

Explorations and Encounters:
Introduction to Museum Studies Exhibits
Macalester College, Fall 2014



Anissa Abdel-Jelil's Memento

Growing Up Interfaith

Anissa Abdel-Jelil

Published December 8, 2014

View at any time: <https://growingupinterfaith.wordpress.com>

At Macalester, virtual exhibit can also be viewed in Neill Hall 304, December 8–11, 2:30–5 p.m.

Eid or Christmas? Dreidel or Advent calendar? Diwali or Vesak? None? Or all of the above? When love is blind to religious boundaries, children of interfaith marriages experience the unique reality of growing up influenced by more than one religion. Some are expected to choose one over the other. Some are encouraged to embrace both or all influences. Some reject all affiliations. *Growing Up Interfaith* is a virtual exhibit that showcases the narratives of Macalester students who grew up in households with more than one faith tradition. The exhibit explores students' understandings of their religious upbringing and the questions and affirmations they hold dear. You are invited to listen to students' questions and to experience their reflections on how their unique upbringing has shaped them into the person they are today.

Constructions and Imaginations: New York City

Lee Boomer

December 8–12, 2014

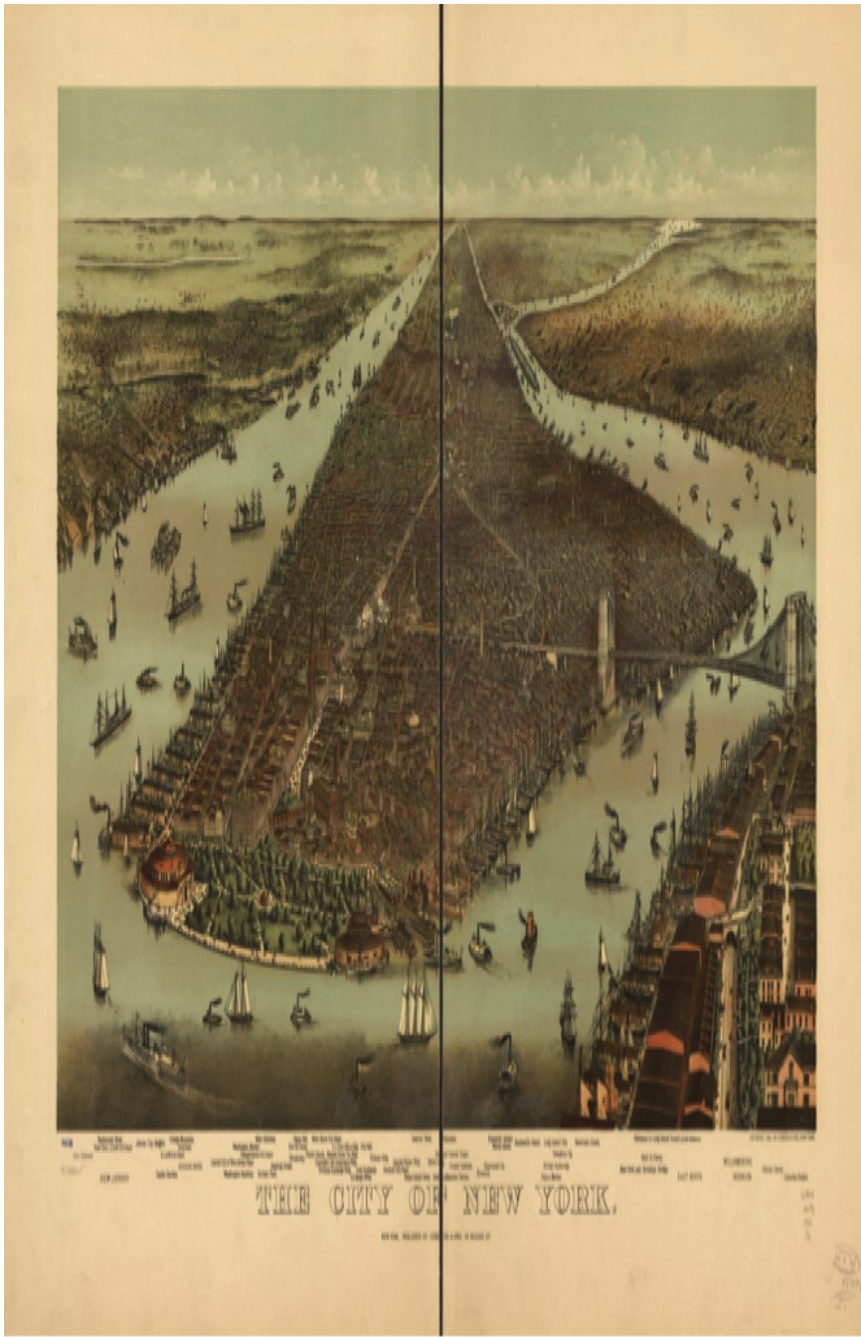
Anthropology Lounge, Carnegie Hall 04

8:30 a.m.–4:30 p.m.

