



CAMERON BOOTH'S *TOILERS*

Laura Triplett and Donald Myers



Hillstrom Museum of Art



Cameron Booth (1892-1980), *Toilers*, c. 1925, oil on canvas board, 18 x 24 inches, gift of the Reverend Richard L. Hillstrom

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FOCUS IN ON

FOCUS IN/ON is a program of the Hillstrom Museum of Art that engages the expertise of Gustavus Adolphus College community members across the curriculum in a collaborative, detailed consideration of a particular artwork from the Hillstrom Collection. The extended didactic text on the painting *Toilers* (c. 1925) by Cameron Booth (1892-1980) appears both in this brochure and in the FOCUS IN/ON exhibition (on view September 10 through November 4, 2018). It was written collaboratively by Laura Triplett, associate professor and chair in the Department of Geology and associate professor in the Environmental Studies Program, and Donald Myers, director of the Hillstrom Museum of Art and instructor in the Department of Art and Art History.

INTRODUCTION

Frequently cited as the “Dean of Minnesota Painting” for his strong artistic presence and influence on other artists, Cameron Booth (1892–1990) was nationally and internationally recognized. After a childhood lived in a variety of places, such as Pennsylvania, Canada, South Dakota, and Iowa, he spent most of his long artistic maturity in Minnesota. Booth was an artist who made thousands of sketches, many from nature, in the creation of his paintings. And although he worked in various genres, he was especially active as a landscapist, including what he termed “barnyard landscapes,” featuring livestock, particularly horses, a subject with which he is closely identified.

The artist provided crucial information about his development as an artist in a 1960 interview by prominent art historian H. H. Arnason (then director of the Walker Art Center, Minneapolis; recordings of the interview are held by the Walker archives). This was in preparation for a major traveling retrospective exhibition funded by the Ford Foundation and was the basis of Arnason’s related 1961 book on Booth. Additional crucial sources for Booth include a 1980 article by Nina Marchetti Archabal and a 2015 essay by Moira F. Harris (listed in the Suggestions for Further Reading below).

In the Arnason interview, Booth stated that he “always did drawings,” and elsewhere he said he’d made drawings since he was old enough to hold a pencil. When asked about the most significant aspects of his youth related to his development as an artist, he told how horses were one of his earliest artistic subjects. Booth elaborated that his father, Presbyterian minister George Booth, always had the animals—even though he was a preacher and couldn’t afford them—and as a teen Booth had his own pony, “Topsy,” when the family lived in Glidden, Iowa. Booth said his first painting ever was of a horse, and his first work to enter a major museum collection was *Horses* (1924), acquired by the Pennsylvania Academy of Fine Arts (Philadelphia) in 1925 after being shown in their annual exhibition that year.

Booth’s interest had always been in the relation of humans and nature, and he explained how in his early years in rural towns, where he spent much time outdoors, he developed a “pastoral love” that was the driving force of his work. He worked closely with the landscape, doing many sketches of specific places and developing them into finished paintings. And while he rejected being labelled a “Regionalist,” and was firm in his opinion that the formal structure rather than the subject of an artwork was its most crucial aspect and completely

outweighed any consideration of verisimilitude, he was attentive to the particulars of landscapes.

Tax records from the 1960s document numerous sketching trips Booth made, around Minnesota, to Iowa, to Wisconsin, and to Wyoming. And in the early 1940s Booth traveled extensively in the American west when he was awarded a prestigious Guggenheim Fellowship grant to paint Western landscapes. An example of the Guggenheim paintings is his 1942 *Mountain Landscape, Yellowstone*. It is one of several works by Booth donated to the Hillstrom Museum of Art by namesake Reverend Richard L. Hillstrom, an active collector of Booth’s work who eulogized his artist friend soon after Booth’s death on March 7, 1980.

Another Booth painting Hillstrom owned, the subject of this FOCUS IN/ON project, is *Toilers*, an oil dating around 1925 that he donated to the Museum in 2002. Hillstrom acquired it as a gift from the artist’s widow Pearl Booth in June 1981. Mrs. Booth—who married the artist in 1923 after they met as tenants of a Minneapolis boarding house—described *Toilers* to Hillstrom as a preparatory work for another painting, no doubt referring to a 1926 work of the same size and name. Both paintings titled *Toilers* feature Booth’s characteristic horses, and they are among several landscapes he painted in Hopkins, Minnesota, a Minneapolis suburb that in the 1930s was a popular locale for area artists.

