

University of St. Thomas  
College of Arts and Sciences

# IN CONTEXT

The Programs of the Art History Department

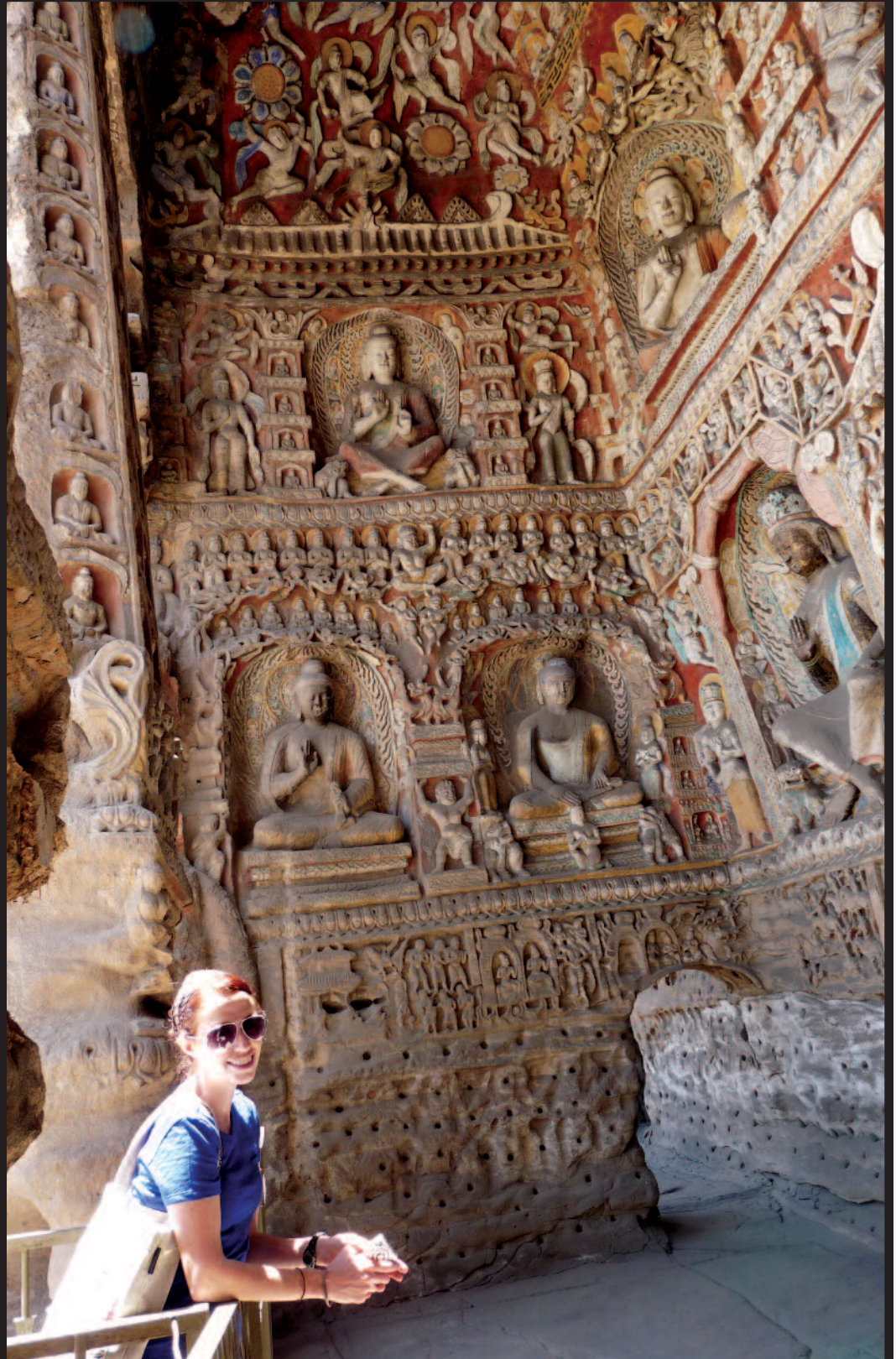
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Study



FALL 2009  
VOL. 18, NO. 1

# Art History and Federal Stimulus Funding

One might not think that there is much connection between art history and the federal economic stimulus plan, but in fact the development of the department's assistantship programs has received a substantial boost from funds provided by the recovery program to work-study projects, as I will explain later.

The foundation for this funding is the creation of two clinical faculty positions in fall 2007. One of these was for the new director of the American Museum of Asmat Art @ UST, Julie Risser. The other was made by converting Shelly Nordtorp-Madson's new position as university curator from staff to clinical faculty. In creating clinical faculty positions, the department wanted to emphasize that teaching occurs not only in the classroom but through working directly with objects and creating exhibits. The department had long sought to bridge the

gap between the curatorial and academic worlds, and the clinical faculty position was a great opportunity to put this into practice.

Last year, under Shelly's and Julie's initiative, we were able to increase the number of graduate students who were able to work directly with the university and Asmat collections. Developing an internship-type program, Julie and Shelly were able to have students learn and engage in a range of essential curatorial practices. Adding to their efforts, our new visual resources curator, Christy Dent, was able to develop a structured program for our undergraduate art history majors in the summer, working with the Luna collection and supporting the curatorial programs.

It has been a great change in the atmosphere of the department to have a number of actively working students

collaborating with each other, as well as with faculty and staff. As we started this school year, however, we did not have enough funding to pay the number of students and hours that we wanted to have. Fortunately, the university received a pool of federal work-study funds from the stimulus program. The department applied for funding and was able to double its budget for the school year, allowing us to hire more students for more hours. Having a well-structured program of hands-on learning put us in a position to respond quickly when the opportunity presented itself. Our hope is now to boost the regular budget for students over the coming years to make this a permanent feature of the department's teaching. ■

Mark Stansbury-O'Donnell, Chair  
Department of Art History

## Exhibition and Event Calendar

### ■ A Season of Joy: The Nativity in Global Perspective

Nov. 30-Jan. 15, 2010

#### *The Crèche in Many Languages*

7 p.m. Friday, Dec. 4

Lecture with Dr. Rodney Allen Schwartz, director, the Westminster Gallery and Archive.