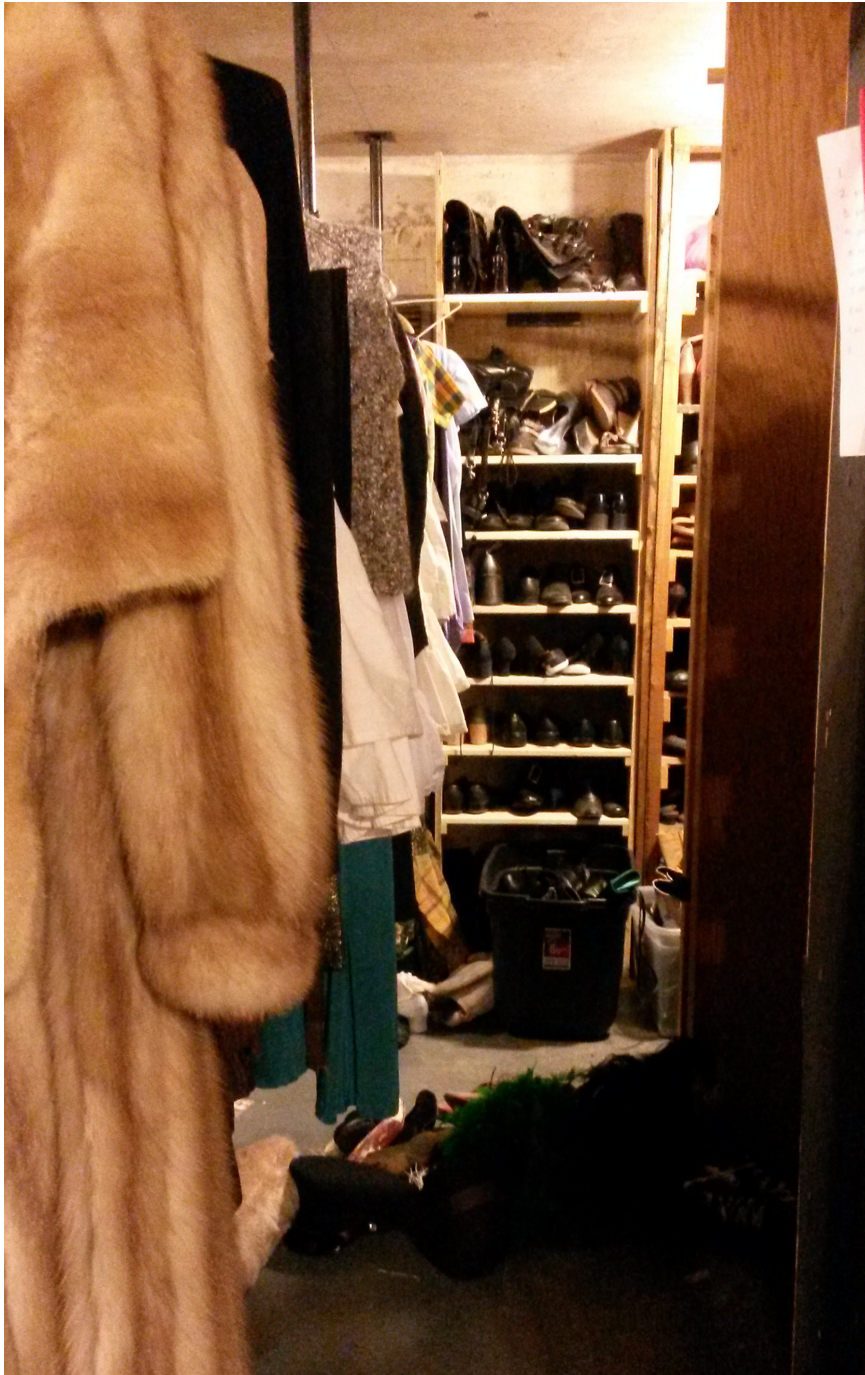
This exhibit looks at how New York City has been perceived historically and places those constructions in dialogue with contemporary imaginations of the city by residents and non-residents alike.