In the decades before the Depression, Hopkins was known for its raspberry cultivation, and of the six Booth paintings known that are connected with Hopkins, five of them, including the two versions of *Toilers*, are related to the growing of raspberries there. Hillstrom’s painting appeared in two retrospectives of the artist following his death: at the Tamerack Gallery in Stillwater, Minnesota in 1982, and at the Kramer Gallery of Minneapolis in 1996.

EARLY LIFE AND TRAINING, CAREER UP TO THE HILLSTROM TOILERS

Booth was born March 11, 1892 when his peripatetic clergy family lived in Erie, Pennsylvania. He graduated from high school in Moorhead, Minnesota in 1912, and later that year enrolled in the School of the Art Institute of Chicago. His study there culminated in being awarded in 1917 its prestigious John Quincy Adams Foreign Traveling Fellowship. The \$425 stipend allowed Booth to study art in East Coast museums and, after a period in the army toward the end of World War I, to travel around France. Booth had set himself the goal of making 1,000 sketches from nature, and his habit of constant sketching served him well in the military—where he made surgical drawings—and

as he traveled around France. Of course, the artist visited the Louvre. It's uncertain how much he saw there, since it was soon after some of the museum's paintings had returned to view after wartime storage outside Paris. He did see *Mona Lisa* by Leonardo da Vinci (1452–1519), and he recalled in the interview thinking that a large painting in the same room by Baroque artist Peter Paul Rubens (1570–1640) was much more interesting.

Booth agreed with interviewer Arnason's suggestion of a stylistic contrast between his works that were related to a geometrized, Cubist approach and those that were more modelled and had a greater flow of form—similar to the style of Old Master artists like Rubens. This second mode was one Booth frequently employed in his horse images, and it can be seen both in the equines in the Hillstrom *Toilers* and in the voluminous forms of the women bending over and touching the ground. Booth admired not only “Modern Art,” such as French Post-Impressionist Paul Cézanne (1839–1906) and the Cubists, but he also highly regarded ancient art, and the work of the Old Masters of the Renaissance and subsequent periods. He found that the abstract structuring principal, related to form, composition, color, and so forth, was basically the same in successful artworks of all those types.

The artist returned from France in 1919. After painting in the art colony of Provincetown, Massachusetts, Booth's meager funds led him to move in with his family, then living in Youngstown, Ohio, where he worked in an aesthetically-unsatisfying job as a sign painter. He moved to Minnesota in 1921 to teach art at the Minneapolis School of Art (today the Minneapolis College of Art and Design). This was the start of his nearly-continual residence in Minnesota and was the first of his several important teaching jobs, three of them in the state.

After Booth's first year of teaching, he moved to northern Minnesota near Walker, where he lived among its Ojibwe community. There he produced numerous notable paintings based on his acquaintanceship with Native people, among them a large oil titled *Early Mass*, one of his first works to garner national and international attention. Depicting converted Ojibwe walking through the snow to attend Catholic mass, it was acquired by the Newark (New Jersey) Museum in 1927 and was featured in the 1923 International Exhibition of Contemporary Paintings at the Carnegie Institute, Pittsburgh, in which Booth was one of only two Minnesota artists in the American section. Later in 1923, *Early Mass* won top honors in the Minnesota State Fair art competition, at which Booth was also awarded a gold medal for a group of four paintings dealing with the Ojibwe.

And *Early Mass*, along with two other Ojibwe paintings of 1923, *Chippewa Mourners* and *Chippewa Burial Ground* (both Minnesota Historical Society, St. Paul), was praised abroad in a

1924 article in the French *Revue du Vrai et du Beau*, which lauded the “grand style” of Booth's works and the artist's “technique absolument personnelle et originale.” The article noted Booth's love of artistic subjects of a pastoral character, and it cited another indication of his acclaim—that one of his paintings adorned President Coolidge's office in the White House.

MID-CAREER

Booth resumed teaching at the Minneapolis School of Art following his time with the Ojibwe, and it was soon after that he painted the Hillstrom *Toilers*. He took two periods of leave from teaching to travel to Europe. In 1927, he studied in Paris briefly with Cubist André Lhôte (1885–1962) and then that summer in Capri with Hans Hofmann (1880–1966). Hofmann was especially influential on Booth, who returned to Europe in 1928 to study at the Hofmann School in Munich. Hofmann emphasized the importance of composition, line, color, and plane in art and gave little priority to the imitation of objective appearance, and Booth found in this philosophy validation of his own approach. In 1929, he took a different teaching job, at the St. Paul School of Art (which later morphed into the Minnesota Museum of American Art), becoming its director in 1938 and remaining there until 1942.