These events receive support and are included in the 2009 Sacred Arts Festival: Call to Prayer: A Global Yearning, [www.stthomas.edu/saf](http://www.stthomas.edu/saf)

### ■ Aztec Calendrical Thought: Visual Form, Imperial Significance

6 p.m. Thursday, Dec. 10

Dr. William Barnes

John B. Davis Lecture Hall, Dayton Campus Center  
Macalester College

### ■ Minnesota Made: Through the Eyes of the Children's Book Illustrators Guild of Minnesota

Jan. 22-Feb. 28, 2010

### ■ Sabeel: Artistic Journeys from Arab Lands to America

March 8-May 24, 2010

#### *The Right to "Be": Arab Women Artists and Conflicts*

7 p.m. Friday, April 16

Dr. Nada Shabout

Offered with support from the Luann Dummer Center for Women and the Arab American Cultural Institute in collaboration with St. Catherine University and Breaking the Veils: Women Artists From the Islamic World.

All exhibits are free and open to the public and on display in the O'Shaughnessy Educational Center lobby gallery unless noted. For additional information and directions, call (651) 962-5560

[www.stthomas.edu/arhistory/exhibitions/](http://www.stthomas.edu/arhistory/exhibitions/)

## ART ON CAMPUS: The St. Thomas Window by Dieterich Spahn

By Shelly Nordtorp-Madson

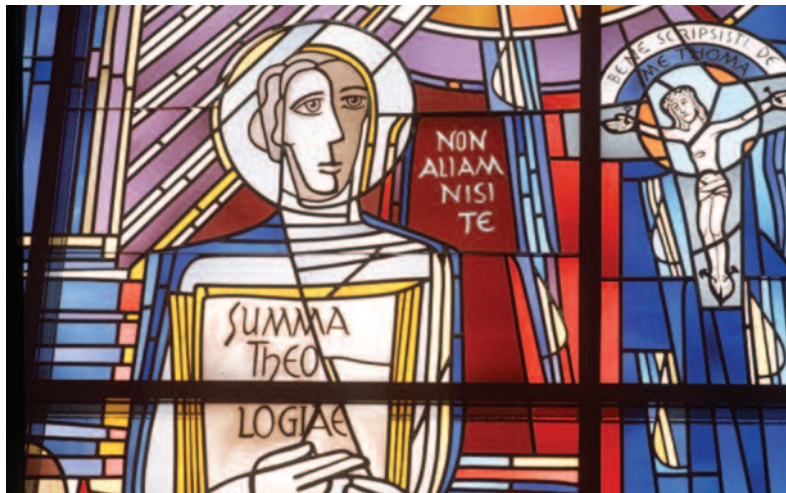
If you are not walking on the quad at night or have some reason to be on the fourth floor of O'Shaughnessy-Frey Library, you might not be aware of the 120-square-foot stained glass window of the university's patron, St. Thomas. Although it has been part of the art on campus since its installation in July 1991, few people know about it. If they do, they take it for granted. Conceived from the beginning as a "signature piece" representing St. Thomas Aquinas, according to the late Monsignor Terrance Murphy, then chancellor, it was envisioned as both a dramatic work of art that embodied the patron of the university and "a tool for teaching the St. Thomas community about its saint."

Not only is the window a success on the level of being a striking and moving piece of art, it has a great deal to teach anyone who takes the time to study it carefully. Its imagery and symbolism are as complex as the mix of colors, so it should not come as a surprise that the artist, Dieterich Spahn of Minnetonka, began research on the window's iconography fully two years before it was completed, and consulted with not only the architect but also members of the UST community. It was serendipitous that Spahn, one of the world's pre-eminent religious stained glass artists, resides in the Twin Cities area, and that of the over 3,700 stained glass church windows he has designed worldwide, many can be seen gracing churches locally. These include the Church of the Nativity, the Cretin-Derham Hall chapel, Church of St. Joseph and the chapel at Mercy Hospital.

Spahn, a native of Cologne, Germany, began his artistic studies in Düsseldorf, completing his first experimental glass panels in 1958. Continuing his studies in glass, he also took the opportunity to travel extensively, studying the effect of light through colored glass in architecture. Invited to join the Peter Dohmen studio in St. Paul in 1961, he has been based in Minnesota for the most part since forming his own company, Dieterich Spahn & Associates, Inc., in 1971.

The St. Thomas window was a complex commission. It had to represent the saint in a clearly recognizable manner, but also present some of the more symbolic aspects of Aquinas' life and philosophy. The composition went through four revisions before the final design was chosen. The artist recently described the window as follows: "St. Thomas is the main feature in a conversation with Christ. The face is shown as a split image, meaning there are two expressions ... on the left side, sorrowful and compassionate, on the right, thoughtful, intelligent and knowing. ... Thomas is gazing on the crucifix with compassion of wisdom and love."

Each detail of the window was carefully chosen, from the texts relating to the saint's writings, to Eucharistic and Biblical imagery, to symbolic images such as a circle with a burst of light representing God the Father and the Holy Spirit, and even the story told of



Clockwise from left: The St. Thomas window, O'Shaughnessy-Frey Library. Detail of the saint. Dieterich Spahn, stained glass artist.

Aquinas' master, Albertus Magnus, likening his pupil to "a dumb ox...bellowing throughout the world."