Maps are the lenses through which New York is brought to life. Using four historical maps spanning from 1639-1912, the exhibition explores the historical contexts that influenced how each map was created, what they chose to depict, and the image of the city that they projected. Alongside each map are personal testimonies about how contemporary Macalester students perceive and imagine the modern city. Each of these participants was asked how they used maps, what they would include/focus upon if they were to create a modern map of New York City, and what images come to mind when they think about New York. Within their responses lie complex imaginations of place that challenge historical modes of representation, and expose significant disconnect between historic and contemporary New York City.

The jointure of maps and testimony exposes discord between understandings of past and present, and encourages visitors to think critically about the ways in which they construct and imagine locations that are meaningful to them.



Currier & Ives, *The city of New York*, col. map 57 x 89 cm.,
Library of Congress Geography and Map Division, 1892.



Costume storage, women's level, Theatre & Dance Department

Material Archive

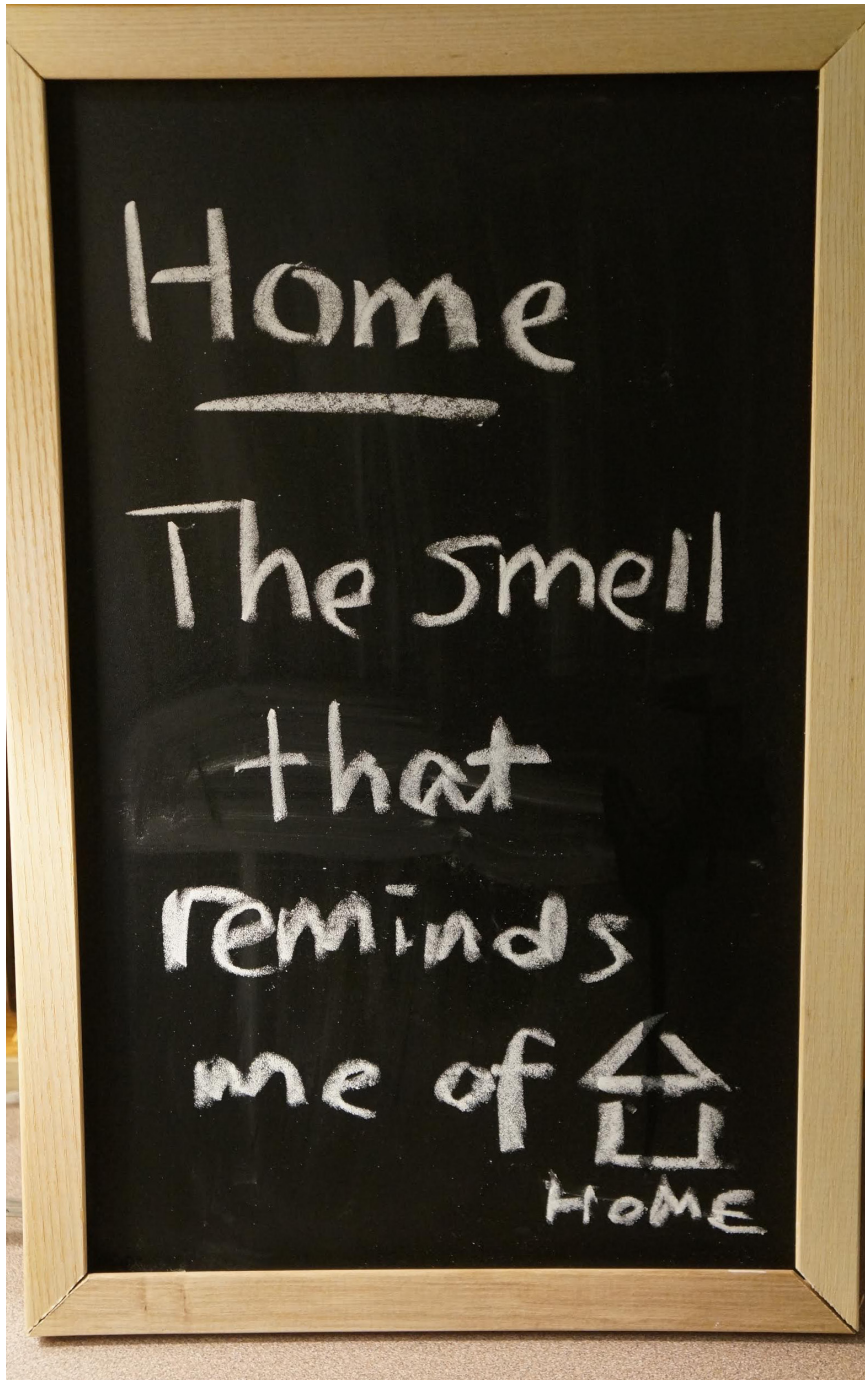
Liz Coffield

December 5–8, 2014

Debeer Art Critique Room,
Janet Wallace Fine Arts Center Commons 101

8 a.m.–10 p.m.