It was during the 1930s that Booth became involved in two public art projects. He served as head of the technical committee for the Public Works of Art Project in Minnesota from late 1933 until the program ended in April 1934. His charge from the New Deal PWAP was making selections from sketches artists submitted based on “The American Scene.” After the PWAP folded, Booth turned down a request to head the Minnesota region division of the longer-lived Federal Arts Project of the Works Progress Administration (FAP/WPA), but he agreed to serve on the program committee for a non-governmental program at the University of Minnesota similar to the PWAP, in which area artists were hired to create urban landscapes based on the University and its neighborhood.

Booth found his teaching duties, and the art projects with which he was involved, to be significantly distracting from his own art. He recorded his thoughts in a text for his application for a Guggenheim Fellowship awarded in 1942 (a draft manuscript of the text is in the archive of the artist's papers in the Minnesota Historical Society). Booth wrote, “It has been a fight while teaching to find time to paint. I am one of the many who have gone through hell and high water to keep body and soul together for the single purpose of painting,” continuing, “This has not embittered me but I know much time has been lost in teaching which would have been more profitably spent in painting and dreaming of paintings to come.”

He outlined a work scheme for his Fellowship, planning to “travel throughout the western states making color sketches and drawings for paintings of rural life.” Booth intended to alternate his time of traveling and drawing with “periods of creative painting from the drawings and color studies,” noting that this was his established pattern and that he had already been in the habit of making sketching trips, often to remote places, where he would live among the area residents. He noted that the “landscape and the life of the west is most paintable and unique,” and that it fell “naturally within the interest I have had from the beginning of my painting career, specifically, horses, cattle, men and the rural scene.”

A critically-successful exhibition of Booth’s Guggenheim Fellowship paintings was held in late 1943 at New York’s Mortimer Brandt Gallery. An earlier group exhibition there had also included Booth’s work, and an April review in the *New York Times* of that Brandt show praised his contributions, describing his “semi-abstract ‘Shoshone River’ landscape” as “an arresting piece.” However, an article about the exhibit in *Art News* late that year dismayed Booth by tying him to Regionalism, the popular form of art that rejected non-American styles and, especially, celebrated American subjects. The artist had long been committed to his formal approach to painting, and its tendency to make subject matter of far less importance.

In the 1960 interview, he discussed this, noting that by 1942, nature had begun to mean something different to him than just the outward appearance of the landscape. As an example, he discussed how the shape and proportion of a tree in a painting was more important than its outward appearance, and how everything he depicted in a landscape was shaped by golden light directly from the sun and by the cooler light of the sky. The Hillstrom Museum of Art’s 1942 oil *Mountain Landscape, Yellowstone*, painted during Booth’s Guggenheim travels, demonstrates these ideas. An aspen or birch tree in the foreground shows Booth’s careful thought about the proportions of larger parts of the tree such as its trunk and major branches to smaller limbs and twigs, and the painting’s colors vary between cool tones related to the blue of the sky and warmer ones related to the intensity of the sun on the landscape.

LATER CAREER, TOWARD GREATER ABSTRACTION AND BACK

Following his Guggenheim Fellowship, Booth settled in 1944 in New York City, taking a job teaching at the Art Students League. He veered decisively in the direction of abstraction at this time, which became his characteristic mode into the 1960s.

He must have found the artistic climate in New York favorable, including in the burgeoning Abstract Expressionism movement he encountered—which, he often noted, was influenced by his friend Hans Hofmann, who had lived in the city since the early 1930s.

Booth stayed in New York until health reasons—he cited breathing problems from the city’s burning of garbage—led him to return in 1948 to Minnesota, where he was hired to teach at the University of Minnesota. During his 10 years there, he mentored a number of artists who later praised him as both an artist and a teacher. One of these was famed Pop artist James Rosenquist (1933–2017), who later moved to New York and enrolled at the Art Students League at Booth’s suggestion, and who described the older artist as “an unbelievable colorist” and a “colorful abstractionist.”

