The Mollie Ruprecht Fund for Visual Arts provided for a diverse and impressive series of visiting artists and art historians during the 2015-2016 academic year. In total, the Mollie Ruprecht Fund for Visual Arts sponsored visits from 10 artists and 3 art historians, and co-sponsored with other departments or campus groups visits from an additional 3 artists and 1 art historian.

**Fall Semester 2015:**
Two artists, Jeroen Jongeleen and Olga Koumoundourus, gave public talks in Williams Hall on September 21 and September 22 in conjunction with their exhibitions at Burlington City Arts.

Jeroen Jongeleen lives and works in Rotterdam and Paris, and his work generally evolves in public space. He leaves traces in the urban landscape, which he documents with photographs and films.

Olga Koumoundouros created an installation in Burlington that used two seemingly unrelated locations, Burlington, Vermont and the Salton Sea, in Southern, California, to look at how working and middle class labor and creativity persists within a precarious and ever-changing economy.

On October 28 we brought gallerist Harlan Levey, to campus for a public talk and to conduct studio visits with advanced Studio Art majors. Levey, a UVM alumnus, runs Harlan Levey Projects in Brussels.

In early November noted photographer Michael Flomen spent 3 days at UVM. He delivered a public lecture, “Higher Ground”, on November 4 and gave two studio
workshops for classes on producing photogram. He also conducted individual critiques with advanced Studio Art majors. Two-Step, by Michael Flomen

Michael Flomen was born in Montreal in 1952. For the last fifteen years, this self-taught artist has used camera-less techniques to collaborate with nature. Various forms of water, firefly light, wind, and other natural phenomena are the inspiration for his picture making. Michael Flomen’s work is in the collections of George Eastman House, the Los Angeles County Museum of Art, the Musée national des beaux-arts du Québec, the Norton Museum of Fine Art, the Philadelphia Museum of Art, the National Gallery of Canada, and the Whitney Museum of American Art, among others.

Clay artist Regis Brodie delivered a public lecture on November 18th and he gave three studio workshops on November 17 & 18. Brodie provided an in-depth investigation of The Tea Ceremony, and two hand-building presentations focusing on contemporary Danish sculptures working in clay.

We co-sponsored with the Department of Romance Languages an exhibition of photographs in the Colburn Gallery by Latin American photographer Jose Galvez. And we co-sponsored with the Anthropology Department a lecture by photographer Jean Luc Dushime.

**Spring 2016:**

Darcy Grimaldo Grigsby, Goldman Distinguished Professor of the Arts and Humanities from the University of California, Berkeley, delivered a lecture, "Creole Degas," on March 2 in 301 Williams. Grigsby is a specialist of 19th-century French art and, in addition to her lecture, she met with Jordan Rose's Impressionism and Post-Impressionism class.

On March 14, the photographer Gabriella Sturchio gave a gallery talk in the Francis Colburn Gallery in conjunction with her exhibition, “Chasing Light”. Sturchio also met with the advanced photography class, two color photography classes, and held individual critiques with advanced Studio Art students.
Erik Hougen, printmaker and painter, and director of the Lower Eastside Print Shop in NYC had an exhibition, “Criminal”, in the Francis Colburn Gallery from March 21- April 4. Hougen delivered a gallery talk on March 21, and gave a workshop on digital printing to printmaking students. He also met with advanced students for individual critiques.

Erik Hougen received his MFA in 2008 from Pratt Institute, Brooklyn, NY. His work has been shown in both solo and group exhibitions including Sugarlift, Brooklyn; Planthouse, New York; Kunsthalle Galapagos; Brooklyn and the International Print Center of New York, New York among others.

“The artwork in the exhibition is driven by the collective conscience of the American experience. These scenes of absences and reflection reference childhood memories, the supernatural, dreams and are meant to depict the seemingly familiar. Using found photographs and objects in conjunction with my own photographs, I imagine an existence being lived by two people leading parallel lives. They depict an America that is familiar, yet one without specific details. The title, Criminal, was chosen to cast a shadow over the work, or provide a viewing lens. It was originally inspired by America’s use, or sometimes misuse of the word. The creative process began with sorting through my catalog of photographs, and using the word “criminal” I started imagining plots, or stories that these photographs are part of. The work in the show is organized by groupings, to make spaces between the work, both physical and imagined, that exist only in our mind.”
Colleen Asper gave a lecture, “Public Relations”, on April 13 in Williams 301. The next day she participated in a round table discussion on her work with students. In addition, she met with students from two painting classes.

Colleen Asper is an artist whose work has been shown internationally and reviewed in publications that include *Artforum*, *The New York Times*, and *The New Yorker*. She has contributed writing to publications such as *Art in America*, *The Believer*, and *Paper Monument*. Recent exhibitions include *Name It by Trying to Name It* and *OS4*, both at The Drawing Center in New York, NY and *Egress* at P! Gallery, also in New York, NY. Upcoming exhibitions include the debut of a work with Marika Kandelaki as part of the New Commissions Program at Art in General in New York, NY and a solo show at The Suburban in Oak Park, IL. Asper’s collaborative work includes five years co-organizing Ad Hoc Vox—a series of events without a fixed location that addressed a wide range of issues in the arts hosted by galleries, non-profits, and academic institutions ranging from Andrea Rosen Gallery and Eleven Rivington in New York, NY, to the CAA Conference in Los Angeles, CA—and two years organizing Cooper Union’s Interdisciplinary Seminar, a weekly public lecture series.

On April 14 the sculptor Cal Lane gave a talk in Williams 301 in conjunction with her Burlington City Arts exhibition, “Traditional Culprits”. Bridging industry and fine art, Cal Lane eliminates the tough and imposing characteristics of steel and iron to create alluring, delicate, and intricate sculptural forms. Using wheelbarrows, shovels, and fuel tanks as her canvas, Lane transforms these once functional objects into ‘industrial doilies’ ornate with lacy motifs that reference domestic life. Soil is reinterpreted and re-purposed, elevating it from a modest material of the Earth to a medium for the artist’s imagination.

The Senior Seminar class had their work critiqued by DJ Hellerman, Curator of Exhibitions at Burlington City Arts, and they had studio visits from local sculptor Elliott Katz and artist Rebecca Weisman.

The Mollie Ruprecht Fund for Visual Arts co-sponsored two public lectures in the Spring Semester. Thomas Crow, the Rosalie Solow Professor of Modern Art at the Institute of Fine Arts, New York University, spoke on March 23 in Fleming 101. Crow is a specialist of Pop Art and his talk was in conjunction with the Fleming exhibition, “Pop Art Prints”.

And Mary Mattingly gave a lecture on Earth Day, April 21, in the Davis Center. Mattingly is an artist based in New York. Her work has been exhibited at the Brooklyn Museum of Art, The Kitchen, International Center of Photography, the Seoul Art Center, the Bronx Museum of the Arts, the New York Public Library, deCordova Museum and Sculpture Park, and the Palais de Tokyo.