Unknown to most of the campus community, Macalester Theatre department's costume storage is home to decades of college history. Costumes from every theatre production are stored in this archive of Macalester performance. Countless memories of people and productions past hide in the folds of fabric and boxes of hats underneath the Theatre building. This exhibit will explore the role of costume storage as an institutional archive by displaying costumes from past Macalester productions along with interviews from faculty sharing their memories.



Smelling Home

Di Cui

December 5–12, 2014

Koch Student Gallery, Joan Mondale Hall of Studio Art,
Janet Wallace Fine Arts

7 a.m.–12 a.m.

"What is the smell that reminds you of home?"

Do you remember the smell of your mom's home-made food?

Do you miss the salty smell of ocean back home?

Do you associate smell with memories about home?

Scientific research shows that memories encoded by odors tend to be more emotional. Home is one of the most emotion-provoking concepts linked to smell when people recall their time at home. This exhibition will showcase how people in the Macalester community associate smell with their homes. Listen to their stories, and share yours!

Di Cui, *Smelling Home*, photograph, 2014



Lotus flower tattoo, Joe Giamberdino. Photo by Kasey McMaster, 2014

Inked Identity: Tattoos in Contemporary Society

Joe Giamberdino & Kasey McMaster

December 8–12, 2014

Debeer Art Critique Room,
Janet Wallace Fine Arts Center Commons 101

8 a.m.–10 p.m.

Opening night: 7–9 p.m. on Monday, December 8

What is a tattoo? Is it the mark of a troublemaker? A deeply symbolic personal expression? A meaningless spot of ink on your skin? There is no one answer to this general question, for the true experience of a tattoo only lies within the eyes of the beholder. Many people entertain the notion that tattoos may be easily placed within one identifiable category. However, there are multiple, personal layers that collectively create a more complex form of visual artistic expression. *Inked Identity: Tattoos in Contemporary Society* attempts to explore this question of “What is a tattoo?” and its varied answers through the participation of Macalester community members that possess tattoos. Personal interactions with these students work to provide effective, communicative links to the visitor. It is the goal of the exhibit that these links serve to aid the visitor in the establishment of new connections and implications surrounding the art of tattoos, their value to the owner, and their place within contemporary society. Meaning may not always be derived from visuals alone. So what is a tattoo, then? Come to the exhibit and find out for yourself.