The brightly colored glass is hand-blown, using the same processes that medieval glassmakers did. For the St. Thomas window, Spahn traveled to New York to choose the over 40 colors of glass that was imported from Germany, including no fewer than six shades of blue. The window also was assembled in the traditional manner: in 12 sections where individual pieces of glass were joined by lead, and then held in place with metal and stone supports.

As the UST community celebrates the 50th anniversary of the O'Shaughnessy-Frey Library, it is a wonderful thing to know that there are still treasures, hiding in plain sight for anyone who wishes to explore the building and take advantage of all that can be found there. ■

*This article uses information from St. Thomas Magazine, summer 1991, pp. 15-18, by Jim Winterer; <http://dieterichspahn.com>; personal communications with W. V. Kirchgessner; and personal interviews and correspondence with the artist in October 2009.*

Shelly Nordtorp-Madson is chief curator and clinical faculty.

# *A Season of Joy:*

## THE NATIVITY IN GLOBAL PERSPECTIVE

*Nov. 30-Jan. 15*

O'SHAUGHNESSY EDUCATIONAL CENTER LOBBY GALLERY  
[WWW.STTHOMAS.EDU/CAMPUSMAPS](http://WWW.STTHOMAS.EDU/CAMPUSMAPS)



By Shelly Nordtorp-Madson

After a cool summer and an unusually warm fall, the season of Advent is upon us, and, as always, we wonder what that time of year will bring. As it overlaps with the onset of Minnesota's less than gentle winter, as well as the dreaded period of final exams, it might not seem to be a time of celebration. We hurry through our busy lives, trying to get everything done at once, becoming more stressed as the commitments add up and multitasking becomes impossible for anyone with fewer than eight arms and three brains. But this is precisely the time to pause. It is supposed to be a season of waiting: a season of anticipation and a time when delayed gratification is actually fun if we allow it to be.

For a number of years we have collaborated with the Sacred Arts Festival to sponsor thematically related programs and exhibitions, and this year is no exception. The festival's theme this year is "Call to Prayer: A Global Yearning," and we are complementing that idea with our Season of Joy – the season where prayerfulness and yearning coincide for the entire Christian world. We are using the theme as an opportunity to go outside the UST community and join with Westminster Presbyterian Church to exhibit selections from the Martha Spencer Rogers Crèche Collection – an assemblage of over 200 nativity scenes from around the world. They are of all materials

and styles, from clay to glass to wicker to wool. Some are traditionally Western and very realistic, while others are representative of, to us, exotic cultures and geographic regions and may bear very little resemblance to the crèches of our expectations. In some cases, there is literally a cast of dozens even as others only include the three most important figures. Christmas card designs with the Nativity theme by the late Dr. Timothy Trent Blade complement the crèches, and Dr. Rodney Allen Schwartz, director, the Westminster Gallery and Archive, is serving as guest curator and will present a program on the nativity in global perspective at 7 p.m. Friday, Dec. 4. The bulk of the Westminster crèches will remain on display at the church, along with a new exhibit of Nine Lessons and Carols, which features a new interpretation of the carols, while an original work of art symbolizes the scriptural lessons. The St. Thomas community is invited to take part in this visual celebration of Advent, both on campus and with our partners at Westminster Presbyterian.

We all count ourselves fortunate to be able to work closely, both with the Sacred Arts Festival and its extensive programming ([www.stthomas.edu/saf](http://www.stthomas.edu/saf)) as well as Westminster Presbyterian Church to make this, indeed, a season of joy. ■

Shelly Nordtorp-Madson is chief curator and clinical faculty.

# Blood from a stone!

By William Barnes

In 2001 the Taliban government in Afghanistan set about the complete destruction of the Buddhas of Bamyán. This act, decried as vandalism by the international community (including members of the Organization of the Islamic Conference), was born of piety, for as the iconoclasts saw it, they were following divine decrees which forbade the creation and tolerance of graven images. Over the centuries, zealous adherence to such doctrine has led motivated individuals, Christians and Muslims alike, to systematically destroy images around the world. Perhaps more significantly, once such traditions become enmeshed in the fabric of a culture, they guide generations of artists who then avoid the taint of idolatry by avoiding the depiction of supernatural beings or individuals who might become the focus of worship. Enter hundreds of years of metaphorical shepherds in early Christian times and the beautifully evocative nonobjective works of the Muslim world.

So, how unusual it is, then, when one happens across an instance wherein artists depict something for the first time that, it seems, had previously been taboo to represent in any unambiguous fashion? The discipline of art history has a long tradition of focusing on firsts, and many firsts grace the pages of art history survey books and are featured in museums and exhibitions (some are even given UNESCO world heritage status). So imagine my surprise a few years ago when I realized that a piece that I had known about for years, and had even discussed in publications, was one of these firsts. And, as is usually the case in such revelatory tales, once I began to reevaluate the work, well, things became curiouser and curiouser.

I am speaking of the famous Tizoc stone. Of late it has occupied much of my scholarly attention. Carved in an Aztec royal



THE DISCIPLINE OF ART HISTORY HAS A LONG TRADITION OF FOCUSING ON FIRSTS ... SO IMAGINE MY SURPRISE A FEW YEARS AGO WHEN I REALIZED THAT A PIECE THAT I HAD KNOWN ABOUT FOR YEARS, AND HAD EVEN DISCUSSED IN PUBLICATIONS, WAS ONE OF THESE FIRSTS. AND, AS IS USUALLY THE CASE IN SUCH REVELATORY TALES, ONCE I BEGAN TO REEVALUATE THE WORK, WELL, THINGS BECAME CURIOUSER AND CURIOUSER.

workshop in the last quarter of the 15th century, the work itself is a large sacrificial stone (cuauhxicalli) in the shape of a cylinder. It stands about three feet high and around seven feet across. Artists carved this work from a single stone, probably a large boulder as suggested by a few surface undulations, and covered it with scenes of conquest that encircle its perimeter. Since its rediscovery back in the 18th century, enthusiasts and scholars have worked to decipher the various scenes that adorn the work. Apart from a few discrepancies amongst the interpreters, most agree that the work was carved during or soon after the short reign of Tizoc (Tizocic), the sixth Aztec ruler (ruled ca. 1481-1486). What sets this work apart from its predecessors, including the earlier stone monument it was modeled after, is that the ruler Tizoc is clearly identifiable amongst the low relief figures. He is shown wearing costume elements of three major

Left: The Tizo Stone.

