also a past holder of the Edolph A. Larson and Truman E. Anderson Sr. Chair of Chemistry and received a St. Olaf TRIO Student Support Services Faculty Award.

During retirement Miessler plans to continue writing textbooks and being of service to the college; St. Olaf has been an important place for him, and he wants to continue making a difference. He is especially looking forward to spending more time with his wife, Becky Benedict '71, and daughters, Rachel and Naomi '13.

*"Over just the last 20 years (out of 36 total), Gary has taught over 2,200 students in the chemistry classroom. This doesn't include his first-year writing students, former Paracollege students, or his many laboratory students. More important than the numbers, however, is the excellence with which he has taught these students. His widespread impact in the classroom and laboratory speaks to his devotion to supporting student learning in every way." — Beth Abdella '82, Associate Professor of Chemistry*

**LaVern Rippley** | PROFESSOR OF GERMAN

Fifty years into his tenure as a German professor at St. Olaf, LaVern Rippley is still as enthused and enthralled about his discipline and work as ever. For him, the college has been an ideal place of employment — an institution of higher learning that offered rich opportunities to teach and write, as well as the chance to share his love of the German language and history while documenting connections between German-speaking countries and the United States.

“St. Olaf is a very modest, intelligent, able, and sophisticated institution. I had a beneficial situation with the balance of teaching and research, and it fit my personality and professional goals perfectly,” says Rippley, who joined the St. Olaf faculty in 1967 and served for many years as chair of the German Department.

A prolific author, Rippley penned, edited, or translated 19 books as well as hundreds of articles, academic papers, and book reviews. He also served for over 30 years as editor and publisher of the newsletter *Society for Germany American Studies*. Rippley’s books cover a large swath of subject matter, including works on German Bohemians, the Chemnitzer Concertina, and the German-American experience. In retirement, Rippley will finish his latest book, which is about the distinct mix of Germans who settled in South Dakota.

Rippley taught many popular courses during his years at St. Olaf, sharing his knowledge about the revolutionary German Forty-Eighters from the 19th century, Bauhaus architecture, Nazism, and the Brothers Grimm fairy tales. Although his fairy tales courses were particularly well-loved, he became most popular for his Interim *Mare Balticum*, in which 50 students visited eight countries along the Baltic Sea while exploring the legacy of the Hanseatic League.

A Fulbright Scholar at the University of Munich who earned his Ph.D. from Ohio State University, Rippley has led some 20 Interim studies abroad over the years, including a recent Interim in Berlin with 16 students. A desire to help more St. Olaf students enjoy such experiences led Rippley and his wife, Barbara, to donate generously to the college in support of students’ global travel experiences.

“It’s because of how I feel toward this college. This is a great, great institution, and my Fulbright was a phenomenal experience,” Rippley says. “Studying abroad expands your horizons, your brains — and helps you acquire a deep inside perspective on a country and its culture.”

**Todd Nichol '74** | PROFESSOR OF HISTORY, KING OLAV V CHAIR IN SCANDINAVIAN-AMERICAN STUDIES

Todd Nichol gained inspiration from the immigration of his maternal grandparents from Scandinavia, using that interest to build a career in the Evangelical Lutheran Church of America and as a college professor and historian. Along the way, he gained an interest in history: “It’s a wonderful way to furnish your mind and foster the human spirit,” he says. “Among other things, it presents a dazzling array of possibilities for how to live.”

Nichol first engaged in the study of Scandinavian history and the Lutheran Church at St. Olaf and then at Luther Theological Seminary, where he obtained his master of divinity degree and was subsequently ordained. Later, he earned a doctorate in theology from the Graduate Theological Union at Berkeley. Before returning to St. Olaf in 2001, Nichol served as a parish pastor and was a professor of church history at Luther Seminary for more than 20 years.

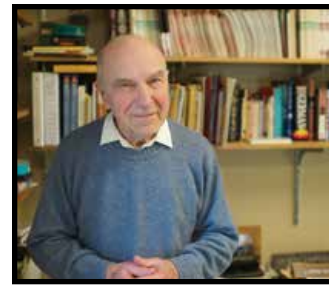
When he was invited to return to St. Olaf to join the history faculty, the decision was easy for Nichol. “I had been teaching graduate students,” he says, “and I was engaged and energized by the thought of teaching undergraduates. They are young and they are searching, and they are ready to jump into their educations.”

Nichol taught one of his favorite disciplines as the King Olav V Professor in Scandinavian-American Studies while serving as editor of the Norwegian-American Historical Association (NAHA), which is located at St. Olaf. Over the years, his courses included *Viking and Medieval Scandinavia*, *Rølvaag’s America*, and *The Western Home*.

In addition, Nichol wrote and edited several books and numerous articles about the Norwegian experience in America, including *Crossings: Norwegian-American Lutheranism as a Transatlantic Tradition*. He also served for many years as a member of the St. Olaf Library Committee and enjoyed the opportunity to contribute there.

But above all, Nichol loved his time teaching and learning with students. “It’s as simple as that,” he says. “I’ve immensely enjoyed teaching in the classroom and visiting with students.” 🦁

SUZY FRISCH is a freelance writer and regular contributor to *St. Olaf Magazine*.



*“Vern will be remembered for establishing German exchange programs between St. Olaf and a number of German universities; for organizing summer programs for high school German teachers, both on campus and in Germany; for his many publications on German immigration; and, most recently, for his generous gifts, which provide scholarship aid for study abroad and support the college’s global mission.” — Karen Achberger, Professor of German*



*“Chair of Norwegian-American studies, editor of NAHA, history professor, but so much more. As a member of the Nordic Studies faculty, Todd not only taught courses on Vikings, immigrants and Scandinavian history, he showed his musical and whimsical side in his founding of the Runestones, the student-led accordion group, and his involvement with campus events such as the Nordic Bash.” — Margaret Hayford O’Leary, Professor of Norwegian*



# Rising TALENT

**T**AYLOR DAVIS '16 LAUGHED at the suggestion that her time as a Fifth-Year Emerging Curator might offer a breather between the rigor of college classes and the uncertainty of life after graduation.

"The past few months have been a whirlwind!" exclaimed the young curator, who is preparing an exhibit of mathematically relevant art by outside artists for Flaten Art Museum and writing interpretive text for St. Olaf's existing collection of similar works. Davis also is interning at the Walker Art Center, developing content for a mobile app that guides visitors through the center's sculpture garden. Earlier in the year, she interned at Midway Contemporary Art, a nonprofit visual arts organization in Minneapolis. For the first several months of her fifth-year program, she also worked part time at Target.

Davis, a Georgia native, has always loved museums and contemporary art, and spent Interim of her sophomore year in Manhattan meeting with curators, gallerists, and artists. That experience turned her on to the field of curation.

"It planted a seed," she says, and so she looked for practical experiences to strengthen her curatorial résumé. As a junior, she interned at Boston's Museum of Fine Art, working to ensure positive patron visits and helping with the museum's educational programs.

As a senior art history major, Davis independently curated an exhibition in Flaten called *Look Again: Expanding Feminist Possibilities*. She researched, selected, and wrote about showcased works created by six women artists and one all-women collective, and was awarded distinction for her efforts.

"To be trusted to put on an exhibition and to be given the gallery space with the support of the Art Department was incredible," Davis says.

It was so incredible that she wanted to do it again, so she proposed an idea to museum director Jane Becker Nelson '04: create a post-graduate program for students interested in museum careers modeled after St. Olaf's longstanding Fifth-Year Emerging Artist Program.

Becker Nelson was easily won over, and Davis became the college's first Fifth-Year Emerging Curator.

Davis's upcoming exhibit focuses on art that incorporates mathematical ideas and theories. She was inspired by St. Olaf's existing collection of works that combine mathematics and art, which is supported by the Arnold Ostebee '72 and Kay Smith Endowed Fund for Mathematical Art.

"One artist I'm working with creates beautiful hanging Origami mushrooms around themes of interconnectedness and chaos theory," Davis says.

The exhibition, which runs from November 10, 2017 to January 15, 2018, will see Taylor returning to campus for the opening.

"I've become more confident in my abilities as a curator, from proposing an idea to managing all the details of an exhibition," says Davis, who looks forward to pursuing a career in the arts, though she isn't positive what her next move will be.

Becker Nelson isn't worried about Davis's future. "I have no doubt Taylor will go on to do amazing things," she says. 🐾

— MARLA HILL HOLT '88



SPOTLIGHT

Fifth-Year Emerging Curator  
**Taylor Davis '16**, photographed  
at the Walker Art Center  
by Tom Roster





As an artist and the president & CEO of the Twin Cities sign company Archetype, Steven Carpenter '82 believes in the power of opening doors for young people in the arts, reflected in his support of St. Olaf's Fifth-Year Emerging Artist Program.

# SIG WHISPERER

*By Marla Hill Holt '88*

Steven Carpenter chose St. Olaf College for a reason befitting an artist: He liked the visuals. The limestone buildings nestled together high on a hill seemed to him what a college should be.

“It sounds silly now, but in high school I thought if I could imagine what a college would look like, this would be it. So I came to St. Olaf totally because it looked cool,” Carpenter says. “I had no idea what I was getting into.”

He struggled early on to find his place, wondering if he was up to the rigorous coursework, and comparing his skills to those of his classmates. He eventually found a home in the Art Department, where he honed his drawing and design skills under the guidance of St. Olaf's legendary art faculty. Among his mentors were Professor Emeritus of Art Wendell Arneson and the late Professor Emeritus of Art Arch Leean.





Steven Carpenter, photographed by Bill Kelley at Archetype's new headquarters in Bloomington.



“I’ve always loved art, and I came to love St. Olaf through the friendships I made in the Art Department,” Carpenter says. “Wendell and I started at St. Olaf at the same time. I was a student and he was a new professor, and we kind of grew up together those first four years. He and Arch pushed me to work hard at my art and to find joy in it.”

When Carpenter graduated in 1982 with a degree in studio art, the job market wasn’t overflowing with employment opportunities in art and design. He considers himself lucky to have had Arneson and LEEAN on his side as he made a go of it in the professional arts world.

“They introduced me to people in the Twin Cities arts community,” says Carpenter, who notes he likely would have also benefited “from a little extra time to prepare for the real world, to help me connect the dots between my classes and my career.”

An entrepreneur at heart, Carpenter eventually learned to recognize opportunities as they came his way. He landed a job at Norquist Sign Company in Minneapolis when a friend left a position there and Carpenter walked in and asked to fill the vacancy. At Norquist, he became skilled at connecting the two worlds of sign making: the artistic vision and the manufacturing.

“I discovered I was good at interpreting the designer’s ideas for the guys in the back who were cutting metal and hammering things out,” he says.

Carpenter became known as a “sign whisperer” at a time when the call for architecturally inspired signs was growing. Once again, he spotted an opportunity, which led to the founding of his own company, Archetype, a custom sign-fabrication firm that collaborates with clients and designers to create one-of-a-kind architectural signs for businesses, nonprofit organizations, and colleges. Seventy percent of Archetype’s business comes from outside Minnesota, including Anytime Fitness, ProMedica Health Systems, and Telus Spark, a science and technology center in Calgary, Alberta, Canada. But Archetype has attracted plenty of prominent regional clients too, including St. Olaf, Caribou Coffee, Orchestra Hall, Target Field, the Minnesota Vikings, and all the signage for Hennepin County.

While Carpenter’s success is literally on display in the form of his company’s signs, behind the scenes he has quietly supported a program at St. Olaf that has helped nearly 130 graduates bridge the gap from art student to working artist.

. . .

**I**N THE EARLY 1980S, PROFESSOR LEEAN BEGAN inviting alumni artists to St. Olaf for a one-semester residency as mentors for students. The Art Department faculty soon realized, however, that an artist-in-residence program was unsustainable — most artists working professionally could ill afford to dedicate a year to the college — and began considering other programmatic ideas that could benefit both working artists and students. They landed on the idea of a fifth-year art apprenticeship program, offering a small stipend and studio space to a handful of students, with the expectation that they’d use the postgraduate year to create a body of work for exhibition, as well as for graduate school, fellowships, and employment applications.

Arneson had kept in touch with Carpenter and asked him — in 1987, just five years after Carpenter graduated — to consider a gift in support of the fledgling program. Though it was a financial stretch for him at the time, Carpenter couldn’t turn down the opportunity to give young people the time and space they needed to develop their craft and explore what it takes to be a professional artist.

“I would have benefited from this type of yearlong program after graduation, when I was struggling to find my place in the arts world,” he says. “It’s also in my DNA to help people connect the dots, and that’s what this program does.”

Throughout his career, Carpenter has found meaning in helping others connect the dots of opportunity. “Being a philanthropist isn’t always about money,” Carpenter says. “Sometimes it’s just setting things in motion for someone else, then watching them grow.”

*“BEING A PHILANTHROPIST  
ISN’T ALWAYS ABOUT MONEY.  
SOMETIMES IT’S JUST SETTING  
THINGS IN MOTION FOR  
SOMEONE ELSE, THEN  
WATCHING THEM GROW.”*  
— STEVEN CARPENTER

Carpenter mentors female and minority-owned sign-making and graphic design start-ups, and Archetype is a leading employer of people largely underrepresented in the design industry, including women and people of color. The company's Signs of Life program designs, builds, and installs signs for communities in need, often to the recipient's surprise.

"Steve's commitment to helping others speaks volumes to me as his mentor and teacher," Arneson says. "It's the highest ideal of St. Olaf and speaks to what he learned as an undergrad. You can't put a dollar amount on the lives he's touched and helped shape, including 130 young artists from St. Olaf."

Carpenter and his wife, Julie Wellman, gave a restricted gift to the Art Apprenticeship Program each year from 1987 to 2010. In 2011, the couple — together with Arneson and his wife, Beth Christensen, St. Olaf professor of music and music librarian — pledged additional support to create the Leean Carpenter Art Apprentice Fund. Those gifts were matched by St. Olaf. The endowment provides sustainable funding for what is now called the Fifth-Year Emerging Artist Program.