Elephant Shelf, from *Wunderkammer & Study Abroad*

Wunderkammer & Study Abroad

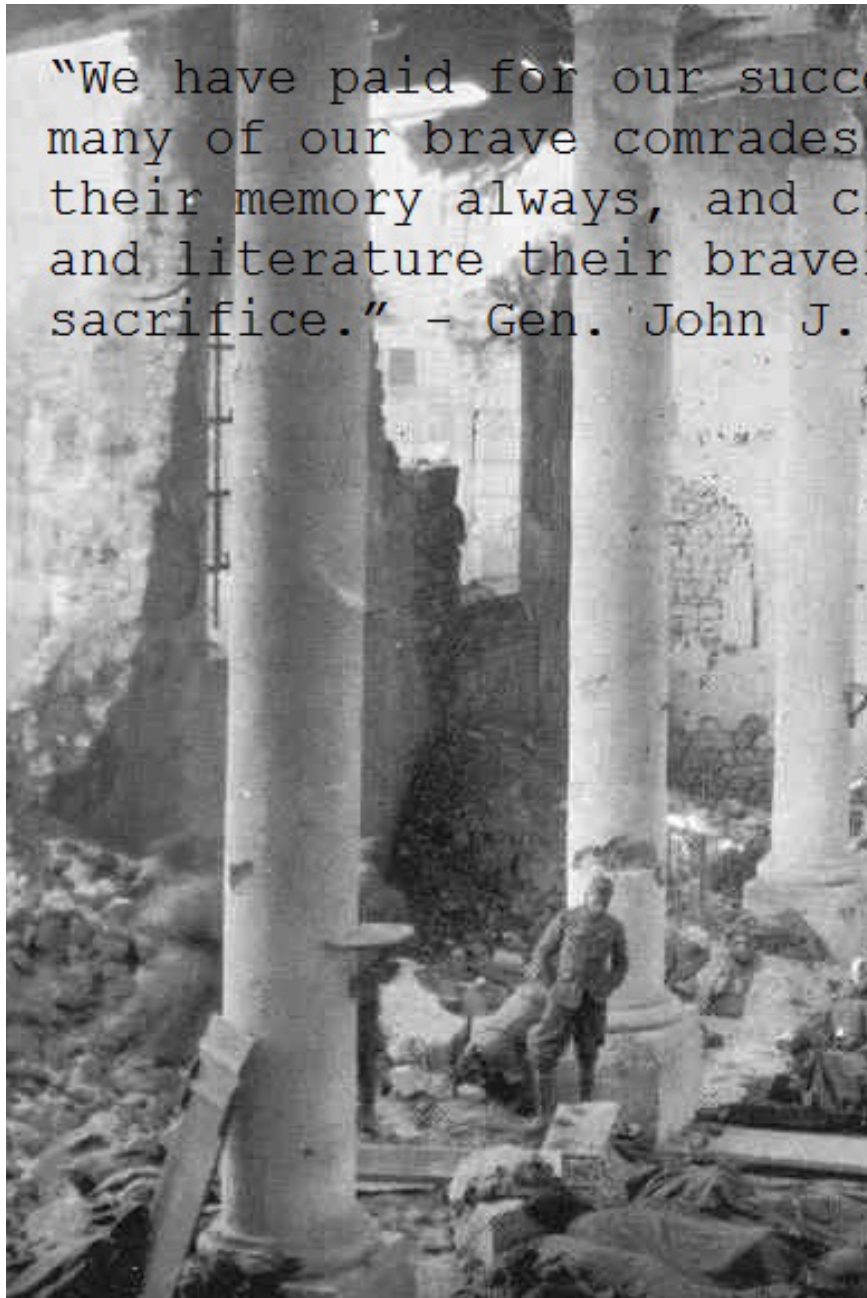
Chanen Hanson

December 5–12, 2014

Library on the 3rd floor of Markim Hall,
International Center

8 a.m.–4:30 p.m.

Wunderkammer, or cabinets of curiosities, arose in mid-sixteenth-century Europe as repositories for all manner of wondrous and exotic objects. In essence these collections can be seen as the precursors to museums which combined specimen, diagrams, and illustrations from many disciplines, marked the intersection of science and superstition, and drew on natural, manmade, and artificial worlds. This exhibition presents a contemporary interpretation of the traditional cabinet of curiosities, bringing together a diverse selection of pieces from various study abroad experiences, chosen by Macalester students for their beauty or uniqueness.



Glory and Suffering: The First World War

Connor North

December 4–10, 2014

Outside the rare books room on the 2nd floor of the DeWitt Wallace Library

Throughout human history, the spectacle of warfare has endured as a common subject of glorification. The First World War is a particularly striking example of this commonality, for it was in this conflict that such sentiments were first brought to face on a large scale with the brutal realities of modern warfare. In the “Glory and Suffering: The First World War” exhibition, this relationship is examined through the contrast of an original wartime document laden with glorifying prose with contemporaneous documents and imagery featuring the human cost of that endeavor.

The principle artifact used in the exhibit is a commendation issued by General John J. Pershing, the commander of the American Armies in France, to soldiers under his command in the summer of 1918. While the document makes reference to the human cost of warfare, it does so in terms of a heroic sacrifice that may be seen to obscure the bleak circumstances of that loss. It is the intention of this exhibition not to suggest that the human sacrifices of the First World War were not heroic, but to emphasize the depths of suffering that this entailed, which may suggest a heroism all the greater.

An American field hospital in the autumn of 1918. The superimposed text is drawn from the exhibit’s primary document.

Mimesis: Authenticity and Imitation in Art

Emma Scagnelli

Published December 8, 2014

View at any time: www.eascagnelli.wix.com/mimesis

At Macalester, virtual exhibit can also be viewed in Neill Hall 304, December 8–11, 2:30–5 p.m.

“Yes. But would you call the painter a creator and maker? Certainly not. Yet if he is not the maker, what is he? I think, he said, that we may fairly designate him as the imitator of that which the others make.”

—Plato, *The Republic*

Throughout history great works have drawn their inspiration from both physical models and abstracted concepts, creating a visual representation through this mimetic process. However, when artists begin to draw from preexisting works, the space between originality and imitation can be blurred. This exhibit highlights the space and tension between the authenticity and imitation in art.