Aztec supernaturals and is accompanied by a hieroglyph of his name. This is the very first example of a clearly identified Aztec ruler yet known, and despite more than a generation of intensive archaeological exploration in the center of ancient Tenochtitlan (today's downtown Mexico City), no earlier named images of rulers have surfaced.

Why is this significant? Before the rise of the Aztecs, ancient central Mexico was home to two expansive and influential cultures. The earlier of the two had its genesis at the great urban center of Teotihuacan, with the later being the postclassic Toltecs of Tula. Each of these cultures had developed sophisticated visual traditions wherein it was common to depict unnamed religious functionaries and elites engaged in ritual activities and processions. What is generally absent from the art of Teotihuacan and Tula are unambiguous depictions of rulers. The Aztecs were aware of the art of Teotihuacan and Tula, as they actively looted material

from both sites. Aztec imperial art even has as part of its DNA an archaizing character, as visual claims on the past bolstered present claims of authoritative legitimacy. So when imperial artists brazenly depicted their rulers on the Tizoc stone, they were not only breaking with earlier Aztec visual traditions, they were defying more than a millennia of Central Mexican artistic tradition. In artistically conservative Mesoamerica, this was quite a big deal.

Why, then, do such a thing? Well, as my research is uncovering, there is a twisted tale behind it – a tale that winds its way through dynastic intrigue, sibling rivalry, civil war, revenge and even murder! ■

William Barnes is assistant professor of art history and joined the department this fall.

# Summer in Beijing

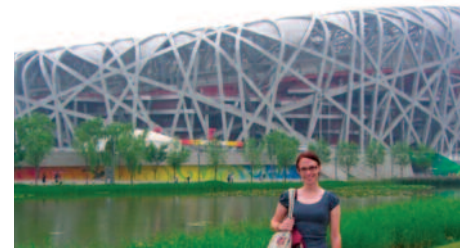
By Annie Kroshus

When my alarm went off at 7 a.m. on June 22, I was terrified. I was in Beijing with CET Academic Programs beginning my Chinese language intensive program. It was day one of my 24/7-language pledge in which I was not allowed to speak any English. Unfortunately, prior to arriving in Beijing, I didn't speak any Chinese. I arrived at my first class and sat rather impatiently through five hours of Chinese instruction not understanding a single thing that was happening. After that first day I couldn't help asking myself, why did I sign up for this?

In the summer of 2006, I spent three weeks traveling in China. My aspiration of a master's degree in art history was confirmed when I walked into the Museum of Contemporary Art in Shanghai. I could not believe the progressive things that I was seeing. After my brief visit to the modern museum in Shanghai, I couldn't shake Chinese art. It seemed to follow me everywhere.

At St. Thomas, I was able to take two Chinese art classes. Thankfully, a Chinese specialist, Dr. Elizabeth Kindall, became a member of the UST faculty, and she gave me the encouragement I needed to continue studying modern Chinese art. She stressed that the most important aspect for serious study in Chinese art was learning how to speak, read and write Mandarin Chinese. After searching for summer classes and programs, I stumbled upon the Beijing Summer Language Session offered by CET Academic Programs. This particular program was seven weeks, would cover a full year of Chinese, breeze through two Chinese textbooks, and all of the instruction would be in Mandarin. I would be writing my master's thesis the upcoming semester, and this is exactly what I needed in order to access primary sources of the research I would need.

Coincidentally, Dr. Elizabeth Kindall had a research trip planned to China with another Asian arts specialist, Dr. Amy McNair. Elizabeth was kind enough to invite me



along to travel with them for about 10 days before school started. Traveling with Elizabeth and Amy was not only fun and informative but also very inspiring. We went to the Yungang Caves in Datong and a variety of sites in Beijing before they continued on to Suzhou, where I would stay to begin study.

Because I knew no Chinese, the first two weeks were difficult. I could barely communicate with anyone, and at times it was very isolating. I was studying no less than 15 hours a day, but there was definitely a turning point in my Chinese. About two

Clockwise from top: Elizabeth and me at the Yuanmingyuan Garden in Beijing, June 2009. The Bird's Nest, site of the 2008 Olympic Games, June 2009. Dressed up at the Temple of Heaven in Beijing as Emperor Qianlong. Elizabeth barely asked before I agreed to hop into this costume, June 2009.

Cover: The porch of one of the Buddhist cave-shrines at the Yungang Grottoes outside Datong, Shanxi province, 5th century CE.

and a half weeks in, I was finally able to sit through class and understand what was going on. I also was able to go out in the city and startle Chinese people by responding to their stares and queries. With the program, I was able to travel to a variety of places in and around Beijing to get cultural training in addition to the language study. With this experience, I was able to realize that this is the right path for me and that learning Chinese is a lifelong goal that will aid me in becoming a better scholar. ■

Annie Kroshus is a graduate student in art history.