**T**HIS YEAR'S FIFTH-YEAR EMERGING ARTISTS — Marra Evans '16, Erika Terwilliger '16, Jon Tiburzi '16, and Madison Vang '16 — have wide-ranging interests, from ceramics and printmaking to bronze casting, medical illustration, and video game design. Each year, four to six seniors are chosen by Art Department faculty from approximately 15 applicants. The fifth-years are given a small stipend and share a third-floor studio, with access to the Art Department's facilities, such as the foundry, the kilns, and the printmaking studio. They can request informal, critical feedback from faculty members, and they're expected to work five hours a week for the department. They may assist in a studio art class or with tasks such as overseeing the figure drawing co-op, organizing a fall picnic, and facilitating the juried student art exhibition.

That's the formal outline of the program. But fifth-year emerging artists contribute to the Art Department in informal ways as well, says Associate Professor of Art John Saurer, including mentoring current seniors as they work on their capstone studio art project.

Archetype designs and fabricates unique architectural signage for a wide range of businesses and organizations.

CARPENTER PHOTOGRAPHED BY BILL KELLEY; SIGNAGE BY ARCHETYPE





“The fifth-years are good citizens of our department,” Saurer says. “They’re human resources for current students, they’re visible as working artists in the building and on campus, and they’re ambassadors for St. Olaf’s art program with prospective students.”

As a fifth-year emerging artist in 2010–11, Trygve Wastvedt ’10 worked in bronze casting and printmaking. In 2015, he earned a master of architecture degree from the Massachusetts Institute of Technology and now works for Zahner, an engineering and fabrication company in Kansas City, Missouri, that is known for its use of metal in architecture.

“Even though I didn’t go on to become a studio artist, a valuable piece of the program for me was being a part of the St. Olaf arts community for an additional year and continuing to learn from my faculty mentors,” Wastvedt says.

The fifth-year emerging artists must also be self-motivated to create a body of work independent of class assignments. They’re expected to participate in two exhibitions, but it’s entirely up to them to get the work done without a professor giving them prompts and deadlines.

“There’s a great quote by artist Chuck Close — ‘inspiration is for amateurs’ — that captures what it takes to be a professional artist,” Arneson says. “These young people need to be disciplined and put in the work — go to the studio and create stuff. If they waited for inspiration, they’d make something five years from now. This program gives them time to buckle down and figure out their creative process and whether or not they want to be an artist at all.”

Stephanie Rogers ’07 was a fifth-year emerging artist in 2007–08 and used the time and access to equipment to enhance her skills in alternative process photography.

“I did work with photography that was more toxic and required good ventilation and specialized exposure units,” she says. “There’s no way I could have afforded that setup right out of school, and definitely not in such a supportive environment.” Rogers created two series of photographs, the first focused on the human obsession with flight. The second, printed on fabric, captured her interest in bees and colony collapse disorder.

Rogers went on to work in arts administration and earn a master’s degree from the Tyler School of Art at Temple University. She currently lives in Minneapolis and is a working artist, using photography to reflect the relationship between humans and landscape.

When Peter Nelson ’04, assistant professor of new media at St. Olaf, was a fifth-year art apprentice in 2004–05, he created an interactive installation with a slide projector, based on portraits of guys he worked with at his part-time job at Hogan Brothers restaurant. He also examined issues of masculinity through a series of portraits of young men with mustaches.

“Jumping away from being a student while slowly jumping into being a working artist — with the security blanket of the college — was amazing,” Nelson says. “Having

St. Olaf Professor Emeritus of Art Wendell Arneson and his wife, Professor of Music and Music Librarian Beth Christiansen, with the fifth-year emerging artists — Erika Terwilliger, Jon Tiburzi, Marra Evans, and Madison Vang — at their *4 Fifths* exhibit at Public Functionary in Minneapolis.

PHOTOGRAPHED BY TOM ROSTER



two additional bodies of work to add to my portfolio was huge for getting into grad school.” He went on to earn an M.F.A. in interdisciplinary visual arts at the University of Washington.

When Nelson returned to teach at St. Olaf in 2013, he pushed to change the program’s name — from art apprentice to emerging artist — to more accurately reflect its nature. He also succeeded in moving the emerging artists’ second exhibition, previously held at St. Olaf, to a site in the Twin Cities. Fifth-years have always shown their work at the Northfield Arts Guild, but they also now mount a show at Public Functionary, an art exhibition and social space in Northeast Minneapolis.

“It raises the bar for them both artistically and professionally,” Nelson says, “because they have to take on the role of the artist in a more public space. Their exposure is greater, and their résumés are a little more diverse outside of Northfield.”

. . .

**S**T. OLAF’S FIFTH-YEAR EMERGING ARTIST PROGRAM is distinct among small liberal arts colleges, says Arneson, and could be a model for a post-graduate year in other fields. “A program like this could work across the arts, certainly in theater, dance, and music, and maybe even in the humanities,” he says.

This year, St. Olaf has expanded the program to include a student interested in museum work, offering the first Fifth-Year Emerging Curator slot to art history graduate Taylor Davis ’16, who is enhancing Flaten Art Museum’s curatorial program (see “*Rising Talent*” on page 12).

Flaten Art Museum Director Jane Becker Nelson ’04 was easily on board with creating a fifth-year curator position because she’d essentially used her own art apprentice experience in 2004–05 to do the same thing.

“I took a big pivot during my fifth year,” says Becker Nelson, who had been planning to become a photographer or printmaker. “For me, working in the studio was isolating. It felt too solitary and it didn’t suit my personality, so I started exploring other ways to work in the arts.” She proposed curating an exhibition to the museum staff at the time and was rewarded with the gallery space to mount *Voice Your Vote*, which showcased art connected to the 2004 presidential election.

“It was stimulating to work with artists on an exhibition that was thematic and spoke to current events. Thank goodness St. Olaf gave me the opportunity to do it, because it really sparked my career interest in curating,” Becker Nelson says, noting that there seems to be a growing interest at the college in an ongoing fifth-year experience for students interested in museum-related work.

“It’s exciting that the fifth-year experience might expand into other areas at St. Olaf,” Carpenter says. “Pushing students along a little bit and helping them see the opportunities that are available to them can go a long way in getting them pointed down the career path that’s right for them.”

Regardless of whether or not their experiences as fifth-year emerging artists reflect a direct connection to their current work, alumni of the program can thank Carpenter for his generosity in giving them the opportunity to explore their talents in a supportive environment.

“Being an art major in college isn’t just about the work, it’s about questioning and creative problem solving,” Arneson says. “For artists, there are no right answers. They pay attention to what is happening in the world and then they respond to what they see by making art. Steve’s gift has helped these emerging artists discover what is meaningful to them and to grow in ways that are unforeseen. It gives them permission to keep asking questions for the rest of their lives.” 🍷

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— STEVEN CARPENTER

MARLA HILL HOLT ’88 is a freelance writer and a regular contributor to *St. Olaf Magazine*.



## MADISON VANG '16

Art: Bronze casting, mixed media

Portfolio: [mjvang.weebly.com](http://mjvang.weebly.com)

The small bronze pieces that Madison Vang '16 creates aren't meant to be just observed, but picked up and touched. "I like to do interactive art because I like to get the audience involved in a tactile way," she says. "Art that engages people is more meaningful to me." For example, she currently is working on bronze pieces that will be encased in soap. "As people handle the pieces and the soap wears away, the bronze is revealed. That interaction becomes the focus of the art itself," she says.

Vang took her first bronze casting class during Interim of her junior year and fell in love with the process of creating a form in wax, coating it with a plaster shell, and melting the wax away to reveal a negative space. She pours molten bronze — heated in the Art Department's foundry — into the shell to create her sculptures.

"This program has given me the chance to see what it's like to be a working artist and how I might handle my own studio practice," Vang says. "It's a nice intermediary, complete with a safety net, between having the structure of classes and the freedom of being on my own."

During her fifth year, Vang is creating a body of work that will strengthen her application for the Tulsa Artist Fellowship, which enhances the burgeoning art scene in Tulsa, Oklahoma, by supporting talented artists from around the country as they practice their craft in the city. PHOTOGRAPHED BY TOM ROSTER

ERIKA TERWILLIGER '16

Art: Printmaking, ceramics

Portfolio: [erikaterwilliger.com](http://erikaterwilliger.com)

**E**rika Terwilliger '16 has always been fascinated by patterns, and her curiosity is reflected in the nearly 500 ceramic tiles she has created as a fifth-year emerging artist. The tiles are replicas of patterns created by air bubbles she's observed in the cross-section of plastic lumber used in park benches.

"I found the benches last summer while walking at the Locks and Dams in Minneapolis," Terwilliger says, "and I was struck by how beautiful the patterns were on the ends where the lumber is cut." She creates small, thick tiles — about 3.5 inches square and one-inch deep — from clay, rounds the edges, and then hand carves out each distinct pattern, most of which resemble a series of tiny squiggles and holes. Terwilliger is also building a large display table for the tiles.

"I'm fascinated by organic patterns, like the insides of bones and decaying tree stumps," she says. "I just love that each piece of lumber on these benches is an industrial-made product that on the inside has such individuality."

Terwilliger first heard about the Fifth-Year Emerging Artist Program when she visited St. Olaf during high school, and she knew it was something she wanted to aspire to. "To have the opportunity to build an independent body of work, outside of what I've created for classes, while being supported by the college is incredible," she says. Terwilliger plans to use her enriched portfolio to apply to M.F.A. programs.

PHOTOGRAPHED BY TOM ROSTER





## JON TIBURZI '16

**Art:** Video game design,  
electronic music composition

**Portfolio:** [jontiburzi.com](http://jontiburzi.com)



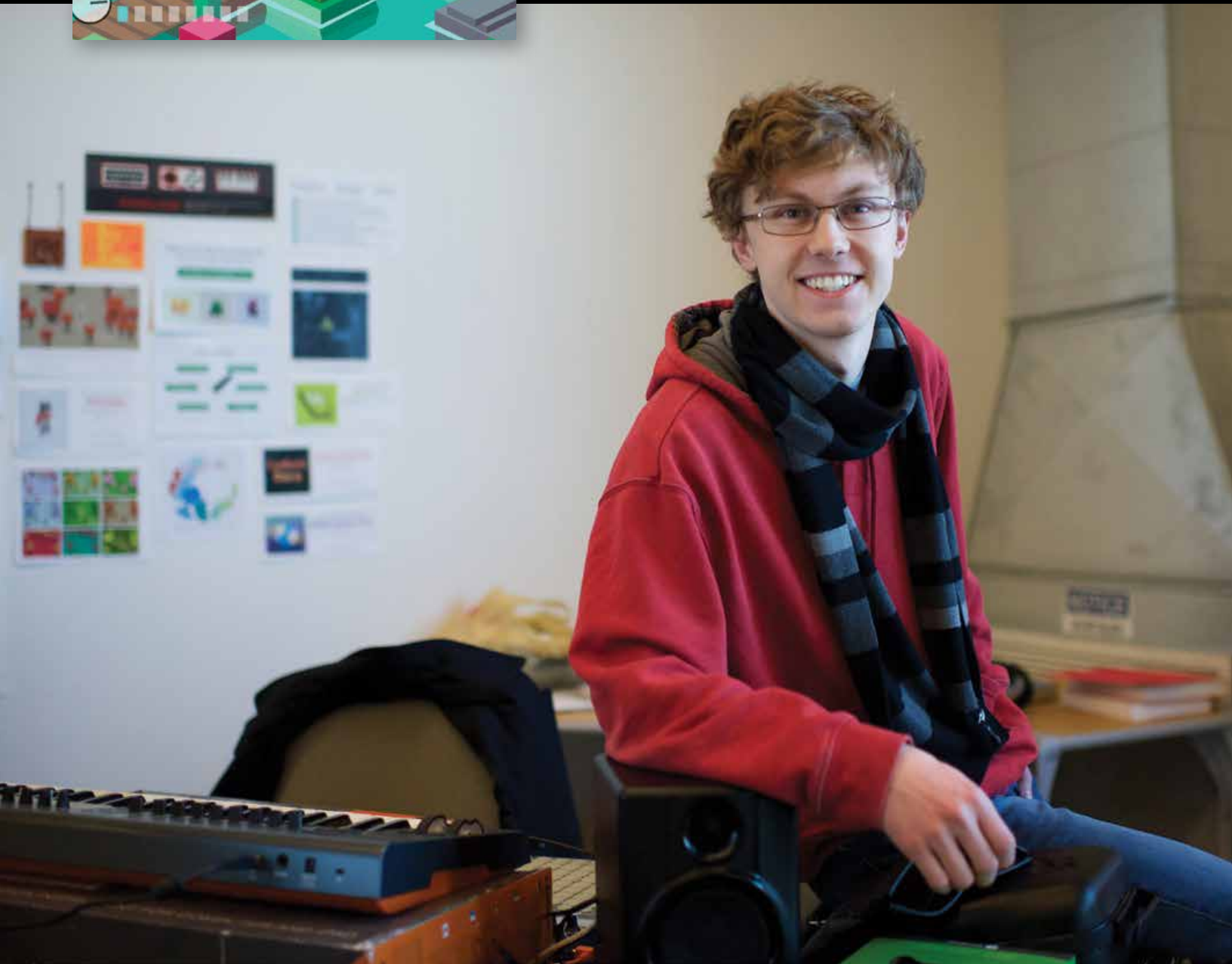
Jon Tiburzi '16 is drawing on his three majors in studio art, physics, and mathematics to create a video game that uses procedurally generated music. "The basic idea is that there's interaction between the player, the music, and the game. All three are working together to create the experience," he says. The user controls a character that can explore multiple islands, each of which has visuals and a soundtrack generated by the computer — not composed beforehand — to create an individualized experience each time the game is played. Each island has a task the character must complete before moving on to the next island.