Photo credit:

artstor.org

vangoghmuseum.nl

The Man Who Made Vermeers (2009)

Ashley De Los Reyes

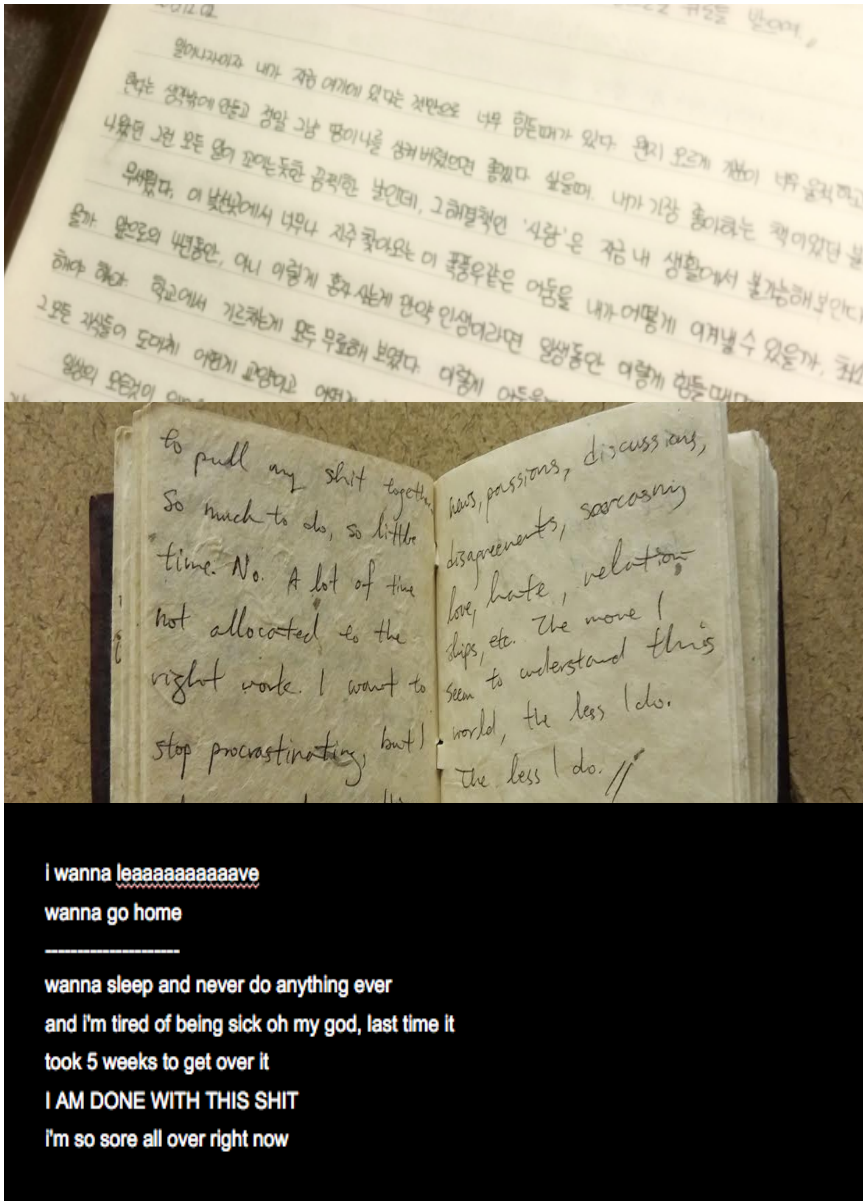
You Are Not Alone in Your Loneliness

EunGyeong Shin

December 9–17, 2014

30 Mac 1st floor Bulletin Board

You Are Not Alone in Your Loneliness is designed to create a space where emotions and thoughts associated with loneliness can be shared through displaying journal entries of several Macalester students. Different poignant moments, feelings, expressions and healing processes are depicted in the entries that represent various faces of loneliness within our Macalester community. Stop by and take a moment to witness and to share in this universal emotion and process.



Journal entry displayed in *You Are Not Alone in Your Loneliness*



Heirlooms: Inherited Stories

Karin Stevens

December 5–8, 2014

Debeer Art Critique Room,
Janet Wallace Fine Arts Center Commons 101

8 a.m.–10 p.m.

Using objects to tell a story is one of the most ancient human practices. Objects may be supplemented with words, either written or spoken, to make the story easier to understand. These become histories of the world, nations, peoples, and families. In the exhibit *Heirlooms: Inherited Stories*, I aim to narrow this topic to the stories exchanged between grandparents and grandchildren by displaying objects that I inherited in my childhood from my grandfather, collections that were inspired by him, and anecdotes to accompany them. Though I only knew my grandfather when I was a child, his gifts to me still influence my daily life through my interests and philosophies. It is important to recognize the potentially very limited time we have with our grandparents, and hopefully this appreciation can be applied to other aspects of our lives. College is a fantastic time for students to branch out and discover new things about themselves, and can be a time when they grow away from their home life. However, it is not often recognized that the best way to grow is to deepen one's roots; I hope that by showing the audience the effects that my grandfather had on my life I can encourage them to examine their relationships with their grandparents.