# Global Graduate Study – Research Presentations at International Conferences

Kristen Dobbins

In July 2009 I presented “Expanding Chicago: The Modern Wing at the Art Institute of Chicago” at the Inclusive Museum conference at the University of Queensland in Brisbane, Australia. This paper came out of Victoria Young’s spring 2009 graduate seminar on post-1945 architecture, and I found the call for papers for this event in our weekly graduate memo. So, when our professors tell us to be sure to read them for helpful information, they are not kidding! While presenting in the classroom can be helpful in developing ideas and receiving feedback, presenting at a conference garners even more input. I found that the questions and advice helped me engage with my topic even further.

The main concern I had to keep in mind was that this was a conference not specifically for individuals in art history; it was for museum professionals, students and those interested in the topic. During the conference I made many great contacts, which include members of the International Council of



Museums, museum professionals, professors of art history, museum studies and architecture, Historic House of Trust employees and graduate students. Since the conference was international, the best part about these contacts is they are all from different countries and continents – Australia, China, South Africa, France and Brazil, to name a few. Having my contact information at hand was beneficial as many of the attendants at the conference had their business cards ready to exchange.

Of course while traveling, especially internationally, exploring the city will enhance the experience. Since I was on a plane and in airports for 23 hours, I made sure to have extra time to explore what Australia had to offer. I used this time

to visit a koala sanctuary, where I was able to hold a koala and feed kangaroos, kayak in the Brisbane River and explore the amazing cultural center Brisbane had to offer. It was truly a wonderful experience! ■

Josh Feist

This past August I participated in my first conference, and it was an international one to boot. While it is true that conference speaking represents relatively new territory for me, I am no stranger to exploring foreign territory. International travel can make one feel very apprehensive, especially if one has never set foot in the destination country and had to present on a topic relevant to that area.

The most important advice I can give is to implore presenters to conduct primary research on their topic before speaking at a conference. My topic for the Kumasi Symposium focused on the traditional earth architecture of the Upper East region of Ghana. I felt confident that my initial research conducted at home was sufficient for my presentation. Live and learn, lesson learned. My presentation went well but it could have gone great if I taken this step. Take your time and take pictures, notes and statements from locals. There is nothing more rewarding than taking the time to supplement your research conducted at home with firsthand experience abroad.



For the presentation itself, it would be helpful to prepare and rehearse it in multiple formats. Try as much as possible to communicate with your organizers prior to your travel regarding the format, technical needs and logistics of arrival. Remember to back up your presentation in multiple formats so that you aren’t the victim of any mishaps that may occur in delayed baggage, technical maladies or other unthinkable situations.

Depending on when you speak, the opportunity to network with your fellow conference attendees will help you relax and possibly gain some helpful insight on your research. Essentially, this is the purpose of any conference, so use it to your advantage. With an international audience, odds are that English is not the native language of many of your fellow attendees, so keep this in mind when you speak. Consider reviewing your presentation, and replace some of the more erudite words with basic ones that still convey the same meaning and intent.

Above all, be sure to have fun, make friends and enjoy your travel and research opportunity! ■

# From Student to Instructor

By Laura Miller '01 M.A.

Several years ago, Kara ZumBahlen, Cathy Peters and I completed our M.A. degrees at St. Thomas. We consider ourselves very lucky to have gotten hired as adjunct instructors in the Art History Department. When asked what challenges we faced in moving from grad school to instructor, we responded in the following manner.

## KARA ZUMBAHLEN

Making the transition from a graduate student to an instructor had more than a few bumps along the way. During my first semester teaching at the University of Wisconsin–Stout, I was finishing my master's thesis. I found it hard to remember the expectations and general structure of an undergraduate class. It had been about 15 years since I had taken undergraduate art history courses. After my first lecture, I had two students approach me to say how worried they were that I had covered so much information in such a short amount of time. I greatly appreciated their honesty! I realized then I was moving along too quickly through images, trying to cram a huge amount of information into the lecture. I just wasn't connecting with the class in discussion. I made a conscious effort after that to slow down, get feedback from students during class and review important points from previous lectures.

## LAURA MILLER

The transition from being a grad student to becoming an instructor has been a constant learning experience. In grad school I was always trying to keep up with the assignments and had little time for anything outside of academics. As an instructor, once I got my courses and curriculum in place, I actually found that I had some free time for myself! Of course as an instructor, I'm always trying to stay one step ahead of the students so that I am prepared for class. For curriculum development, I've had to familiarize myself with new technology, new learning styles and new topics, which is an ongoing process. As an art historian, I get excited about art history and then wonder why my students don't always show the same enthusiasm! Another challenge has been changing roles in the grading process. After grading many, many papers, I think I'd rather be graded (as in the good old days) than be the grader.

## CATHY PETERS

The biggest challenge I have ever faced in the work field has been teaching. I have held various positions in the art world but none that has demanded as much from me. The largest challenge was coming up with my own teaching style. The first thing I had to learn was that it was completely OK to be myself. When I first began teaching, I "performed" as I thought I should. I soon discovered that just wasn't natural for me. So I needed to trust myself, to go with my instincts and personal interests. In so doing, I believe I am a far more effective teacher, and I am a lot more interesting to listen to.

I always work to find ways to relate the topics of my lectures to contemporary situations. In talking about our prehistoric ancestors, this may seem impossible; however, it is interesting for us to discover how similar people were, are and will probably always be. Our concerns and desires in life remain amazingly the same. Our stories are not so different.

Finally, I need to keep the information stimulating and challenging for me. I believe this also keeps it fresh for the students. I hope I never come across so rehearsed to my students that I seem robotic. ■

Laura Miller '01 is an adjunct instructor teaching Art History 110 courses.

## Art History Graduate Student Forum

4:30 p.m. Wednesday, Dec. 16  
O'Shaughnessy Educational Center  
auditorium. Reception will follow.