"I'm both an artist and a scientist," says Tiburzi, who is collaborating on his video game with a London-based musician. "In this approach to gaming, I'm designing the visuals, writing algorithms, and programming code that helps the computer decide when to play what type of music."

The work involves a lot of fine tuning, so Tiburzi is taking advantage of his fifth year to get it right. He's also involved in the Game Design and Animation Club, a student organization, and has been investigating several paths his career might take, such as graphic design, architecture, and art direction.

"I love making art with computers, and I've enjoyed exploring whether game design is something I'd want to do as a career. The time I've been given for that exploration has been invaluable," Tiburzi says.

PHOTOGRAPHED BY TOM ROSTER



MARRA EVANS '16

Art: Drawing, medical illustration

Portfolio: [marraevansart.com](http://marraevansart.com)

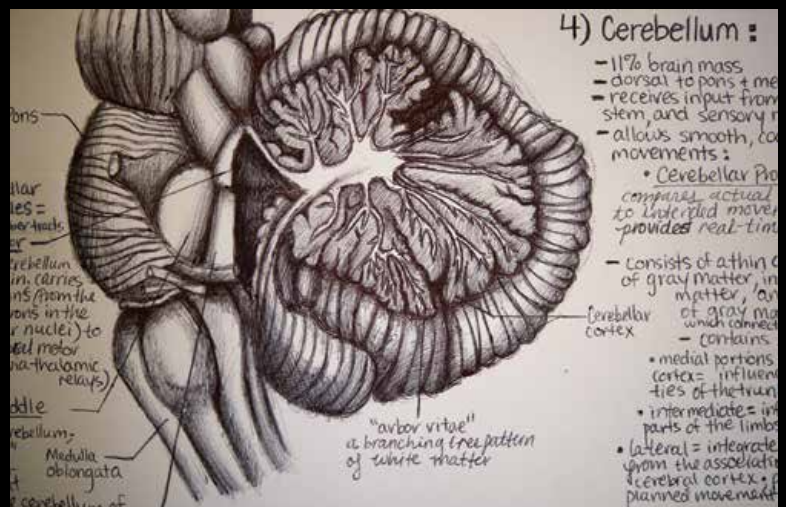
**M**arra Evans '16 decided late in her junior year that she wanted to be a medical illustrator after reading about the specialized field in a magazine given to her by her father, who is a nurse. The work requires an artist equally skilled in the life sciences and visual communication, as the images a medical illustrator draws represent complex scientific information for textbooks and other medical communication forms — think intricate illustrations of the human heart or brain.

"Because the work is so precise, it seemed like a good fit for my skills," Evans says. "You really have to capture the realness of the anatomy you're drawing, and my art has always been realistic." She did an independent study with art professor Michon Weeks to learn more about the field, and interviewed medical illustrators at Mayo Clinic.

Now, as a fifth-year emerging artist, Evans is working on strengthening her portfolio with pieces that demonstrate proficiency in figure drawing and observational drawing. She's applying for graduate school programs in medical illustration (there are only four such programs worldwide) while taking additional science courses that she didn't complete as a student at St. Olaf because of her late interest in the field.

"I appreciate having the time to focus on the intersection of art and science, which is something that I really love," Evans says. 🍷

PHOTOGRAPHED BY TOM ROSTER





ST. OLAF PROFESSOR OF ART MARY GRIEP HAS CREATED  
A REMARKABLE BODY OF WORK – THE *ANASTYLOSIS*  
*PROJECT* – INSPIRED BY SACRED ARCHITECTURE OF THE  
11TH AND 12TH CENTURIES FROM AROUND THE WORLD.

# LINE of

BY JOEL HOEKSTRA

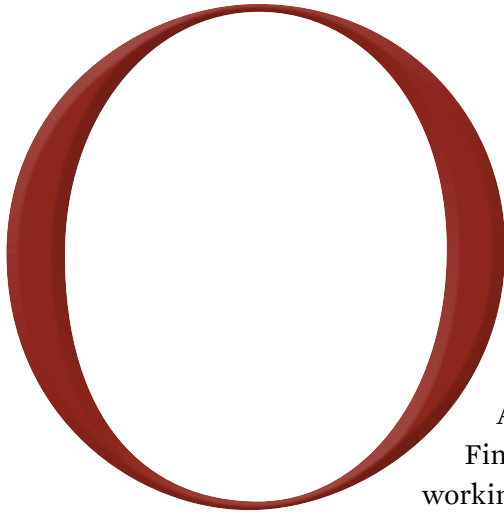




# INQUIRY

PHOTOGRAPHED BY PETER LEE AND TOM ROSTER





ONE AFTERNOON last fall, a crowd gathered in St. Olaf College's Center for Art and Dance to see what Professor of Art and Associate Dean of Fine Arts Mary Griep had been working on for the last 18 years.

The drawings on display were enormous, and viewers engaged in a kind of silent waltz as they shifted back and forth and sideways to grasp the breathtaking scale of each piece. Griep's rendering of the Cambodian temple of Angkor Wat stretched 32 feet long. Her detailed sketch of the floor of the Basilica of San Marco in Venice towered above the tallest viewers by nearly a full story. For anyone who wanted to see the uppermost details of the drawings, pairs of opera glasses were available.

Griep stood quietly in the center of the swirling crowd, and when asked to say a few words about the art — this was the first full exhibition of a series she called the *Anastylosis Project* — she seemed almost embarrassed to have to explain her process: "I'm a very concrete thinker, not an abstract thinker," she said. "I just put in everything I see."

Nobody in the crowd questioned what Griep meant by *everything*. The surface of every drawing was meticulously embroidered: Each board in the *Stavkirke* (stav church) of Borgund, Norway, had been accounted for. Every crumbling block and carving, and even random cracks and crevices, in El Castillo, a temple at the Mayan ruin of Chichen Itza in the Yucatan region of Mexico, had been painstakingly replicated. Griep told viewers that a drawing, like those on display, typically required one to three years to finish. "It's about human attention. How long can you pay attention to something?" she said. "In a world where everything is instant and we're always multitasking, I wanted to see if I could pay attention to something for a very long time."







*The Marble Carpet – The Basilica of San Marco, Venice, Italy*

“The tessellated floor of the Basilica, laid by Byzantine craftsmen from Constantinople, is often described as a marble carpet,” says Mary Griep.



It turns out, in fact, that Griep's ability to pay attention verges on the heroic. After commencing work on the first sketch in France in 1998, she went on to complete 11 more works, most even larger in scope. She has spent all but seven of her 25 years at St. Olaf conceptualizing, developing, and drawing the works in this series. "It's hard work," Griep said. "It can be hard on your hands."

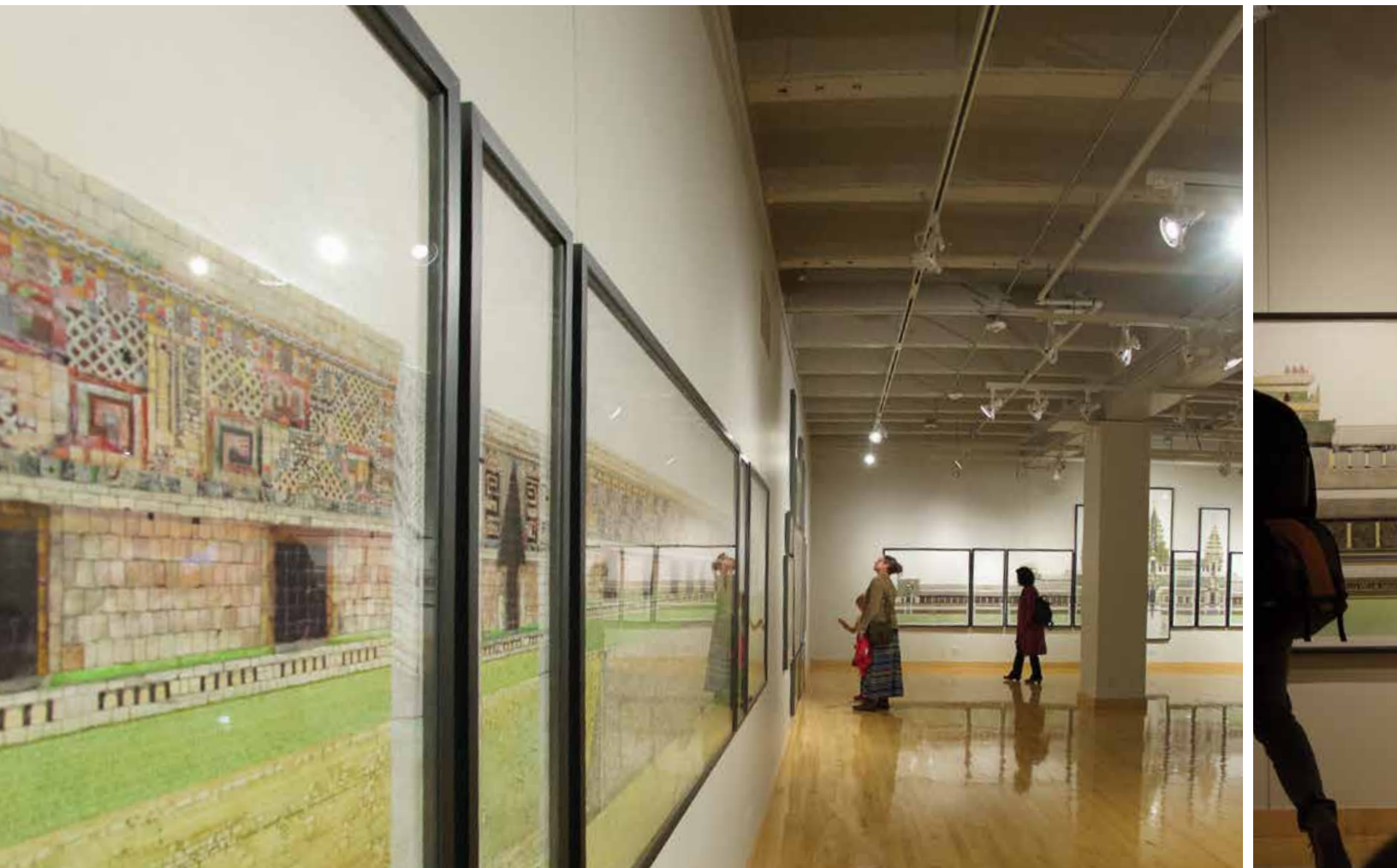
...

**F**OR MUCH OF HER CAREER, Griep has defined herself as a painter. But when St. Olaf hired her in 1988, she was tasked with teaching the college's drawing classes. It wasn't difficult — she had the background and the skills to serve as a drawing instructor — but she began to wonder if her teaching would improve if she herself spent more time with the medium. "I thought, maybe I should just do a drawing project and see what that's like — rather than talk about drawings all day and then go home and make paintings," she says.

A decade into her tenure at St. Olaf, Griep accompanied a group of students on an Interim program to study classical beauty and its manifestations in Roman ruins, architecture, and Gothic cathedrals in France and Italy. She brought along 100 sheets of paper and, over the course of the trip, sketched the architectural details of various monuments that caught her eye. Once home, she made larger drawings of the columns, rose windows, and other ornaments she had found on cathedrals, eventually producing a drawing of the entire south tower of the Notre Dame Cathedral of Chartres. But that seemed too small — it didn't encompass the full experience. Griep disassembled the work and added views from the inside, other directions, and unexpected vantage points. The piece that emerged, a 10-by-14-foot view titled *Façade*, is actually a composite of Griep's visual experience.

*Palace of the Governors*  
- Uxmal, Mexico

From Griep's series of  
Late Classic Mayan sites  
in the Yucatan, Mexico



A subsequent Term in Asia program brought Griep to Angkor Wat. The storied site impressed Griep, but she was also intrigued to discover that the complex had been finished around the same time as the construction of Chartres Cathedral. She began to think more deeply about each site: What was its origin? Who built it? Who used it? How did they worship in the space? How had it changed over time? Griep ultimately produced a drawing of the temple of Angkor Wat that incorporated things she had learned in researching the site's history, including the addition of colors — as described in ancient texts — that had long since vanished from the temple's exterior. She titled the piece *Anastylosis*, a Greek word referring to the restoration of a ruined building by reassembling the constituent parts.

Griep began to search out other religious sites from the 12th century that she could draw, and she formulated a set of guidelines and a step-by-step process for evaluating possible additions to the series: she would have to visit each site in person, photograph and collect as many images from the site as possible, figure out scale and layout. But the most critical criterion was Griep's interest in the subject. If she was going to reassemble these ruins brick by brick, she had to have stamina, patience, and commitment.