Agates collected by both Edward J. Stevens and Karin N. Stevens



Sierra Hinwood, watercolor, clay, 2014

Dinosaurs at Mac

Sierra Swenson

December 3–15, 2014

Located in the Olin-Rice Science Center, in the Smail Gallery as well as the 1st floor Geology cabinets

8 a.m.–4:30 p.m.

Dinosaur. Directly translated it means “terrible lizard.” Dinosaurs have fascinated people for hundreds of years, and today, we study their fossilized remains in the hopes of learning more about the lives they lead, and the evolutionary history of the earth. This is the subject of Kristi Curry Rogers’s course here at Macalester simply entitled “Dinosaurs.” It has become one of Macalester’s most popular courses due to its unique blend of science and fun. For the final project of the course, students have the opportunity to create an art piece that is representative of some aspect of dinosaur science, which they have researched in depth. The result is some amazingly creative pieces that blend science and art in innovative and gallery worthy ways.

This exhibit, “Dinosaurs at Mac,” is primarily meant to give these students the chance to show off their ingenuity, creativity, and hard work. However, it is also an opportunity to wrestle with some questions about where art and science intersect. Does the Dinosaurs course benefit from the addition of an artistic aspect? Or does this project only detract from the scientific focus of the course? Are there other ways in which science and art come together to create and demonstrate new ideas? Is the connection between the two stronger than we think? This exhibit allows visitors to come to some conclusions while enjoying amazing works of art created right here at Mac by fellow classmates. Stop by and explore!



50 Years of Rioting: Resistance to Police Brutality and Racial Oppression in the United States

Brandi Trice

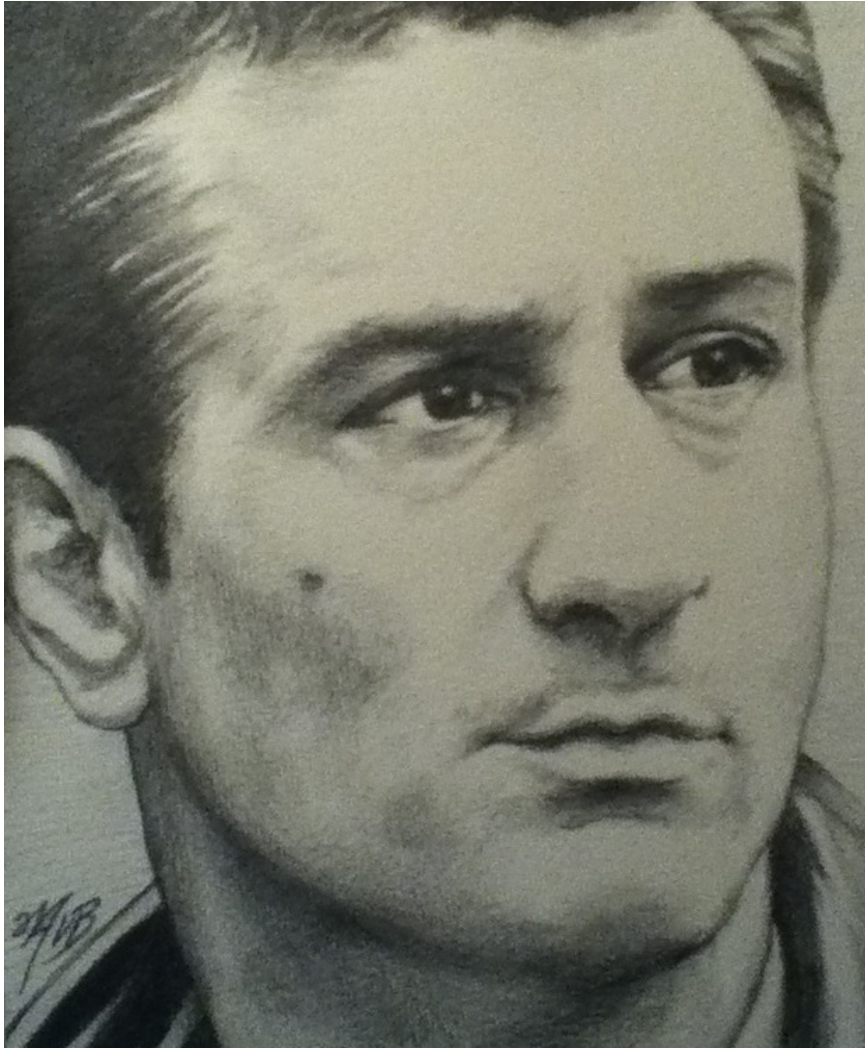
Published December 8, 2014

View at any time: <http://50yearsofrioting.weebly.com/>

At Macalester, virtual exhibit can also be viewed in Neill Hall 304, December 8–11, 2:30–5 p.m.