### Fall 2009 graduates presenting their research:

#### COLLEEN BOYLE

*The Magazine Cover Girl: Different Perceptions of the American Woman during the 1920s*

Craig Eliason, faculty adviser

#### PAIGE DANSINGER

*Identity of "the Jewess" in Delacroix's Orientalist Painting: "Women of Algiers in Their Apartment"*

Heather Shirey, faculty adviser

#### ANN KROSHUS

*Visual Wounds: The Significance of Chinese 'Scar Art'*

Elizabeth Kindall, faculty adviser

#### JENNY MAKI

*Art on the Underside: Reading Monsters and 'Others' in Iberian Misericords*

Shelly Nordtorp Madson, faculty adviser

#### BARBARA MANTHEY

*Designing Redemption: The Batchelder Tiles of the Chapel of Our Lady of Victory and the Patronage of Sister Antonia McHugh*

Victoria Young, faculty adviser

#### EVA QUIGLEY TIMMONS

*"To the Vision of Thomas Jefferson": Living Memorials Proposed for the Jefferson National Expansion Memorial Competition*

Victoria Young, faculty adviser

#### JAMES WEHN

*Behold the Man: Spiritual Pilgrimage in Lucas van Leyden's "Ecce Homo"*

Shelly Nordtorp Madson, faculty adviser

## DEPARTMENT NEWS

Congratulations to **HEATHER SHIREY**, husband Christopher Brooks and daughter Naomi on the birth of their son/brother, Oliver Quinn, on Oct. 13.

## FACULTY

**ELIZABETH KINDALL** presented a paper, "The Filial Son of Suzhou: Huang Xiangjian," June 20 at the Suzhou Museum, Suzhou, China. Her article "Visual Experience in Late-Ming Suzhou 'Honorific' and 'Famous Sites' Paintings" was published in *Ars Orientalis* 36.

**CRAIG ELIASON** presented a paper, "Why 'Humanist' Type?" at the TypeCon 2009 conference in July in Atlanta. He also received feedback on his own font design from some of the world's leading type designers at the conference. He will spend the spring researching the history of the labels "modern" and "transitional" as applied to classifications of printing type designs. Time for this research is provided by a UST sabbatical, and two fellowships will fund monthlong research trips to libraries at the University of Texas at Austin and at Harvard University. His article on Theo van Doesburg, Piet Mondrian and Dada poetry will appear in a forthcoming issue of *Simiolus*.

**HEATHER SHIREY'S** article "Transforming the Orixás: Candomblé in Sacred and Secular Spaces in Salvador da Bahia, Brazil" has been published in *African Arts* (Winter 2009), V. 42, No. 4.

**VICTORIA YOUNG** spent July leading a Minnesota Humanities Commission sponsored, two-day workshop on Victorian Art and Design for educators. In August, she spent the day with incoming University of Minnesota architecture master's students and their faculty at Saint John's Abbey Church in Collegeville, the subject of her book manuscript. Victoria also has been giving talks on Winton Guest House, and she's pleased to be working with four of our graduate students on the exhibition that will go inside the house once it is re-erected on the UST Gainey campus in Owatonna.

## UNDERGRADUATE STUDENTS

### ART ATTACK

Art Attack is a student club for any undergraduate with an appreciation for the arts. The goal is to give students a chance to experience art that they would otherwise be unable to view. It creates events for students to attend pertaining to the visual arts, as well as the occasional performing arts. Art Attack has events on St. Thomas' St. Paul campus, such as carving pumpkins, decorating cookies, and arts and crafts days. Trips off campus include performances at the Ordway and exhibits at the Walker, the Minneapolis Institute of Arts and the Museum of Russian Art. Meetings through fall semester are the third Thursday of each month at 7 p.m. in O'Shaughnessy Educational Center, room 203. Collaboration with other organizations on campus, including PULSE and Tom's Group, are currently being explored, as well as contact with art clubs from other ACTC colleges.

Join Art Attack on Facebook at Art History Dept @ UST.

Check out the new arts and entertainment show on student radio station KUST with host Katie Broadwell at [www.kustradio.com](http://www.kustradio.com), from 2 to 3 p.m. Fridays.

**LAUREN GRAFF**, chair  
[artattack@stthomas.edu](mailto:artattack@stthomas.edu)

Two undergrads recently completed internships at the Minneapolis Institute of Arts. **GRETA KOWALKOWSKI** worked with Friends of the Institute as the intern for the fall fundraiser Art Perchance. **ANDREA POLZIN** worked in Membership and Development at the museum researching different membership benefit plans. She helped create and edit the reciprocal benefits brochure that members would keep throughout their travels. Both students agree they "learned a lot about what goes on behind the scenes of a museum to create the place we all love going to." Andrea is the service chair of Gamma Sigma Sigma, a UST coed service organization.

There is no place like Italy! **GRETA KOWALKOWSKI** studied in Rome last spring. **MARISSA ELLINGSON** and **KATIE PETERSON** will spend this spring semester in Florence.

Our fabulous student workers and art history majors **LAUREN GRAFF**, **MARISSA ELLINGSON**, **GRETA KOWALKOWSKI** and **AMY OLSON** have had a busy summer and fall assisting Visual Resource Curator Christy Dent with inventory and Shelly Nordtorp-Madson and Julie Risser with exhibitions and inventorying the university art collection.

Please welcome the following students to our program: Majors **MARY KROTZ** and **LAURA SALCICCIA**; minors **JESSICA HORWATH** and **SARAHANNE REISCHAUER**; and studio minor **JOLENE LYNN**.

The Mary Towley Swanson Outstanding Research and Scholarship Award recipient is **AMANDA GRIFFITH**. Amanda's research title was "Cultural Identity in Hispano-Islamic Pottery."