Often, she had only a few days to experience a site. She would sketch, measure, enumerate, and photograph as many details as she could during the visit. Then back in Northfield, after long days of teaching and tending to her family, Griep would mentally return to the ruin and resume reconstruction. "In some ways, it was a really practical project for me," she says, explaining that the drawing process is simpler than painting, which can be messy and time-consuming. Painting involves solvents, oils, and water. Waiting for wet surfaces to dry can take hours, and moving a painting in progress means struggling with an easel and packing up brushes, tools, and towels. Drawings are portable, require only a pen, pencil, pastel stick, or charcoal to produce, and — because Griep

*[continued on page 32]*

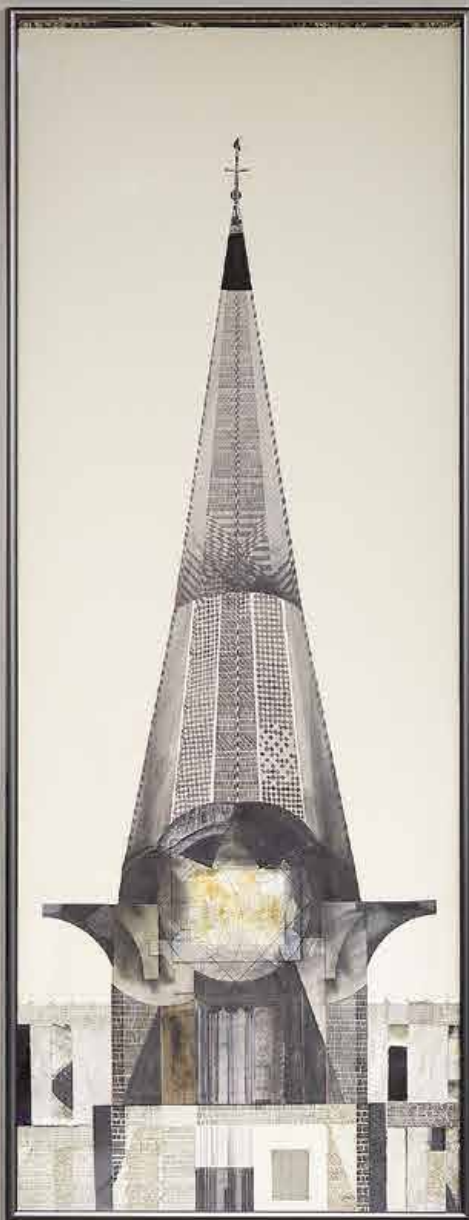
*"In a world where everything is instant and we're always multitasking, I wanted to see if I could pay attention to something for a very long time."*

*Anastylosis – Angkor Wat, Siem Reap, Cambodia*

Completed while Griep was an artist in residence at Payap University in Chiang Mai, Thailand







*Façade - Chartres Cathedral, France*

This is the first drawing in what became the *Anastylosis Project*, and it helped to establish the process that Griep used for subsequent works:

- One inch of drawing equals two feet of the original building.
- The architectural ground plan of each building is represented somewhere in the drawing.
- Each drawing uses more than one perspective to help you see the important parts of the building.
- Each drawing tries to represent the experience of moving through and around the building by alternating the views of inside and outside.
- Metallic leaf generally denotes light. In some drawings, gold leaf is also used on domes, many of which were originally gilded.





ultimately assembled her larger drawings by connecting smaller sections — it could be done on easily handled sheets of paper. “It was something I could do in the time I had available, and I could work at any scale I wanted,” she says. “After the kids had gone to bed, I could take a section into the kitchen, sit down at the table, and work on it for a few hours.”

...

**G**RIEP GREW UP IN BILLINGS, MONTANA. The town didn’t offer much in terms of art and high culture, but it was a place where individualism was encouraged and respected. You could do what you wanted. And what Griep liked to do as a child was create things. “My mother says I always liked to make things, and I didn’t care if I got dirty or messy,” she notes.

She was also deeply curious about topics. She delved into books about Africa and spent an entire summer reading Russian novels. Enrolling at Macalester College in St. Paul, Minnesota, allowed her to immerse herself in two areas of fascination, biology and art, and to talk to professors who had were experts in a wide variety of topics. “I’m really interested in people who know a lot about a subject,” Griep says. “When I become interested in something, I want to know about it. I want to talk to people about it. I want to get a book that tells me something about it.”



RANDOLPH JENNINGS

Sketching the exterior of the Divriği Ulu Camii





*Ulu Camii - Divriği, Turkey*

The Ulu Camii (Great Mosque) of Divriği was built by the Seljuks, a Turko-Persian group in the 12th century. The sultan who commissioned the mosque hired masons who used small Christian Churches of the time as a model for the interior.





*Borgund Stav Church - Norway*

Norwegian stav churches were built like boats that "float" on a stone foundation. Some contain heavy beams and other wood that was cut in the year 1100, making these churches among the oldest original wooden buildings still in use.





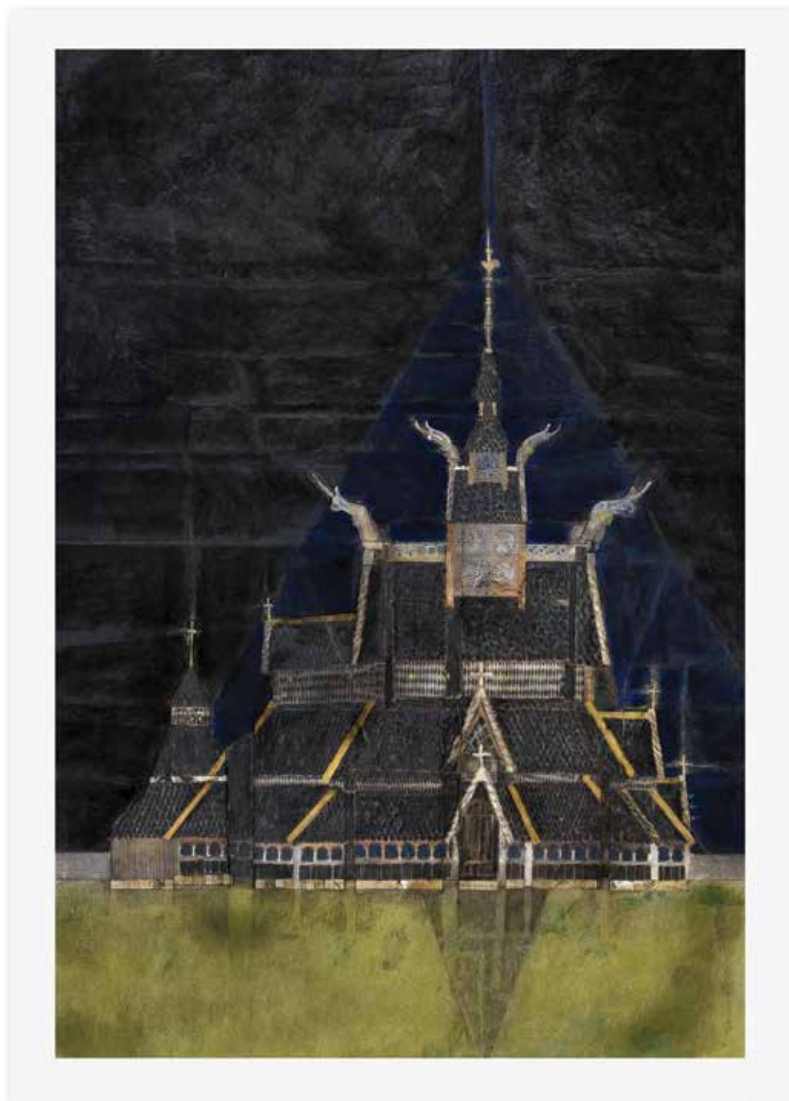
Griep eventually majored in art and established herself as a painter. The work suited her: “I like to be by myself in the studio. I think visual artists get sorted out as people who have the tolerance to be by themselves for long periods of time,” she says. For years, she painted landscapes. Subjects ranging from human figures to circus wagons have also fascinated her. Her work has been shown at the Minneapolis Institute of Art, and the Walker Art Center collection contains one of her drawings.

Griep views her life as an artist and her duties as a teacher as complementary — each enhances the other. “I think one of the things that makes teaching so exciting is the tremendous opportunity for creativity,” she says. “I can teach the same thing for a long, long time and never feel like I have to repeat myself. The more I learn about it, the more things I have to talk about.”

...

As viewers circulated through the *Anastylosis* exhibit, many were surprised to find tiny mysteries hiding in Griep’s drawings. Here, instead of a tile in the floor of San Marco, was a sliver of a photo depicting birch trees. There, in the middle of a Mayan temple, was a Mexican stamp. Several entries from the B section of a dictionary had been clipped and inserted into the façade of Chartres Cathedral, and a black-and-white image of the Hagia Sophia had somehow migrated into the foundation of the *Stavkirke* of Borgund.

*Anastylosis is a Greek word referring to the restoration of a ruined building by reassembling the constituent parts.*



Griep’s Stav Church series began while she was an artist in residence at the University of Oslo. *Dark Light* (left) speculates on the mysterious atmosphere within the churches. There were no windows in these buildings, just a few round holes drilled in the area between the two lower roofs, so a holy gloom filled the churches.



PHOTOS BY MARY GRIEP



*“Often, when my students have a hard time drawing something, it’s because they really haven’t looked at the subject. If you go back and look again, what are you going to see?”*

In some cases, the layering is historical, says Lindsay Jones, a religious historian and professor of comparative studies at Ohio State University who has taken an interest in Griep’s work. Subtle details signal “changes in the uses and thus apprehensions” of each structure, he says. For example, the Byzantine Orthodox Church of Hagio Dimitrios in Greece — a structure sketched by Griep — served first as a Roman bath and then as a Christian church, enduring numerous fires and rebuildings before being reclaimed as a Catholic church 400 years later. Each rendering is more a “moving target than a fixed building per se,” he says. “That Mary’s drawings are able to engage those transitions over time is a great achievement.”

Griep concedes that her drawings are not, in fact, actual anastylosis. She hasn’t merely reassembled the ruins. “They’re not totally faithful representations of the places because I figured there are already plenty of exact representations of those places in art and photography. I don’t need to recreate that,” she says. “I wanted the drawings to be contemplative representations of the place if you took the time to look longer and learn more about it.

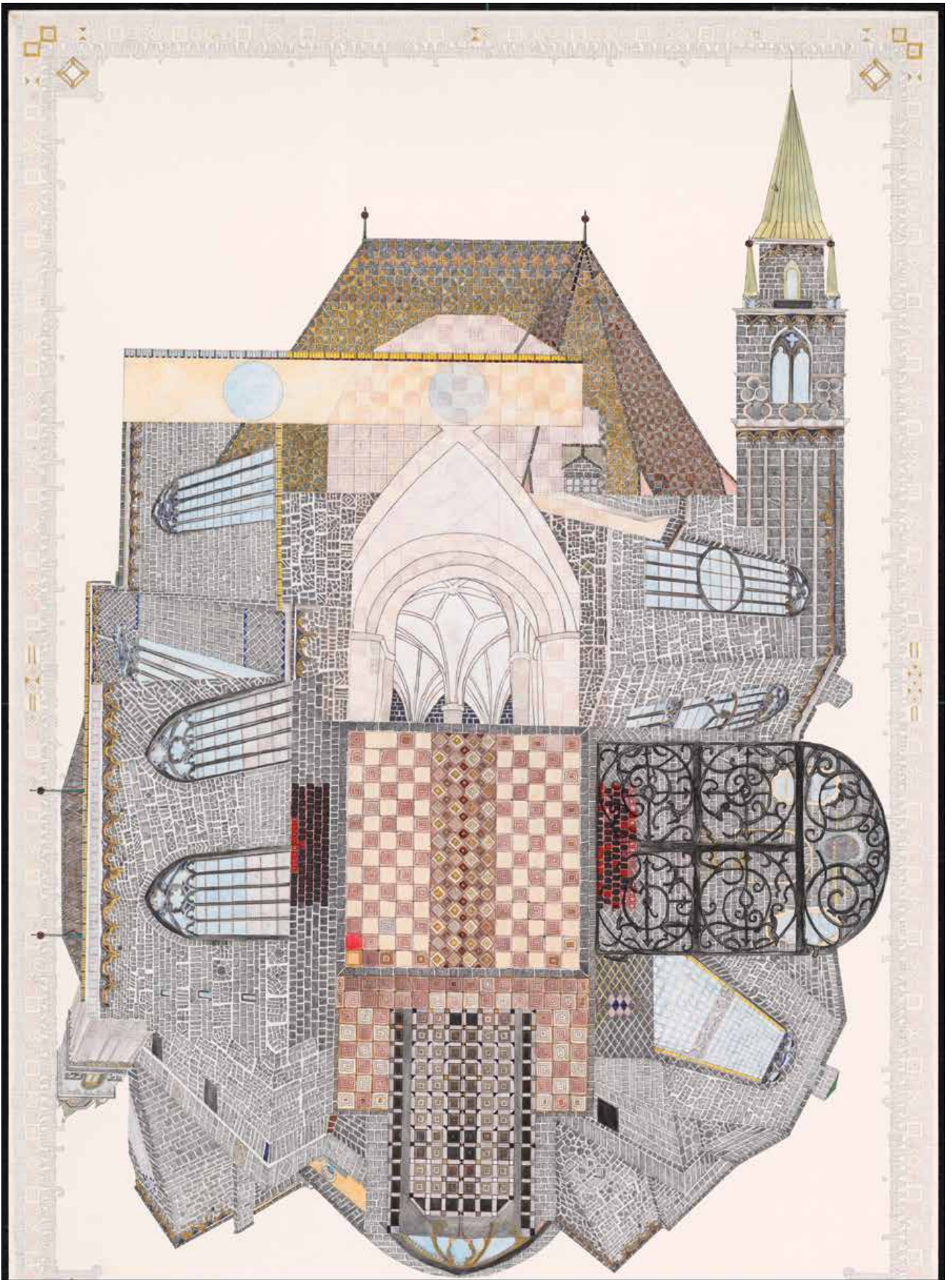
“I’m trying to encourage speculation about that place, the passage of time, and what it means to be an original place. I don’t think there is one original; I think there are multiple versions, and I’m trying to refer to as many of those versions as possible.”

As an artist in residence for the city of Salzburg, Austria, during the summer of 2012, Griep had unparalleled access to historical and cultural sites. She chose the 12th-Century *Franziskanerkirche* for its incorporation of so many architectural elements, including the ancient stone floor that had originally been part of the main road traversing the city. While the church has been remodeled and changed over the years, it has been in continuous use for centuries.