In 1950, Booth had his first of numerous solo exhibitions at New York’s Bertha Schaefer Gallery, founded in 1944 to highlight contemporary American art. These exhibits featured his recent abstract works, an example of which is the Hillstrom Museum of Art’s 1952 oil *Mirage*, which was number one in the catalogue of Booth’s 1953 exhibit at Schaefer Gallery. In this period, the artist often completed paintings before giving them titles, and these were frequently suggested by some association or mood from the works. While a feeling for nature continued to imbue Booth’s painting, he now tended to suggest abstractly the forces of nature rather than depict recognizable scenes from it.

Not long after his Ford Foundation retrospective exhibition, which traveled to around a dozen locations and which emphasized the abstractions, Booth returned again to the recognizable imagery of the horse. Although he already knew horses very well, he continued to investigate them. He made sketching trips, including to the Kentucky Derby, and photographs from his studio show him surrounded by drawings and other images of horses plus books about them. One of these, for example, was *All About Horses* (1962) by Marguerite Henry, famed author of *Misty of Chincoteague* and other books about the wild ponies at Assateague Island. Booth’s horses from this late period were slenderer and more like Arabian horses than the sturdy equines in earlier works like the Hillstrom *Toilers*.

THE HILLSTROM TOILERS, HOPKINS, AND ITS CULTIVATION OF RASPBERRIES

As noted, *Toilers* was given to Hillstrom by Booth’s widow, who indicated that it was preparatory for a different work. Hillstrom surmised that this must have been the 1926 painting of the same name, which was illustrated in Arnason’s 1961 book on Booth.

That work (location unknown) is also recorded in a polaroid photograph in the files of Kramer Gallery of Minneapolis. The two paintings titled *Toilers* are very similar in composition and imagery, with the same two horses in the middle ground facing to the right, in front of which is arrayed a group of five women, three of whom bend over and make contact with the ground. The Hillstrom painting, even if preparatory in nature, is almost fully developed, and Booth not infrequently made such detailed painted works as a step toward another painting. The later, dated version of *Toilers* is only somewhat more detailed, and its figures seem more abstracted and less volumetric than those in the Hillstrom oil.

The background of the second version of *Toilers* more clearly indicates the locale of the scene than does the Hillstrom painting. It depicts rows of upright posts in fields behind the figures, with foliage growing around the posts. This detail allows the location to be identified as a raspberry field, and the image is one of several that the artist painted in the raspberry-growing area near Hopkins, Minnesota. A notation by Booth in one of his notebooks relates to works that might be included in the 1961 retrospective, and the first listed is an “old painting of farmer folks and horses in raspberry patch.”

The connection with raspberries and their cultivation in Hopkins is supported in a 1936 article by Booth’s admiring student, artist Erle Loran (1905–1999). “Artists from Minnesota” (in *The American Magazine of Art*) illustrates Booth’s *Hills and Fields Near Hopkins* (then in the collection of Mrs. Francis D. Butler of St. Paul; current location unknown). That gouache painting shows numerous rows of posts used to support raspberry plants, and its caption notes, “The scene is one of the high spots in the farming country near Hopkins where many of us Minneapolis artists do the greater part of our work. This is raspberry growing country and the closely spaced posts in the patch of ground at the extreme lower right are used as supports for the bushes during the summer.”

Two other works by Booth also relate to Hopkins and the growing of raspberries. One is a 1926 oil, *Hopkins Hills* (Minnesota Historical Society), a wintry depiction of a pheasant hunter before rows of raspberry posts in a background field. The second is a 1924 painting titled *Tillers* (Minnesota Museum of American Art, St. Paul) that is related to the two versions of *Toilers*. *Tillers*, a springtime landscape, has two of Booth’s horses and three people, one tilling the soil. In its foreground are posts for securing the raspberry canes, and on the ground next to them are lengths of netting, in place for later covering the plants when they need protection from fruit-seeking pests. *Tillers* is larger than the two *Toilers* and was shown in important 1924 exhibits at the Carnegie Institute in Pittsburgh and the Art Institute of Chicago.

Raspberry cultivation was a major industry in Hopkins, initiated when Czech farmers began growing the fruit in the 1880s and soon developed ways to protect the plants from harsh Minnesota winters by covering them with soil each autumn after harvest. In addition to boasting that it was the “Raspberry Capital of the World,” Hopkins also became the location of a berry box factory, at one time had over 800 acres of the fertile land growing the fruit (with many residents involved in its harvest), and in 1934 initiated its annual Raspberry Festival.