Congratulations to the students who completed their degrees in May 2009: Majors **ZACK DOLINAJ**, **KRISTINE HAVERSTOCK** and **DAVID HILDEBRAND**; art history minors **SHANNON GIBBONS**, **JACQUELINE HUNT**, **MARY MEZZENGA** and **JENNA SMITH**; studio arts minor **JILL MICHAELIS**; studio and fashion merchandising **LAUREN RUTLEDGE**; graphic design **MARISSA SCHAFFER** and **SHANNON KUJAWSKI**.

## UNDERGRADUATE ALUMNI

**JENNIFER BURGESS '04** moved to New York City in August and is a customer service representative for International Student Organization.

**FATHER JESSE BURISH '05** was ordained a priest on June 27 at St. Joseph the Workman Cathedral in LaCrosse, Wisc. He will return to the Pontifical North American College in Rome for one more year of graduate studies and then assume a parish post in his diocese.

Best wishes to **WHITNEY FISTLER '07** and Paul Murphy on their October wedding.

**AMANDA GRIFITH '08** spent last spring living in Seville, Spain, teaching children English through the CIEE Program and teaching classes at ARTCREA. She spent last summer in Ecuador and this academic year as an elementary art teacher at La Pachamama, a

Spanish-speaking school in Quito. Congratulations on her recent engagement.

Spring '09 graduates **KRISTINE HAVERSTOCK** and **ANDREW HERKERT** entered the UST Art History Masters Program this fall.

**RACHEL HOFFMAN '08** is a first-year law student at the University of North Dakota.

**HEATHER JOHNSON '06** lives in the Washington, D.C. area and works as the awards coordinator and grants assistant for the National Trust for Historic Preservation.

**LINDSEY KING '04** is currently living in Brooklyn, NY, and works as an art and personal property appraisal assistant for Appraisal Resource Associates.

**JENNY JACOBS NOHRDEN '96** stopped by the Art History house to introduce us to baby daughter Sophia, who was born in August. Jenny and family reside in Massachusetts, and Jenny will complete her residency at U Mass in September.

**EMILY DOWD REICHENBACH '06** is finishing her master's of arts in journalism at the School of the Art Institute of Chicago. Emily also is employed as a writer for the Chicago office of architects Skidmore, Owings, and Merrill.

**COURTNEY SEABURG '03** began graduate study this fall for human resource management at the Keller Graduate School of Management at DeVry University in St. Louis Park. She currently is employed in the HR Department of Von Maur.

**NATHAN WUNROW '08** is the circulation supervisor in the O'Shaughnessy-Frey Library Center. One-year-old daughter Adelai is keeping Nathan and wife, Jane, extremely busy now that she is walking.

### GRADUATE STUDENTS

#### GRAD REP COLUMN

Welcome to the 2009-2010 academic year! There have been a number of exciting department events thus far, with more to come.

We will host a career workshop in the spring. We hope to include various profes-

sionals in the field. This will be a great opportunity to learn more about careers in the art world, talk to professionals and, perhaps, give you a chance to think about the work you might want to pursue in the future.

Coming up is the Grad Forum on Dec. 16. Please come and support your colleagues and hear about what they have been working on!

Look for more information on the Web site. Hope to see you soon!

All the best,  
Lizzie Henderson  
hend6494@stthomas.edu

#### GRADUATE STUDENT NOTES

**ANNIE KROSHUS** was in China over the summer, immersed in the intensive Beijing Chinese Language Program. See Annie's article on page 6.

Congratulations to **EVA QUIGLEY TIMMONS** and husband Andy Timmons on their August wedding!

**THERESA DOWNING** juried the Fine Artists of Southeast Minnesota's first annual Juried Art Exhibition this past summer, an exhibition that included artists within a 200-mile radius of Winona, Minn.

St. Thomas was the site of September's Minnesota Society of Architectural Historian's fourth annual Student Symposium. Graduate presenters included **KRISTINE ELIAS**, "Musée du Quai Branly: Adventures in Transparency," **ELIZABETH HENDERSON**, "Transforming Bankside: The Tate Gallery of Modern Art" and **EVA QUIGLEY TIMMONS**, "Creating "A Work of Genius": The Origins and Program of the Jefferson National Expansion Memorial Competition."

Working with Shelly Nordtorp-Madson, grad exhibitions assistants for 2009-2010 have helped with the installation of the fall exhibits. **TIM VIRNIG** and **RYAN BARLAND** are now cataloging inventory from the university's collection, while working on next year's exhibition on fair trade Guatemalan textiles. **RACHEL NELSON** will work with St. Paul's Ordway Theater as its festival exhibition curator. The Ordway is putting together a

retrospective exhibition honoring the 10th anniversary of the International Children's Festival, an annual event bringing world class performing artists to Midwest children. **POPPY DI CANDELORO** is keeping the Luann Dummer Center for Women display cases up-to-date, as well as focusing on cataloguing the University's Brewer collection. Along with numerous projects, **MARRIA THOMPSON** is working on the upcoming exhibit, "Sabeel: Artistic Journeys From Arab Lands."

Under the direction of Julie Risser, Asmat exhibition assistants **THERESA DOWNING** and **AMY NYGAARD** focused their curatorial efforts this fall in UST's Brady Educational Center. Additionally, they work directly with objects from the collection doing inventory and conservation, along with developing future exhibitions.

Thanks to **LIZZIE HENDERSON**, grad student representative, for her help with fall program information sessions, recruitment and the organization of other grad student events.