PHOTOS BY MARY GRIEP







*Agios Dimitrios -  
Thessaloniki, Greece*

"This is the building that blew away everything I thought I knew about decoration and pattern," says Griep. "The Byzantine idea about the dematerialization of space through the use of pattern and gold leaf is awe-inspiring."



Until the exhibition went up last fall, Griep had never seen all 12 pieces together. What's more, because each piece had been developed as a set of smaller drawings, recognizable as a French cathedral or a Turkish mosque only when puzzled together at the end, Griep likens her process to that of medieval workers tasked with carving a detail or adding a small section to a structure that would ultimately take decades or even centuries to complete. "As people worked on each building, most didn't have the big picture," Griep says. "But they were really interested in the little pieces they worked on, and they tried to keep it together with the overall vision."

Over 18 years, as she worked on each piece, examining the surface of a building for hours or filling a sheet of paper with tiny marks all evening, Griep began to see her work as meditative. There was comfort in the repetition and satisfaction in the stillness. It was contemplative, reflective, perhaps spiritual.

But the biggest lesson of the *Anastylosis Project*, Griep says, was that attention almost always yields revelation. "Often, when my students have a hard time drawing something, it's because they really haven't looked at the subject," she says. Move closer or step back, and something unseen will appear. Linger for a moment, and something new will materialize. "If you go back and look again, what are you going to see?" Griep says. "It's what I hope viewers have to do. Go back and see something that you didn't see the time before." 🦋

JOEL HOEKSTRA '92 is a Minneapolis writer and a regular contributor to *St. Olaf Magazine*.



RANDOLPH JENNINGS









# A Black-and-White Exploration of Dark Matters

Video artist and MacArthur Fellow Mary Reid Kelley '01 has earned worldwide acclaim by exploring difficult ideas with depth and dark humor.

*By Erin Peterson*

Mary Reid Kelley had been making ripples in the art world for years with her distinctive videos. Allusion-filled and rhyme-packed, the black-and-white films explored historic themes in eye-opening ways. Reid Kelley had been garnering increasingly prestigious awards and grants, including the 2011 Rome Prize, the 2013 Louise Comfort Tiffany Award, and the 2014 Guggenheim Fellowship.

But it was in 2015 that she began to break through in a big way. The project she'd been working on for nearly a year, *This is Offal*, was live-streamed from the Tate Modern Museum in London.

The decidedly dark subject — a woman's suicide — was leavened with sharp humor and a jab at the famous Edgar Allan Poe line that the death of a beautiful woman is "the most poetical topic in the world." Reid Kelley's response? "I wanted to recast this woman. She isn't ideal: she's a really loud and obnoxious dead young lady."

In June 2016, Reid Kelley received the prestigious Baloise Art Prize for the project. A few months later, the MacArthur Foundation recognized her entire body of work with a MacArthur Fellowship — known as the "genius grant" — which consists of a \$625,000 award that is parceled out over the course of five years.

It may seem like a heady time for Reid Kelley, but she hasn't let the accolades go to her head. "The way I've chosen to interpret the [recognition] is: Just keep doing what you're doing. That's what I intend to do."

...

Reid Kelley expected that she would pursue a life in the arts even before she arrived at St. Olaf from Iowa. But at the time, her ambitions were relatively modest: she imagined her path might lead her to a career as an art teacher. “I hadn’t really met people who solely did art for a living,” she says. “I didn’t know it was possible.”

After a particularly engaging watercolor class with art professor Wendell Arneson, she found herself spending nights and weekends in the studio to work on her art. “For the first time, I was working on [projects] and time disappeared,” she says. “I was beginning to find out what it meant for me to be an artist.”

Art professor Mary Griep remembers Reid Kelley’s talent and progress well. “Mary is interested in the world. She’s widely read, intellectually curious, and [as a student] she was deeply engaged in other classes,” says Griep. “She was always bringing materials she learned about elsewhere to inform her work, and that did — and does — push her even further.”

After she graduated, Reid Kelley participated in St. Olaf’s Fifth-Year Art Apprentice Program (now called the Fifth-Year Emerging Artist Program), which gave her time to focus fully on her art. It was during this time that she met a new instructor and fellow Ole, Patrick Kelley ‘91, who had completed the same program a decade earlier. The pair connected over ideas and art, eventually becoming collaborators in art and partners in life. They married in 2004.

In 2007, Reid Kelley headed to Yale to get an M.F.A. It was then that she began pulling together the pieces that have marked some of her most ambitious work so far, including painting, performance, and clever rhyming poetry. Though those close to her had long recognized her love of wordplay, Reid Kelley says that to her, incorporating this pun-filled side of her personality into her artwork was a revelation. “You can be a stranger to yourself so easily,” she says. “One of the great things about art is that you can go in search of that stranger and hope to meet them.”

She also began working on projects with video and technology, thanks to support from Patrick. What began for him as mostly a technical support role has since blossomed into a more equal partnership in which he and Reid Kelley both work to shape the final product.

While many have noted the unique look of their videos (the *Huffington Post* described Reid Kelley’s projects as “tripped-out baroque diorama[s] sprung to life,”), Reid Kelley’s extensive research, historical allusions, and literary references are just as much a part of her work’s essential DNA.

Indeed, says Patrick Kelley, if there is a secret ingredient to her work, it may be the months-long research process that precedes the physical creation of the work. “The art really comes out of a liberal arts experience,” he says. “It’s the idea of fearlessly committing to research, and trusting that if you keep digging with certain kinds of subject material, it will guide the process.”

The videos, praised by the MacArthur Foundation as “arresting, playful, and erudite,” revolve around the lives of women who are often almost invisible in society. In *You Make Me Iliad*, Reid Kelley plays a Belgian sex worker in World War I. In another video, *The Syphilis of Sisyphus*, she plays a pregnant Parisian woman living in the 19th century. Produced by Reid Kelley and Patrick Kelley, the videos feature 3-D sets painstakingly created by Patrick Kelley, while Reid Kelley performs the leading roles in cartoon-like but often haunting costumes and black-and-white face paint. Each video, though just minutes long, can take up to a year to create. The *New York Times* has called her work “enormously clever” and described her as “a talent to be reckoned with.”

In addition to her work as a video artist, Reid Kelley is a senior critic at the University of Pennsylvania School of Design and a critic in painting at the Yale University School of Art. She is beginning the research for her next video project and has set forth an even bigger goal for herself. Laying out her vision in a MacArthur Fellows video, she says, “I’ve always wanted to make a film that I thought was perfect. And so I’m going to try.”

As with everything she creates, it’s sure to be exceptional. 🐾

ERIN PETERSON is a Minneapolis writer and a regular contributor to *St. Olaf Magazine*.



## Mary Reid Kelley’s Highlight Reel

Kelley’s work has been shown in museums and galleries around the world, including the Hammer Museum, the ICA Boston, SITE Santa Fe, Kunsthalle Bremen, M–Museum Leuven, and Neuer Kunstverein Wien. But some of the very best of it is just a click away:

*This is Offal:* [youtube.com/watch?v=neDcBFPIdHI](https://www.youtube.com/watch?v=neDcBFPIdHI)

Excerpt from *The Syphilis of Sisyphus*:  
[maryreidkelley.com/sisyphus.html](http://maryreidkelley.com/sisyphus.html)

Art21 Documentary on the making of  
*The Syphilis Of Sisyphus*: [art21.org/watch/art-in-the-twenty-first-century/s6/mary-reid-kelley-in-history-segment/](http://art21.org/watch/art-in-the-twenty-first-century/s6/mary-reid-kelley-in-history-segment/)

Excerpt from *You Make Me Iliad*:  
[maryreidkelley.com/YMMI.html](http://maryreidkelley.com/YMMI.html)

Short interview: “On Embarrassment”  
[youtube.com/watch?v=-JRZwJgn5gg](https://www.youtube.com/watch?v=-JRZwJgn5gg)

See other videos and images here:  
[maryreidkelley.com/video.html](http://maryreidkelley.com/video.html)





# Cartoons in Character

Ward Sutton '89, the man behind the satiric editorial cartoons in *The Onion*, skewers unlikely targets in his new book.

*By Erin Peterson*

Since 2006, a fictional illustrator known as “Kelly” has been penning curmudgeonly editorial cartoons for the pages and pixels of the satirical newspaper *The Onion*. To suggest that no one is safe from Kelly’s ire is to state the obvious: his head-scratching anger is directed at kids running lemonade stands (“opportunistic jackals”), infants (“selfish, demanding babies”), and all dead people (“attention-hogging deceased”).

The real artist behind this humorously opinionated alter ego sharing his bizarre (and strong) opinions on ketchup, 4-H, and the *Peanuts Movie* is Ward Sutton. A longtime cartoonist and illustrator, Sutton does plenty of political cartoons under his own name, but has a second life as an editorial cartoonist like no other.

The genesis of the Kelly character began not long after Sutton received a fan letter from *Onion* co-founder Scott Dikkers in 2004, which led to a friendship. When Sutton proposed an editorial cartoon for the publication, Dikkers was game.

Sutton ended up inventing the cartoonist Stan Kelly, a grumpy old man who doesn’t exactly have his fingers on the pulse of the nation. “The general idea behind Kelly cartoons is that he’s always wrong,” says Sutton. “It’s not about right or left.”

In Kelly’s world, the “powerful vegan lobby” pushes healthy foods like vegetables that “honest citizens” can’t stand. His gripe with today’s teens? They turn their backs on television, an “American tradition.”

This past fall, Sutton modestly took credit as editor of a new book, *Kelly: The Cartoonist America Turns To*. It’s a compilation of a decade’s worth of Kelly cartoons, though, in a turn of entirely *Onion*-like hyperbole, the book is billed as a “50th anniversary platinum edition.”





## Sutton Impact

In addition to writing and illustrating cartoons for *The Onion*, Sutton has contributed to publications such as the *New Yorker*, *Rolling Stone*, the *Village Voice*, *Time*, the *Nation*, and the *New York Times*. He also has created animation for HBO, VH-1, and TV Land, and has designed concert posters for musical acts such as Pearl Jam, Beck, Radiohead, and Phish.

### Discover more of Sutton's work:

[suttonimpactstudio.com](http://suttonimpactstudio.com)  
[theonion.com/features/editorial-cartoon](http://theonion.com/features/editorial-cartoon)  
[facebook.com/suttonimpactstudio](https://www.facebook.com/suttonimpactstudio)  
[twitter.com/wardsutton](https://twitter.com/wardsutton)  
[twitter.com/kartoonistkelly](https://twitter.com/kartoonistkelly)



A sampler of illustrations Ward Sutton created for (clockwise from top left) the *Boston Globe*, *Wired*, the *Seattle Times*, and *Mad* magazine.



While Kelly's wrath within the pages is unpredictable, his editorial cartooning toolbox is entirely conventional. Uncle Sam and the grim reaper make regular appearances. You'll find a weeping Statue of Liberty in almost every panel. "I like putting the Statue of Liberty in really weird situations, like crawling out of a garbage can," Sutton says. "You hope that twisting tropes like that signals to the reader that it's a parody, but not everyone sees that." He says he frequently sees outraged reactions to his cartoons when it's clear that readers aren't in on the joke.

While Kelly cartoons have served as an important foundation of Sutton's work for years, he's regularly tapped for his own take on politics and pop culture by *GQ*, the *Boston Globe*, and *Mad* magazine. He's also got fans at high levels: CNN anchor Jake Tapper publicly proclaimed his appreciation for Sutton's work and bought an illustration from him.

Sutton says the work ethic that has allowed him to succeed was honed, in part, by his years at St. Olaf. "At times, I spent more time working at the *Messenger* than I did on my classes," he says. "My senior year, I was editor of the back page, and it was such a gift to have the freedom to do what I wanted on that page. Working on the paper, learning to meet deadlines — that was a huge part of my education."

As Sutton looks ahead, he says Kelly will likely remain a part of his diverse career as a cartoonist and illustrator. "Kelly was born out of my desire to always find something new and creatively challenging," he says. "I'm always searching for that." 🐝

ERIN PETERSON is a regular contributor to *St. Olaf Magazine*.



# Preserving Works of Art

**S**T. OLAF COLLEGE'S FLATEN ART MUSEUM is one of 75 institutions from across the country selected to participate in the inaugural year of the Collections Assessment for Preservation (CAP) Program.

Administered by the Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC), CAP assists museums in improving the care of their collections by providing support for a conservation assessment of their collections and buildings.

A team of two preservation professionals will spend two days surveying the Flaten Art Museum and meeting with staff before preparing a comprehensive report that will identify preventive conservation priorities. The assessment report will help the museum prioritize its collections care efforts in the coming years.

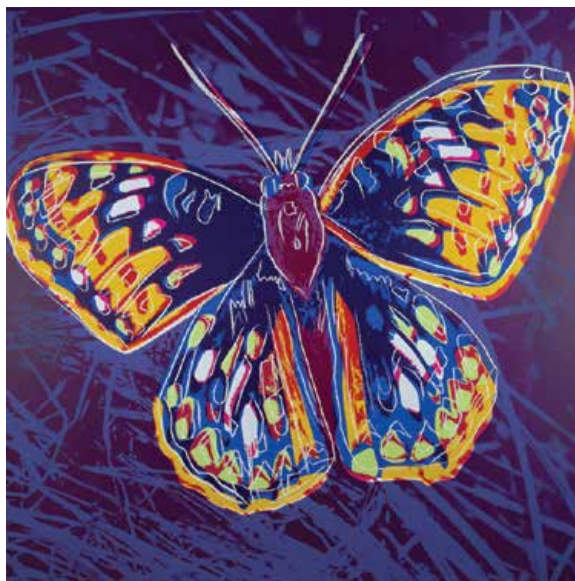
Flaten Art Museum expects the program to be a first step in the next phase of its collections care work.