This exhibit seeks to explore the phenomenon of “rioting” as resistance to police brutality and racial oppression by focusing on some major outbreaks of violence in the last several decades of United States history. The exhibit focuses on the Watts Uprising of 1965, the Los Angeles Uprising of 1992, the protests surrounding Oscar Grant’s death in Oakland in 2009, and the current protests in Ferguson. In looking at these events and comparing them to each other, this exhibit seeks to change how Watts and Los Angeles are viewed in the traditional historical narrative and to explore how the more recent outbreaks of violent protest fit into a historical narrative of resistance to oppression and racial injustice. In redefining what these events mean in the context of the United States’ history, it becomes clearer that large outbreaks of racial violence from the past and the causes behind them resemble events and issues that American society is still confronting today.

Images of protests to police brutality in Oakland (2009), Ferguson (2014), Watts (1965), and Los Angeles (1992). Images taken by the Associated Press.



Amy Vellenga-Buban, *Robert De Niro*, graphite drawing, 8"x10", 2013.

Family: Art as a Narrative

Caroline Vellenga-Buban

Virtual Exhibit

Published December 8, 2014

View at any time: www.cvelleng.wix.com/family-art

At Macalester, virtual exhibit can also be viewed in Neill Hall 304, December 8–11, 2:30–5 p.m.

This exhibit is a compilation of art created by members of my family who have chosen art as either a career or an important part of their lives. The intention of this virtual exhibit is to show how traditions can be passed on within the groups of loved ones we consider family. This particular example of a family will attempt to capture this theme of influence and tradition with 12 artworks and personal interviews from the artists. It is the goal of this exhibit to make us reflect on how we learn from each other and also how art can be used as a tool of connection and expression.



Adan Martinez's Guatemalan Blanket

Tokens of Dislocation

Cecelia Visscher

Published December 8, 2014

View at any time: <http://cvissche.wix.com/tokensofdislocation>

At Macalester, virtual exhibit can also be viewed in Neill Hall 304, December 8–11, 2:30–5 p.m.

For most American college students, moving away from home and into the distorted reality that is the college campus is an essential component of the college phenomenon. However essential or rewarding this experience may be, it involves a certain degree of displacement into an unfamiliar lifestyle. This virtual exhibit examines the experience of these displaced individuals through a very specific window of inquiry: personal objects of remembrance. There is an ancient tradition of retaining and venerating these objects of past significance, a tradition that many Macalester students have followed. This virtual exhibit gathers and displays items that Macalester students have chosen to bring with them from home, and by doing so, aims to reveal how students settle into their new environment while maintaining the memory of their dissimilar past. As is often the case, objects inform more about their owners than the object itself, and by allowing these objects to be put on display the possessors will be revealing certain aspects of both their past and present identities. These tokens include anything from sacred religious totems to stuffed animals, as long as they share an emotional connection and a temporal dislocation with their possessor. To fully understand the weight that these objects carry and the reasons behind their displacement, the virtual exhibit contains an interview with the object's possessor along with an image. These items are essentially talismans of the fluidity of identity, connections, and memories that supply an aspect of security to the students' recently displaced lives. By displaying Macalester students' talismans, the exhibit will address greater themes and questions of identity, memory, and dislocation. Furthermore, this exhibit will not only provide insight into the possessors and their various identities, but will attempt to make room for the past in a place where it is sometimes forgotten.



Thompson Chang, *Color*, photography, Bangkok, Thailand, 2012

Art in Spare Time

Nathaniel Yackel

December 8–13, 2014

Smail Gallery, Olin-Rice Hall

Art in Spare Time will showcase a selection of pieces created by Macalester students in free moments that they decided to devote to art. Completed without the express intention of being publicly displayed, the featured artwork challenges conventional notions of what constitutes art, and who is qualified to be an artist, giving rise to discussion of the themes of participation and equality in the contemporary art world. By occupying a well-trafficked area, the audience will similarly be able to experience art in a casual way, free of the heavy-handed presentation and the over-designed environment of the modern gallery. As we come to the close of the semester, please stop by and support the artistic expression of your fellow students.