While the Festival is still celebrated today, it was around the time of its inception that Hopkins’ raspberry industry began to wane. A heat wave in 1931 that was followed by a drought was an early strike against it, and the Depression contributed greatly to its demise when the growing of raspberries, seen as a luxury food, was supplanted by tomatoes, corn, and peppers. A housing boom following World War II led to development that overtook significant amounts of the area’s rich soil. Today, reminders of the raspberry past include a Hopkins baseball team called the Berries, a 22-foot high colorful steel raspberry on 8th Avenue North that purports to be the “world’s largest raspberry monument,” and recent efforts by the city to reintroduce raspberries by planting bushes in local parks and encouraging homeowners to also grow the fruit.

In the Hillstrom *Toilers*, dating from the height of Hopkins’ raspberry cultivation, three of the women portrayed seem to be planting new raspberry canes, typically done in the spring or summer. Their labor is intense, and the uncomfortable image of bending over to the ground may have been suggested to Booth by the well-known 1857 painting *The Gleaners* by Jean-François Millet (1814–1875), a depiction of three destitute women bent over in a field as they salvage meager remaining grains left after harvesting. Although Booth could not have seen Millet’s painting before painting *Toilers*—it was not returned to view from its secure WWI location until after he left France—he must have been aware of the famous work through reproductions (*The Gleaners* is today in the Musée d’Orsay, Paris). Interestingly, a connection was made between another painting by Millet, his 1862 *Man with a Hoe* (Getty Museum), and Booth’s 1924 *Tillers*, in a Minnesota Museum of American Art exhibition catalogue. Like his French forerunner, Booth showed a deep connection to the natural world in his work.

SOIL

For most people, knowledge of soil is personal. A gardener knows where the soil is good for raspberries, and a farmer knows which fields stay wet in the spring. Parents know that they are supposed to keep the kids clean—although science now

says that might be wrong—and dog owners know that paws will get dirty after a rain. For artists, often the same is true: it is natural to capture and consider the world at the human scale, as Booth does in the Hillstrom *Toilers*, where humans are first and foremost and dominate the picture.

At this scale, Booth depicts humans as closely related to the livestock with which they cooperate; the round shape of the horses echoes the round shape of the bended human backs, both in labor and both in contact with the soil. The people's hands and feet are on the soil, like the four feet of the horses, affirming the similarity. The painting's colors unite them as well, the warmth of the living horse similar to the warmth of the living person, and even to the warmth of the living ground—though it is doubtful that Booth guessed how alive the ground is.

What is soil, and is it really living? Through the 19th and into the 20th centuries, earth scientists considered soil to be the weathered or “rotten” rock blanketing the surface of an otherwise rocky planet. An average soil in Minnesota is about 60 percent mineral matter—clay, silt and sand—derived from that broken-down rock, 25 percent water, 20 percent air, and just a few percent organic matter, seemingly confirming the relative insignificance of life processes. Indeed, the first soil maps and tools for soil description focused on the physical and simple chemical characteristics of soils. In recent decades, however, scientific discoveries about the abundance and diversity of life in soil—and its control on earth processes from local to planetary—have led to a more interdisciplinary science of soil, wherein biology is at the forefront.

Minnesota has some of the best agricultural soil in the world because in the west, central and southern parts of the state—including the Hopkins area—the soil is relatively young, having formed on glacial deposits left here around 12,000 years ago. And the climate during the intervening millennia promoted the formation of deep, fertile prairie soils and rather less fertile forest soils. Native American use of regular fires to clear the encroaching forest, particularly in the southern half of the state, kept the prairies clear and thus created the deep soil that has fed Minnesota's economy for 150 years. European settlers and Native American farmers grew a diverse array of crops including berries, the cultivation of which is depicted in *Toilers*, plus wheat, barley, oats, alfalfa, maize (corn), and more recently, soybeans. The current dominance of corn and soybeans has only been in effect for a few decades.

The challenge of understanding soil is that it must be considered at so many scales: spatial scales from tiny to mighty, and time scales from very short to very long. For example, it is now known that the very tiniest organisms, invisible without powerful microscopes, live in great multitudes in each scoop of soil. Microbiologist Jack Gilbert's research shows that human

mental and physical health is directly tied to the bacteria in our gut, our “microbiome.” Groups of people who live in close contact with livestock and the soil have more diverse microbiomes, along with fewer allergies and lower rates of asthma. Furthermore, Gilbert's work raises the more philosophical question of what is the “self,” when approximately three pounds of every person's body weight is microbes, and when people are actively sharing and exchanging bacteria with every breath. In this sense, Booth's depiction of people, livestock, and soil as closely related to each other is scientifically correct, even though when he created *Toilers*, little was known about bacteria and antibiotics has not yet been invented.