"In the last 10 years, Flaten Art Museum has acquired hundreds of objects that support its pedagogical mission," says the museum's director, Jane Becker Nelson '04. Recent acquisitions include a collection of more than 150 Andy Warhol photographs, Polaroids, and serigraphs; a vast collection of Yoshida Hodaka's prints; and an extremely rare collection of World War II propaganda posters.

"Since its inception in 1976, Flaten Art Museum has steadily fulfilled its promise as an educational and cultural asset," says Becker Nelson. "Now the museum's potential is rapidly and significantly expanded."

To continue developing its potential, the museum will require substantial investments and innovation, much of which will depend on external grant support. An assessment of the museum through the CAP Program is an important step in that process. Says Becker Nelson, "A general assessment is the foundation that will inform future investments and innovation and make grant support possible."

The Flaten Art Museum collection includes over 4,000 historic and contemporary paintings, drawings, prints, photographs, sculptures, ceramics, and textiles that serve the college's mission of teaching and learning. The CAP Program is administered by FAIC through a cooperative agreement with the Institute of Museum and Library Services, a federal grant-making agency that supports museums and libraries. 🐞



*San Francisco Silverspot* (above) is one of four prints from Andy Warhol's *Endangered Species* series that are part of Flaten Art Museum's collection. Former Flaten Art Museum collections assistant Kat Skibbe '16 (right) rehouses a painting on space-saving rolling storage racks in the museum's collections storage area.





If you believe that travel is fundamental to understanding other cultures and perspectives, and to being an educated citizen in our contemporary world, then we have the program for you.



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**Yoga in Italy** | September 9-16, 2017

Led by Jeffrey Bores '85, Vinyasa Yoga Teacher and owner of taraNa Yoga Studio

**Sicily and Malta: Crossroads of Culture** | February 3-14, 2018

Led by Mary Griep, Professor of Art, and Randolph Jennings

**Baja California and the Sea of Cortez:  
Among the Great Whales** | February 24-March 3, 2018

Led by Ted Johnson, Professor Emeritus of Biology, and Michelle Johnson

**Visions of Cuba: Exploring a Nation through  
Civil Society** | June 8-20, 2018

Led by Jeane DeLaney, Associate Professor of History, and  
Gwen Barnes-Karol, Professor of Spanish

**Chile and Easter Island** | 12-14 days in August 2018

Led by Kris Cropsey, Instructor of Spanish

**Bordeaux and Dordogne** | 12-14 days in September 2018

Led by Wendy Allen, Professor of French, and Richard Allen,  
Professor of Computer Science

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# MAKE A LASTING IMPACT

## *For the Hill and Beyond*

**S**t. Olaf College's \$200 million *For the Hill and Beyond* comprehensive campaign is advancing high-impact academics, residential learning, financial aid, and the mission of the college — all to keep helping Oles find their purpose and lead productive, fulfilling, and meaningful lives.

...

Join Kari in supporting Oles by:

- Making an annual gift to the St. Olaf Fund
- Establishing an endowed fund for a purpose important to you
- Including St. Olaf College in your will or estate plans



To learn more about the campaign, its impact, and opportunities to make a gift, contact the St. Olaf College Development Office:

**800-776-6523**

[development@stolaf.edu](mailto:development@stolaf.edu)

[stolaf.edu/campaign](http://stolaf.edu/campaign)

*"I give to the St. Olaf Fund because I want to help students on the Hill now. My husband and I included St. Olaf in our estate plans and established an endowed fund to connect Oles with St. Olaf's Lutheran tradition because we believe in the college's extraordinary potential to keep changing lives. St. Olaf opened my eyes to new ideas and a bigger world and laid the foundation for my career. Perhaps more important, though, are the lasting friendships that started at St. Olaf and the people who shaped the values and beliefs that have guided my life."*

— Kari Bjorhus '80 P '14 · Woodbury, Minnesota

Vice President of Global Communications, Ecolab, Inc., and Regent, St. Olaf College Board of Regents

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**1937** | **Violet Carlson Jacobson** was 19 and an English and biology major at St. Olaf when she was hired by a professor's wife to assist at a dinner party honoring a guest speaker on campus that evening. When the 60ish speaker later came into



the kitchen and asked Violet if she could sew a button back on his threadbare shirt, she was happy to help, only to learn afterward that it was Frank Lloyd Wright. Violet worked as a public school teacher after she graduated, and also married

and raised four children, all of whom are Oles. In January, Violet celebrated her 102nd birthday. A Packers fan, lifelong learner, and naturalist who believes in the benefits of staying active, she recently wrote, "I live so that when my life passes before my eyes, I'll have plenty to watch!"

**1958** | Oles gathered in Green Valley, Ariz., to celebrate **Norm Nelson's** 80th birthday. **Amber Nelson '02** writes, "Out of 75 attendees, 13 were St. Olaf alumni. We were treated to a few songs of St. Olaf by **Dave Martinson** and **Miriam Hansen**."



Pictured (back, L-R): **Joe Olson '58**, **Chris Hanson '02**, **Norm Bystol '58**, **Jan Hansen '58**, **Dave Martinson '58**, **Jim Lund '65**; (middle, L-R) **Chris Rodgers Jackson '66**, **Miriam "Bear" Hansen '59**, **Anne Hansen '83**, **Naomi Reinertsen Davidson '66**, **Barb Lund '66**; (front, L-R) **Amber Nelson '02** and **Norm Nelson '58**

**1959** | **Bruce Gerstenkorn** has been honored with the Physician of the Year Award by Fairview Northland Regional Medical Center in Milaca, Minn., where he has practiced family medicine for 52 years. "I am convinced that it takes a genuinely unique individual to truly 'dedicate his life' to caring for other people. Bruce Gerstenkorn has done just this," said his longtime colleague Dr. Cliff Matushin when nominating Bruce for the award. "I am honored for the opportunity to work with Bruce, and for this reason and many more, I thoroughly



believe that he is without question the physician of the year." ■ **Don Timmel's** daughter, Jennifer Buchanan, shares this touching news with her late father's classmates: "**Ken Hakoda '96** and my dad have been longtime friends in Salina, Kansas, where Ken is director of the Salina Symphony and a music professor at Kansas Wesleyan University. When Ken found out Dad had passed, he asked if he could bring a choir to the service. The choir sang 'Beautiful Savior' and 'Fare Thee Well,' songs that were meaningful to St. Olaf alumni, including Don's cousin **Madeline Timmel Mihm '65**. At the end of the service, Ken taught everyone 'Um! Yah! Yah!'. St. Olaf blood is thick. What an honor and tribute to a place they both loved!"

**1962** | **Mary Pearson Hoff** and **Bev Johnson '67** recently cohosted a fun Ole Night Out event, where they made new friendships with current students.



Pictured (L-R) are **Bev Johnson '67**, **Madison Valent '20**, **Karla Huaman Ruiz '17**, **Luz Cuello Pagnone '17**, **Kullyn Vance '17**, and **Mary Hoff**.

To their delight, Mary and Bev discovered that all six of them have lived in Kittlesby Hall. ■ **Roger Sween '62** and his wife, Pat, took the trip of a lifetime, two years in the planning. "In 2014, we signed up for a Viking Cruise 15-day tour of the Baltic," writes Roger. "Since we would leave from Bergen and end in Stockholm, we decided to spend time before and after in Norway."



**1965** | **Conrad Bergo** was an invited speaker at ASIANALYSIS XIII in December at Chiang Mai



University in Chiang Mai, Thailand. In his presentation, Conrad outlined the latest methods for making analytical chemistry clean and sustainable. ■ **Linn Opderbecke** is a Democratic member of the New Hampshire House of Representatives. She was first elected to the chamber in 2016 and is currently serving on the Criminal Justice and Public Safety Committee.

**1973** | The Minneapolis CBS television affiliate, WCCO, recognized **Candy Kirkpatrick Moffitt** by giving her its Teacher of Excellence Award. Candy, an elementary school music teacher in Shakopee, Minn., is in her 44th year of teaching. Her St. Olaf music education professor, Gloria Kiester, writes, "The Class of '73 was one of the music department's best ever, and Candy was one of its stars."

**1974** | **Attention Manitou Singers alumnae!** **Jan Nelson Delgado**, a cellist and music teacher with Albuquerque, N.M., public schools, inquires, "Has anyone ever converted the music from the May 2, 1971, Manitou Singers album to a digital mp3/CD? The cover is a blue water scene with yellow sunset. There are two pieces in particular I'm interested in: 'Prayers from the Ark,' by Arthur Campbell, and 'Ah, Holy Jesus,' by Carolyn Jennings, in which I play cello." Friends can find Jan's contact information in the Ole alumni directory.

**1977** | **Steven Sutterer** was recently appointed as the pastoral care supervisor for Sparrow Hospital, making him responsible for managing spiritual care at Sparrow and St. Lawrence Hospital in Lansing and its three affiliate hospitals in Central-lower Michigan.



**1978** | **Brad "Brillo" Thompson** would love to connect with classmates in the Chicago area and beyond.

**1981** | **Mark Kilstofte** was one of nine American composers selected nationwide for the 2016



Copland House Residency Awards. These coveted stays at Aaron Copland's National Historic Landmark home in New York's Lower Hudson Valley provide composers with the opportunity

to focus on their creative work in the same inspiring environment that Copland himself enjoyed for the last 30 years of his life.

**1982** | **OboeBass!**, a duo consisting of oboist **Carrie Vecchione** and bassist **Rolf Erdahl**, recently



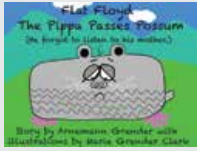
released their fourth recording, *Monk Fish Tango: Music for English Horn and Doublebass* by **Timothy Goplerud**. **Dean Goplerud '51** is composer Timothy Goplerud's father.

**1987** | **David Walker** has been named associate dean for academic affairs at the Northern Illinois University (NIU) College of Education. David is currently a professor in the Educational Research and Evaluation program within the Department of Educational Technology, Research, and Assessment at NIU.

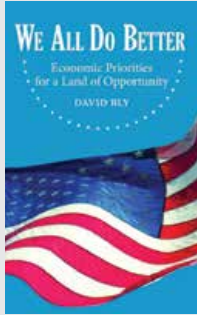




NEW BOOKS BY ST. OLAF ALUMNI AND FACULTY

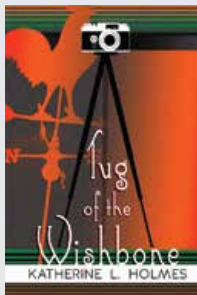


**Hitting the Wall** (self-published, CreateSpace.com, August 26, 2016), by **John V. Nelson '65**



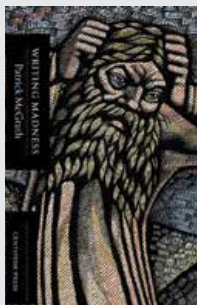
**Flat Floyd: The Pippa Passes Possum** (self-published, Blurb.com, January 2017), by **Arnemann Grender '66** and **Marie Grender Clark '70**

**We All Do Better: Economic Priorities for a Land of Opportunity** (Levins Publishing, February 2016), by **David Bly '74**



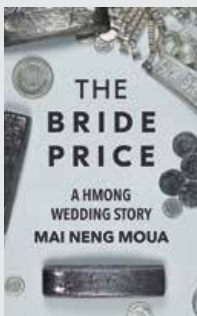
**Tug of the Wishbone** (Couchgrass Books, December 8, 2016), by **Katherine L. Holmes '76**

**Burn (Steel Brothers Saga, Book 5)** (Waterhouse Press, February 14, 2017), by Helen Hardt, aka **Helen Betcher McConnell '86**



**Writing Madness: The Short Works of Patrick McGrath** (Centipede Press, 2017), by **Danel Olson '87**

**The Bride Price: A Hmong Wedding Story** (Minnesota Historical Society Press, March 2017), by **Mai Neng Moua '95**



**Uplift: A Little Book of God's Promises to Give Hope and Uplift Your Soul** (W.I. Creative Publishing, Nov. 11, 2016), by **Natalia Theimer Terfa '02**

**Alternative Tourism in Budapest: Class, Culture, and Identity in a Postsocialist City** (Lexington Books, Feb. 3, 2017), by **Susan E. Hill '09**



**Civic Labors: Scholarly Activism and Working-Class Studies** (University of Illinois Press, January 2017), edited by **Eric Fure-Slocum**, associate professor of history and American studies at St. Olaf College; Dennis Deslippe, Franklin and Marshall College; and John Mc Kerley, University of Iowa Labor Center

**1990** | **Brad Sperber** recently finished performing the role of the Duke of Albany in Lumina Studio Theatre's production of *King Lear* in Silver Spring, Md. He serves as senior policy director for the Keystone Policy Center, and currently is writing a book about his experiences in Papua New Guinea while on a St. Olaf study service program in 1989.

**1993** | **Paul Block**, formerly of the Bronx, New York, was installed as lead pastor of New Song Church in Henderson, Nev. in October 2016.



**1995** | **Ryan Harden** recently joined the faculty of the University of Minnesota School of Medicine, Duluth. Board certified in family medicine, he practices at Gateway Clinic in Sandstone, Moose Lake, and Hinckley, Minn.

**1996** | **Jill Wicks Greene** was recently named vice president and general counsel of Faurecia North America. Faurecia is one of the world's

largest suppliers of seat frames and mechanisms, emissions control technologies, and vehicle interiors.

■ **Kate Agneberg Ostrem** has launched 9 Open Doors, an Enneagram consulting and coaching business. She writes, "The Enneagram is a powerful map that clarifies the motivation behind our behavior and helps us understand how our strengths become weaknesses when overused."



**1997** | **Tim Hunst**, who has been the girls' hockey coach at Owatonna (Minn.) High School for the past 17 years, recently received the Brano Stankovsky Award, which is given to individuals who provide leadership and support to the growth and betterment of high school girls' hockey.



**1999** | **Molly Petersen** is now the publications communications officer for the Montana Legislative Services Division.