Grad students are gaining internship experience! Interning at the Minnesota Zoo, **BARBARA AIKEN-ALI** is assisting Steve Boyd-Smith, the interpretive planner who is designing and creating the interpretive elements for a new introduction to the "Tropics Trail." **LIZZIE HENDERSON**, fall intern for Darsie Alexander, chief curator of the Walker Art Center, is assisting with research for exhibitions and presentations. As part of her ongoing internship at the Minneapolis Institute of Arts, **EVA QUIGLEY TIMMONS** assisted in curating the exhibition "From Towers to Teakettles: Michael Graves Architecture and Design," on view in the Target Atrium through Jan. 3. **RACHEL NELSON**, working with Kate Johnson in the MIA's Education Department, is contributing to the creation of educational materials for the fall exhibitions "The Louvre and the Masterpiece" and "In Pursuit of the Masterpiece." **MARRIA THOMPSON** is a program assistant/intern with mnartists.org and the Walker Art Center (Education and Community Programs). Her upcoming projects include further developing the music (mnSPIN) and film (CINEmn) programs of mnartists.org, the "between you and me"

## DEPARTMENT NEWS

podcast series and exploratory programs for 2010.

**JAMES WEHN** and **ANNIE KROSHUS** presented papers at the October Midwest Conference on Asian Affairs at Miami University, Oxford, Ohio. James' paper was titled "The Sino-European Line: Sinicization of French Engraving Style in the Victory Prints of Emperor Qianlong" and Annie presented "Defining Identity and Memory: Chinese Propaganda Posters and Scar Art."

**TIM VIRNIG** presented "Divergent Approaches to the Venetian Plague Architecture of Palladio and Longhena" at the October Southeast Chapter of the Society of Architectural Historians Conference in Jackson, Miss. Tim also presented "Beyond Lucy the Elephant: The Evolution of Mimetic Architecture in the Modern Age" at the Mid-Atlantic Popular and American Culture Association Conference in Boston, Mass., in November.

**LORI TALCOTT** had a jewelry show open in mid-October at the Quirk Gallery in Richmond, Va.

### GRADUATE ALUMNI

#### ALUMNI REP COLUMN

The Art History Masters alumni group is gearing up for the 2009-2010 academic year with some changes to our program. In the past we have organized regular gatherings for the group as opportunities to network and socialize; this year our focus will be more on fostering communication between alumni through e-mail updates and social networking outlets like Facebook. We encourage any alums who have news of accomplishments (personal and professional), projects completed, exhibitions, changes in contact information, etc. to e-mail us at the below address so we can forward the updates to the group. Watch for regular, monthly e-mails from us beginning soon.

Angie McKinley '03 and Jennifer Adam '06  
Alumni Reps

ustarthistorymasters@gmail.com

*Our group provides support for current students and serves as a personalized community for graduates of the Masters Program in Art History.*

#### GRADUATE ALUMNI NOTES

**HEATHER POLLOCK '07** admits "life is good, albeit slightly insane." She's teaching three art history/museum studies courses at Concordia University, along with continuing to manage the campus gallery and working parttime as a development officer at the Rourke Art Museum in Moorhead. Heather is planning a return trip to Europe with students for May Term 2010.

**ABBY ROLLAND '06** is enjoying work (and location!) as a graduate admissions adviser at the Academy of Art University in San Francisco, Calif., working with students interested in their 14 MFA programs in art and design.

**JENNIFER ADAM '06** has some of her artwork in the "Ways of Doing" gallery show (through Dec. 13) at St. Catherine University and participated in a gallery talk in mid-Oct. related to the show. We welcome Jennifer as a new co-rep for our alums.

While serving as current president of the Minnesota Society of the Archaeological Institute of America, **VANESSA ROUSSEAU '01** is curating the exhibition "Everyday Life at the Crossroads of the Ancient Mediterranean" at the Weisman Art Museum, Minneapolis, opening March 2010. Vanessa has been doing Ph.D. dissertation research on site as a specialist for wall paintings at Sardis in Turkey for the past two summers and plans to defend/graduate this upcoming spring.

**SARA WITTY '09** has begun Ph.D. work this fall at the University of Wisconsin-Madison. Also an artist, Sara (along with author Adam Hansen and artist Ben Zmith) is very excited about their comic book *The Visible Rooster Jack* that was released in mid-October.

**MELISSA AHO '09** had book reviews published in *ARLIS/NA Reviews*, *Library Journal* and *MultiCultural Review* over the summer and fall. She has been asked to be the editor of a new column "Special Libraries, Special Challenges" in the publication *Public Services Quarterly*. Melissa presented a paper based on her qualifying paper at the September Minnesota Chapter of the

### Have you lost touch with your classmates?

**The Quad**, St. Thomas' virtual meeting place that includes an online alumni directory, can assist you in finding your St. Thomas classmates and friends, as well as deliver information on current events. To search the directory, simply log on to [www.stthomas.edu/alumni](http://www.stthomas.edu/alumni) and sign on.



Society of Architectural Historians Student Symposium.

Along with her family, **KELLY DENZER '02** had a great time exploring ancient sites when they traveled to Greece over the summer. The Acropolis, Agora and other outdoor "museums" were "perfect for (daughter) Willow to run around in!" Kelly is doing docent training at the Orange County Museum of Art, Newport Beach, Calif.

**MARY SPRINGER '09** spoke at the summer Minnesota Humanities Commission Victorian Art Workshop on Pre-Raphaelite Symbolism. She is currently teaching art history at Concordia University in Seward, Neb., teaching art appreciation online for Hutchinson Community College and is an instructor of history, philosophy and arts for Kaplan Online, Higher Education.

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10/63 T.T. BLAKE 34/60  
and the angel said  
unto them, fear not:  
for behold, I bring you  
good tidings of great joy



SO JOSEPH ROSE FROM SLEEP, AND TAKING MOTHER AND CHILD BY NIGHT HE WENT AWAY WITH THEM INTO EGYPT

Works from A Season of Joy: The Nativity in Global Perspective: Selections of Advent art from the Westminster Presbyterian Church Gallery and Archive, including crèches from the Martha Spencer Rogers Crèche Collection and Christmas card designs by Dr. Timothy Trent Blake