Below ground is a whole other universe of life, and even if scientists did not explicitly know how or why soil health mattered during Booth's time, perhaps the farmers knew. Careful observers of the land know when there is a sustainable and healthy relationship with soil, and when there is not. Geologist David Montgomery lays out the long history of naturalists, agronomists, politicians, and philosophers who observed soil being degraded, some suggesting ways to change the trajectory of land degradation. For example, George Washington recognized the terrible damage that white settlers were doing to soils in the 1790s. For one thing, they were not returning manure to the fields because that is labor-intensive. Land was cheap in the early colonies and states in the east and southeast, so farmers felt it was easier to move on when the soil was exhausted. *Toilers* may depict Czech-American immigrants in the Midwest; if they came to Minnesota not out of a great sense of destiny or purpose, but rather because they were hungry—because the eastern soil was exhausted and could no longer produce enough food—that might change how history is understood.

The biggest change that European immigrant farmers brought to this continent was arguably the plow. First invented thousands of years ago, plows are designed to turn over the soil, break up roots and clumps, and create an even surface for planting. Other beneficial effects of plowing can include interrupting troublesome pests and diseases that may harbor in the soil, and releasing nutrients that are contained in soil organic matter. However, there is extensive evidence from around the world and in this region that plowing often harms the soil. By removing plants and leaves from the soil surface, most plowing exposes soil to wind and rain erosion and to compaction. And wholesale plowing interrupts the life cycles of beneficial soil organisms at the same time as it affects pests. Finally, the apparent pulse of nutrients released by plowing is short-lived, because the soil's organic matter gets used up and can then no longer serve other important functions like retaining water through dry periods.

Methods of farming used by some Native American communities in North America, such as the “Three Sisters” approach of simultaneously growing squash, beans, and maize, are models for how a diverse assemblage of crops can protect and nurture the soil. Some Native American groups had extensive agricultural operations before European settlement (for example, the famous Cahokia maize fields along the Mississippi River). Less is known about Ojibwe farming before white settlement, but at least some of Booth’s Ojibwe subjects in paintings from the 1920s had recently become farmers as they were squeezed onto smaller parcels of land in the 1800s.

In Booth’s *Toilers*, the soil is not itself exposed, in all its rich blackness. Instead, it appears to be covered by light-colored crop residue, which protects it from hot sunlight, hard rain, and wind. While 20th century farmers of European stock had a cultural preference for seeing fields plowed cleanly black after harvest, it is now understood that this practice of exposing soil can cause tremendous damage. Today, agricultural leaders are working with farmers in this region and elsewhere to ensure the long-term viability and profitability of farms, encouraging practices like keeping the soil covered throughout the year.

Finally, at the largest scale it is known that soil exchanges carbon with the atmosphere, thus playing an important role in global climate. Some scientists think that when improvements are made in the way farming is done, in order to increase organic matter in soils, the result is both an increase in the food supply and a reduction of carbon in the atmosphere. Soil scientists now talk about “feeding the soil,” and if the soil is fed well, a good crop will naturally follow. And what is being done when the soil is fed is that those microbes are being nurtured—coming back again to the smallest scale.

When first contemplating Booth’s painting *Toilers*, one empathizes with the human subjects and their toil. One can also be mindful of the frame of reference: that the first response to a scene is to consider what humans do with soil. Then, one can step into a different frame of reference, and think about what is smaller and bigger, and younger and far older. The connections between soil and human health, long-term food production and climate change invite creative and urgent consideration.

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SUGGESTIONS FOR FURTHER READING

- Archabal, Nina Marchetti, “Cameron Booth, 1892–1980: A Chronicle from His Scrapbooks,” *Minnesota History*, volume 47, number 3, Fall 1980, pp. 100–110.
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- Warkentin, Benno P., ed., *Footprints in the Soil: People and Ideas in Soil History*, Amsterdam, 2006.



Hillstrom Museum of Art

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Events are free and open to the public.

Regular Museum hours: 9 a.m.–4 p.m. weekdays, 1–5 p.m. weekends.

The Museum is generally closed when College classes are not in session and between exhibitions.

To be placed on the Museum’s email list, write to hillstrom@gustavus.edu.