What a Difference a Gift Makes

When **Greg Randall '96** and his wife, Toni Wilkes, learned that the Classics Department didn't have the funds to cover the costs for even one student to attend the Eta Sigma Phi national convention in Ann Arbor, Mich., they stepped up to help. Three days after Christmas, Greg and Toni made a generous gift to the Classics Department.

Professor of Classics Anne Groton didn't find out about the gift until she returned from Greece at the end of January. "I don't know what inspired you to give us such a huge donation at the end of 2016," she gratefully wrote to Greg, "but it certainly does seem as if the Fates had a hand in it." Greg and Toni's gift funded all six students hoping to attend the convention in March, covering all of their expenses. "It felt as if the whole thing were meant to be," says Groton.

This isn't the first gift Greg has given his alma mater. An English and Latin major, the Classics Department remains close to his heart. "I give to the classics because the classics are still giving to me some 20 years on," says Greg. "Each day, Latin continues to teach me that language is not a mere conveyor of data, but a vessel for communicating emotion and psychology. And lest you think a 2,000-year-old poet has nothing to teach us, read Horace's *Epistles* and you'll find our daily concerns are about the same in 2017 as they were in 20 B.C. The classics remain a part of our inheritance: our laws, our literature, our beliefs, how we think through our world. We need classics majors to help remind us who we have been and who we still are."



These six classics students took their Latin-play costumes along with them to the convention, hoping to win the Best-Dressed *Vir* and Best-Dressed *Femina* prizes at the Roman banquet. Pictured (L-R): **Kirby Schoephoerster '17**, **Herman Hannan '18**, **Joseph Spellman '19**, **Mary Landis Gaston '19**, and **Joseph Burkhardt '17**, with **Audrey "Dylan" Walker '18** horizontal in the front.



## Mississippi Twister Cleanup

**James McCormick '79** and **Halvor Halvorson '11** pitched in to clean debris after a tornado hit Hattiesburg, Miss., this past January. Hal and James both teach and conduct research at the University of Southern Mississippi and anchor the choir's tenor section at Trinity Episcopal Church in Hattiesburg.

**2000** | **Paul Wilson** was named to the 2017 *Minneapolis-St. Paul Business Journal's* 40 Under 40 list for his professional accomplishments in



finance. Paul was a co-founder of Twin Cities-based men's vocal ensemble Cantus, and served on its board. He has also served on the boards of the St. Paul Chamber Orchestra, the Westminster Town Hall Forum, and Minnesota Public Radio. Paul was

recently invited by St. Olaf Director of Management Studies Sian Muir to guest lecture in her *Arts Management* class. He writes, "My experience on the Hill propelled me to keep striving to do good in the community. I am grateful for the opportunity to inspire other students about the value of a St. Olaf education."

**2001** | **Laura**

**Loge** is the new artistic director of the Mostly Nordic Chamber Music Series in Seattle. ■ **Chad Grell** has joined Husch Blackwell's Denver office.



An employment associate in the firm's Healthcare, Life Science & Education group, Chad's focus is in labor and employment matters.

**2002** | **Heidi Swenson Napolitano** was promoted to clerk-treasurer for the Town of Woodway, Wash. She has worked for Woodway since 2007.

**2003** | **Branden Grimmett**, associate provost at Loyola Marymount University in Los Angeles, was elected to the board of directors of Lutheran Volunteer Corps.



**2004** | **Sarah Steingas Beron** started a log rolling school, Blue Ox Log Rolling, last year in Victoria, Minn., and it's beginning to really catch on! Friends can learn more about it on the Blue Ox Log Rolling website. ■ **Eric Palmer** and his father, Ralph Palmer, who together co-founded Palmer Law Firm, LLC, have both joined Meshbsher & Spence, a leading Minnesota-based law firm specializing in personal injury, mass torts, and criminal defense.

**2006** | *Voir Dire*, a chamber opera written by composer **Matthew Peterson** and librettist **Jason Zencka**, received its world-premiere production with Fort Worth Opera in April. The story, adapted



from a series of actual court cases witnessed by Zencka during his time as a crime reporter in Wisconsin, plays out in a series of vignettes that give audiences an insider's look into the fascinating,

hilarious, and often bizarre world of legal drama. Matthew also was recently commissioned by Gustaf Sjökvist Chamber Choir to compose a 10-minute a cappella work for double choir, "Lux Aeterna," that will premiere this fall in Stockholm, Sweden.

■ **Jeffrey Bina** has been hired by the Minneapolis nonprofit choral performance and community engagement organization VocalEssence as its new director of finance and operations. He previously served as operations and finance manager for the Twin Cities-based men's vocal ensemble Cantus.

**2012** | **Patrick Boland** is in his final year as a medical student at the University of Minnesota-Twin Cities and is serving as a columnist for the Midwest LGBT publication, *Lavender* magazine. Of his work on the magazine, he writes, "This is a really cool opportunity and fantastic experience. It has allowed me to help work with the community and talk through issues like religion, athletics, growing up gay, etc. The personal emails I've gotten from some of my readers have brought me to tears." Patrick also has a popular health care and career development blog. ■ **Clara Kundin** has

founded Rebel Playhouse, a nonprofit educational children's theater based in New York City. Rebel Playhouse is designed to "ignite children's imaginations so they can learn to create their own stories by thinking outside of the box." Friends can learn more about Rebel Playhouse by visiting its website. ■ **Alexander Gaya** recently launched



Scarlet Stylus Editorial Services, an editorial company that performs copyediting, proofreading, and literary editing services for publishing companies, students, and creative writers in the U.S., Canada, and U.K. His company logo was designed by **Noah Sanders '13**



**2013** | **Olivia Cooper** is pleased to announce that she has joined the law firm Brownson & Linnihan, PLLP, where she will focus her practice in insurance coverage, asbestos defense, and regulatory law.

**2016** | **Maren Siu** has landed a job as a reporter for ABC FOX Montana. Hailing from the East Coast, Maren lived in New Jersey and Boston, where she co-hosted a live TV show that focused on Boston arts and entertainment before coming to St. Olaf. Maren is excited to be a part of the ABC FOX Montana family, as well as a full-time resident of the Flathead Valley!

It's easy to stay

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**FUTURE OLE**  
Barrett Miller '38

## Future Oles

Corby and Kari Forsberg Lewis '00, a daughter, Vivian  
 Royce and Heidi Swenson Napolitano '02, a daughter, Stella  
 Kate and Matthew Stonestrom '05, a daughter, Solveig  
 Joshua and Ellen Zager Hill '05, a son, Owen  
 Jonathan and Kimberly Schuh Chester '05, a daughter, Annalise  
 Jill Bradford Baller '05 and Jakob Baller '05, a daughter, Matilda  
 Kimberly Darling Collins '08 and Grant Collins '06, a son, Grayson  
 Kristin and Chris Gardner '06, a daughter, Chelsea, and a son, Mason  
 Brooke Walper Blum '07 and Chris Blum '07, a daughter, Bergen  
 Amy Wentland '07 and Anthony Zbacnik '08, a daughter, Gemma,  
 and a son, Pierson  
 Ariel Nereson '08 and Matt Durkin, a daughter, Josie  
 Emily Sonnesyn Torgerson '08 and Erik Torgerson '08, a son, Kai  
 Jamie and Chris Rohwer '08, a daughter, Violet  
 Tony and Mary Kerstin Magnuson Miller '09, a son, Barrett  
 Maren Gelle Henderson '10 and Paul Henderson '11, a son, Otto  
 William and Chloe Hennes Breczinski '14, a son, Herbert

## Weddings

Mark Sather '69 and Jean McCreight, Dec. 4, 2016  
 Jane Hilleren '78 and Lyle Witham '79, Oct. 1, 2016  
 Eric Beaton '91 and Grace Nugroho, May 2, 2015  
 Victoria Pence '05 and Eric Techau, Dec. 31, 2016  
 Kate Dietrick '06 and Nathan Ordansky, Oct. 29, 2016  
 Lisa Thompson '06 and Joe Robertson, Sept. 3, 2016  
 Jen Winterfeldt '07 and Clare Dudzinski '10, Aug. 1, 2015  
 Annika Jones '07 and Kevin Gostomski, July 9, 2016  
 Luke Pavlovich '08 and Kyle Preble, Oct. 22, 2016  
 Jeremy Gustafson '08 and Alissa Carsten, Nov. 4, 2016  
 Britta Hendrickson '09 and Andy Dass '08, July 29, 2016  
 Erin Knadle '09 and Justin Passe, Sept. 17, 2016  
 Jeanette Strommen '10 and Nathan Steffl '10, July 9, 2016  
 Megan Hadley '10 and Andrew Mueller, Oct. 8, 2016  
 Jonathan Woolums '10 and Rebecca Morris, June 25, 2016  
 Amber Wood '12 and George Gabrielson, Sept. 10, 2016  
 Kateri Salk '12 and Knute Gundersen '12, Aug. 27, 2016  
 Kayleen Seidl '13 and Brett Hecksher, Oct. 22, 2016  
 Kathleen Barth '14 and David Rosenthal '14, Aug. 27, 2016  
 Claire M. Petchler '14 and Sudip Bhandari '14, Jan. 14, 2017  
 Amber Wood '16 and George Gabrielson, Sept. 10, 2016  
 Valentina Yunqi Yang '16 and Timothy Joseph '16, May 28, 2016

## Deaths

Unice Erdal Strand '39, Federal Way, Wash., Oct. 7, 2016  
 Gladys Berntsen Brinson '40, Dexter, Mich., Nov. 15, 2016  
 Frances Sanborn Poggendorf '40, Sturtevant, Wis., Nov. 22, 2016  
 Phyllis Vesledahl Hoiseth '41, Minneapolis, Nov. 16, 2016  
 Adelaide Brakke MacMillan '41, Fargo, N.D., Jan. 28, 2017  
 \*Delos Nelson '41, Eau Claire, Wis., Feb. 1, 2017  
 Maxine Mohn Thorkelson '41, Golden Valley, Minn., Feb. 7, 2017  
 Grace Baker Ulring '42, Alexandria, Minn., Jan. 19, 2017  
 \*Lyle Buller '43, Marshall, Minn., Oct. 27, 2016  
 June Okerlund Dondlinger '43, Darien, Conn., Oct. 2, 2016  
 Helen Tufte Andrewson '44, San Diego, Jan. 7, 2017  
 Margaret Trygstad Gehant '44, Madison, Minn., Jan. 11, 2017  
 Doris Strand Grant '44, Northfield, Minn., Dec. 22, 2016  
 Edith Harstad Korsmo '44, Mayville, N.D., Jan. 30, 2017  
 Mary Mills Ondov '44, Minneapolis, Dec. 31, 2016  
 \*Rogers Hauck '46, Denver, Jan. 17, 2017  
 Nellie Norem Hutter '47, Camano Island, Wash., Jan. 12, 2017  
 Ruth Peterson Schumann '47, Phillips, Wis., Feb. 6, 2017  
 Louella Boyum Seibel '47, New Ulm, Minn., July 21, 2016  
 Anita Johnson Stockdale '47, Okoboji, Iowa, Nov. 9, 2016  
 Dorothy Nikolai Bailey '48, St. Paul, Minn., Dec. 8, 2016  
 Burdell Brekken '48, Long Lake, Minn., Oct. 12, 2016  
 Avis Wahl Finsand '48, Chatfield, Minn., Feb. 6, 2017  
 Paul Lutzke '48, Rochester, Minn., Dec. 12, 2016  
 Dolores Vogen Hanson '49, Bloomington, Minn., Dec. 29, 2016  
 Shirley Wennes Jirele '49, Tempe, Ariz., Nov. 1, 2016  
 \*Erling Kindem '49, Burnsville, Minn., Oct. 29, 2016  
 \*Mahlon LeBlanc '49, Broomfield, Colo., Jan. 4, 2017  
 \*Gordon Solomonson '49, Minneapolis, Dec. 28, 2016  
 Dorothy Turtness '49, Austin, Minn., May 27, 2016  
 \*James "Paul" Arneson '50, Bemidji, Minn., Jan. 29, 2017  
 Lois Dorow Druhan '50, Roseville, Minn., Nov. 1, 2016  
 \*Edward Eastwold '50, Canyon Lake, Texas, July 2, 2016  
 David Granskou '50, Waterloo, Ontario, Canada, Dec. 19, 2016  
 \*Franklin Klawiter '50, Fall Creek, Wis., Jan. 13, 2016  
 \*Donald Martinson '50, Red Wing, Minn., Feb. 20, 2017  
 Joan Tveten Pfeifer '50, Whitewater, Wis., Nov. 1, 2016  
 Dorothy Austin Sorenson '50, St. Paul, Minn., Nov. 4, 2016  
 Marlin Wogstad '50, Houston, Sept. 1, 2016  
 Merle Hanson Bolin '51, Rochester, Minn., Jan. 14, 2017  
 Florence Johnson Klinkerfues '51, Spring Park, Minn., Dec. 17, 2016  
 Lois Lace '51, Faribault, Minn., Dec. 4, 2016  
 \*Herbert Strandemo '51, Decatur, Ala., Dec. 27, 2016  
 Helen Anderson Bagne '52, Austin, Minn., Jan. 15, 2017  
 Sue Ann Miller Larratt '52, Stratham, N.H., Dec. 28, 2016  
 Lorraine "Beatrice" Askegaard Nord '52, Fargo, N.D., Nov. 10, 2016  
 Ruth Ziegler Petersen '52, McHenry, Ill., Oct. 24, 2016  
 Donna Rasmussen Boyd '53, Boulder, Colo., Oct. 28, 2016  
 Elizabeth Barr Bylaska '53, Sturgeon Bay, Wis., Jan. 24, 2017  
 Nancy Watzke Dahlquist '53, Edina, Minn., Jan. 30, 2017  
 Alan Krueger '53, Albert Lea, Minn., Jan. 8, 2017  
 Helen Thorson Steele '53, Edina, Minn., Dec. 13, 2016  
 Katherine Soehl Ahrens '54, Winthrop, Minn., Dec. 20, 2016  
 Joan Frohn Benjamin '54, Minneapolis, Feb. 13, 2017  
 Burnell Ethun '54, Merrimac, Wis., Feb. 10, 2017  
 Gladys Olson Koltveit '54, Louisville, Ky., Jan. 20, 2017  
 Mary Hagen Lindeberg '54, Ithaca, N.Y., Feb. 12, 2017  
 \*Floyd Overby '54, Lafayette, Calif., Nov. 28, 2016  
 \*John Sundby '55, Rapid City, S.D., Feb. 16, 2017  
 Ann Egge Esse '56, Northfield, Minn., Jan. 8, 2017  
 \*Graham Gilbertson '56, Carmichael, Calif., Oct. 22, 2016  
 Robert Miller '56, Livermore, Colo., Jan. 28, 2017  
 Donna Olson '56, Madison, Wis., Jan. 10, 2017  
 Ramona Twito Rayle '56, Ashburn, Va., Jan. 25, 2017  
 \*Merrill Rovang '56, Wilsonville, Ore., Dec. 9, 2016  
 Dorothy Hembre Fuelleman '57, Seattle, July 26, 2015  
 Thomas Jacobsen '57, St. Louis, Jan. 15, 2017

- \*James Pearson '57, Sun City West, Ariz., Nov. 3, 2016
- George Thronson '58, Apple Valley, Minn., Feb. 5, 2017
- Naomi Kittlesen Van Domelen '58, Prescott, Ariz., April 24, 2016
- Marlys Ollig Isaacson '59, Spring Valley, Calif., Jan. 21, 2017
- \*Paul Isakson '59, Eagle Point, Ore., Sept. 25, 2016
- \*Donald Timmel '59, Salina, Kan., Feb. 1, 2017
- Todd Johnson '60, Paynesville, Minn., Nov. 29, 2016
- Dorothy Evanson Mrkonich '60, St. Paul, Minn., Nov. 9, 2016
- \*John Young '60, Harmony, Minn., Dec. 30, 2016
- Miriam Hilburn Beaman '61, Poulosbo, Wash., Jan. 1, 2017
- Donald Mennis '61, Brookings, S.D., Nov. 24, 2016
- Richard Erickson '62, St. Louis Park, Minn., Jan. 24, 2017
- Madeline Traastad Pierce '62, Portales, N.M., Dec. 25, 2016
- Lois "Aggie" Stoltenberg Sandum '62, Wayzata, Minn., Dec. 30, 2016
- Dean Speidel '63, Sandusky, Mich., Dec. 24, 2016
- John Marshall '64, Waukesha, Wis., Nov. 1, 2016
- \*Karin Gunther Hoon '65, Sedalia, Mo., Jan. 5, 2017
- \*Carl Olson '65, Thiensville, Wis., Feb. 5, 2017
- Jean Haugrud Vanderlinden '65, Red Wing, Minn., Jan. 29, 2017
- Paul Anderson '66, Overland Park, Kan., Nov. 4, 2016
- Ruth Whittaker Jansen '66, Fort Wayne, Ind., Dec. 2, 2016
- \*Rolf Olness '66, Sonoma, Calif., Oct. 24, 2016
- \*Bryce Risser '66, Battle Lake, Minn., Dec. 8, 2016
- Jeanne Buross Herlihy '68, Rushford, Minn., Nov. 21, 2016
- Ayodeji Coker '69, Council Bluffs, Iowa, April 5, 2016
- Ellice Mitchell DeBenedetto '69, Oconto, Wis., Dec. 17, 2016
- Susan "Gail" Roberts '69, Des Moines, Iowa, Dec. 23, 2016
- Michael Laub '70, Dellwood, Minn., Nov. 21, 2016
- Steven Schroer '71, Boulder, Colo., Dec. 10, 2016
- Martin Sovik '71, New Brighton, Minn., Oct. 13, 2016
- Mary Rostad Waller '72, Inver Grove Heights, Minn., Dec. 16, 2016
- \*David Enfield '73, Sheldon, Iowa, Oct. 28, 2016
- Nancy Hansen Wilbur '75, Ladera Ranch, Calif., July 6, 2016
- Robert "Bob" Welch '81, New Orleans, July 5, 2016
- Lisa Caufield '82, Grayson, Ga., Nov. 13, 2016
- \*Gregory Moser '87, Elmhurst, Ill., Dec. 24, 2016
- John Bloomfield '93, Winona, Minn., July 7, 2016
- Adam Boskovic '93, Scottsdale, Ariz., Jan. 6, 2017
- Justin Patrignani '07, Boston, Feb. 5, 2017
- Aislinn Bleck '18, Chevy Chase, Md., Dec. 10, 2016

\*VETERAN



### IN REMEMBRANCE Forrest Edgar Brown

Librarian and Professor Emeritus Forrest Brown, age 88, passed away peacefully in Northfield on December 2, 2016. Born August 2, 1928, in Princeton, Minnesota, he received his B.A. from Hamline University and held master's degrees in history and library science from the University of Minnesota. Brown joined the St. Olaf library faculty in 1961, where he served as a library director for nearly three decades, retiring in 1990.

During his time at St. Olaf, Brown converted the St. Olaf library from a card catalog system to an automated system and grew the collection of volumes by more than 250 percent. The number of librarians and staff nearly doubled under his leadership.

After his retirement, Brown was active in the Norwegian-American Historical Association as archivist, and assisted researchers of every level with knowledge, energy, patience and wit. Brown was a devoted member of St. John's Lutheran Church in Northfield, and had a passion for reading, history, art, theater, music, and travel. He is survived by his high school sweetheart and wife of 62 years, Virley Bagley, and their daughters Rosemary (John) and Priscilla (John); son Forrest III (Amy); daughter-in-law Lisa; and nine grandchildren.

### IN REMEMBRANCE

#### James Dickson

Professor Emeritus of Psychology James Dickson passed away on March 9, 2017, in Northfield. He was 79 years old. Dickson received his B.A. at Lafayette College in Easton, Pennsylvania, his M.A. at Kent State University in Kent, Ohio, and his Ph. D. from the University of Maryland.



Joining the St. Olaf psychology faculty in 1966, Dickson taught and mentored countless students. After retiring in 2005, Dickson and his wife, Mary, enjoyed travel, especially by train. They traveled throughout the United States, as well as to Mexico City (by car), Spain, Nova Scotia, and Newfoundland.

Dickson loved all types of music, especially opera, and was very proud of his Scottish heritage. He was a member of the United Methodist Church and spent many years serving as treasurer. He was also on the board of directors of Cannon Valley Girl Scout Council.

Dickson was always very family oriented. His love of people was evident through his last years with many employees and residents while at Three Links Care Center. He is survived by Mary, his wife of 39 years; three daughters, Jean Dickson, Kathryn (Adam) Wolkenhauer, and Laura Dickson; a son-in-law, Timothy Feeney; and five grandchildren.

### IN REMEMBRANCE

#### Olaf W. Millert

Professor Emeritus of Psychology Olaf Millert passed away on February 15, 2017, in Edina, Minnesota. He was 92 years old. Having come to the United States after fleeing the Soviet occupation of his native Estonia during the Second World War, Millert immigrated to the upper Midwest as a young man, earning his B.A. at Augustana College-Sioux Falls and his M.A. at the University of South Dakota. He first joined the St. Olaf faculty in 1952. On a leave of absence from the college, he completed his Ph.D. at Harvard University, studying under Dr. Gordon Allport, one of the leading figures in personality psychology. Upon his return to the St. Olaf campus in 1960, he founded its Psychology Department, and over the next two decades, he pioneered a departmental expansion to include all major areas of psychology. He retired in 1995.

Passionate about connecting St Olaf students to the world beyond, Millert served as director of the Woodrow Wilson Visiting Scholar Program and facilitated visits to the campus of Estonian presidents Lennart Meri in 2000 and Toomas Henrik Ilves in 2014. Millert showed his commitment to St. Olaf and its students by establishing various endowments, noting that he did this to repay the kindness that others had shown him throughout his life. Millert and his late wife, Jutta R. Millert '65, first established the Gordon Allport award, given annually to a junior psychology major and named in honor of Millert's mentor. This was followed by the creation of two more funds: the Olaf and Jutta Millert Endowment, established in honor of Estonian president Lennart Meri with the purpose of providing funds for students from Baltic and Scandinavian countries, and the Jutta R. Millert Memorial Speaker Series in Psychology, which supports an annual lecture. Millert also left his estate to the college.

Beloved by his students, Millert maintained decades-long correspondence with scores of Oles following their graduation. Having no children of their own, Olaf and Jutta Millert enjoyed the fact that students formed the essence of their family.

Of his gifts to St. Olaf, Millert said in 2010, "This has been our attempt to help, financially and otherwise, young people of different backgrounds. And why shouldn't I give to the only college that happens to carry my name?"





# Ambassadors of SONG

BY JEFF SAUVE

REMEMBERING EASTER SUNDAY, April 21, 1957, Larry Miller '57 shared a memory of that long-ago day, his voice quavering as he spoke. Back then, he'd been in the midst of an eight-day tour of Iceland with the St. Olaf Choir. They spent Easter Sunday visiting the Keflavik Air Base hospital, where members of the choir moved from ward to ward as they sang to the patients.

At one point, they came upon a private room with its door open. Inside an elderly woman lay in bed, a refugee of the recently crushed Hungarian uprising who had fled her homeland. Alone and somewhat fearful, she had been detained at the base for health reasons while her family waited in the United States for her arrival. Bassist J. Leland "Le" Mebust '58 stood beside her bed holding her hand as nearly two dozen students crowded into her room and the remaining choir members stood outside the door.

The events leading up to this special and memorable moment 60 years ago had its roots in international diplomacy.

In his authoritative history, *The St. Olaf Choir: A Narrative*, Joseph M. Shaw '49 noted that sending the

choir to Iceland for its fourth international tour was a matter of establishing good foreign relations. The U.S. State Department wanted to renew its contract with Iceland in order to continue operating its strategic base of 6,000 personnel at Keflavik.

With Cold War tensions rising, Shaw added, "The Russians, eager to lease the strategic site, had been cultivating favor in Iceland by sending the Red Army Chorus, the Russian Ballet, and other artists to perform for the people. But when the Soviets brutally repressed a revolt in Hungary, Iceland decided to renew the contract with the United States and keep the base as before."

The State Department considered the St. Olaf Choir well suited to serve as America's "ambassadors of song" because the students' Nordic and Lutheran roots were also common to Icelanders. Plus, Keflavik's base commander, Lt. Col. Clarence "Ace" Eliassen '39, and Chaplain Paul Roe '51 strongly supported a goodwill tour by their alma mater.

Despite the political climate, the eight-day tour of Iceland would also include concert stops at Reykjavik's National Theater and Cathedral. Glenn Nycklemoe '58 wrote, "No particular agenda was given to us except we were to be on our best behavior and we were to bring some fun and spiritual blessings to both our Air Force personnel and the people of Iceland."

Easter Sunday began with the entire St. Olaf Choir providing special music during the 7 a.m. church service. Immediately afterward, choir members were split up into groups to perform at



St. Olaf Choir members Gwendolyn Marks '57 and Donna Hanson '57 prepared for unexpected weather in Iceland.



Reykjavik Cathedral, April 20, 1957

various locations. While the majority remained at Keflavik Air Base — traveling first to a nearby outpost to sing for the 60 American soldiers stationed there before returning to Keflavik's base hospital — an octet of choir members, along with St. Olaf President Clemens Granskou and Chaplain Roe, journeyed to Hofn Air Station, an isolated U.S. Air Force general surveillance radar station 230 miles east of Keflavik.

Getting there was difficult at best. The first leg of their journey involved a turbulent 90-minute flight that required each passenger to be equipped with a parachute. Once on the ground, the group crossed a 12-mile-wide sound in an open boat, followed by a 35-mile ride in a military truck over rough roads. The 150 Americans stationed at the radar station had little contact with the outside world, as only one leave was granted to each soldier during their yearlong assignment, and they were pleased to welcome their American visitors, especially the co-eds. The comment, "It's so good to just sit and talk to these American girls," was heard more than once during the tour.

Back at Keflavik's base hospital, the audience of one Hungarian refugee proved an emotional scene. Mebust spoke to the woman in German and said that everyone in the room hoped she would get well and she should not worry — America would open her arms and welcome her. After this, the students sang a heartfelt "Beautiful Savior" to the smallest and perhaps one of the most appreciative audiences in the history of the St. Olaf Choir.

"She had big tears coming down her cheeks," said Miller. "One by one, some of us, teary-eyed, went over to her, took hold of her hand, gave a squeeze, and kissed her on the forehead." Miller had sung "Beautiful Savior" probably 50 or 60 times by his senior year, he said, but this particular occasion signified the "most meaningful, poignant time I had ever sung the song. Then we left the room and we never saw her again, but that to me was our major Easter Sunday performance." 🐣

JEFF SAUVE is associate archivist at the Shaw-Olson Center for College History at St. Olaf College. Share your own stories with him at [sauve@stolaf.edu](mailto:sauve@stolaf.edu).



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PARTING SHOT

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The lilac is as "perfect in its bud as in its bloom, with no reason to explain its presence, no mission to fulfill," wrote American painter James Abbott McNeill Whistler (1834-1903). Lilacs were among the first shrubs planted at St. Olaf by Professor Ole G. Felland, who joined the faculty in 1881. Those early harbingers of today's beautiful lilacs on campus continue to fill the spring air with their unforgettable presence. PHOTO BY TOM ROSTER