

University of St. Thomas
College of Arts and Sciences

IN CONTEXT

The Programs of the Art History Department

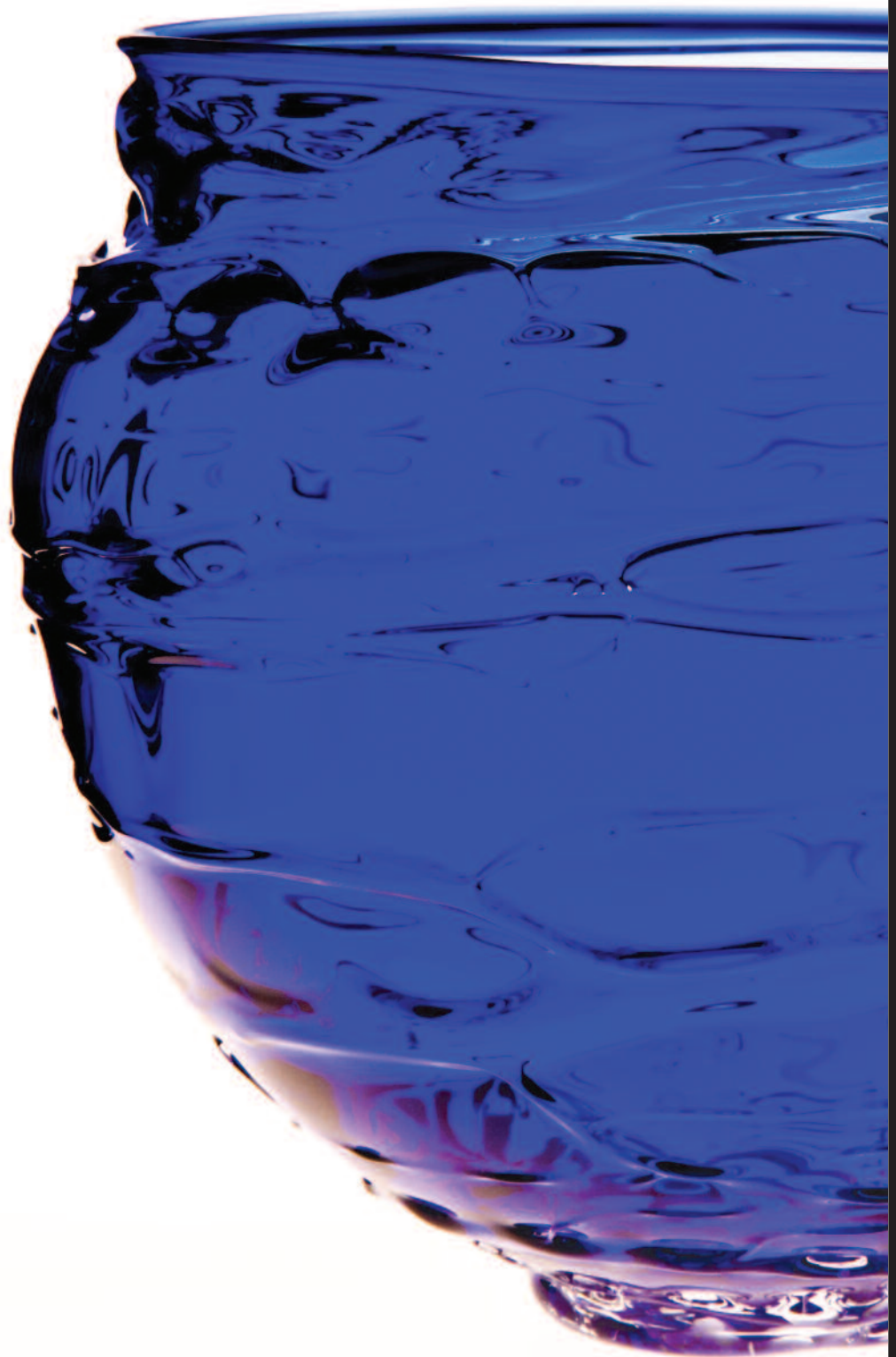
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Globalization

This spring semester has been busy with two searches. Searches can be scary, as you are hoping to find someone who will fit in with the department and its faculty, staff and students, but trying to decide who is the best choice during a whirlwind interview process feels only a little better than speed-dating at times. Still, we have a great deal of recent experience in searches, having hired three tenure-track and two clinical faculty in the past four years, as well as a new visual resources curator. So I am very pleased to announce that our new faculty member will be Andy Barnes, who has his Ph.D. from Tulane University and brings his expertise in Aztec art and culture to St. Thomas, as well as a wide range of teaching experience in precolonial and early colonial art in the Americas.

I am equally pleased to announce that our new visual resources curator is Christy Dent, who has both a master's degree in library science as well as an M.A. in art history from our own program, combining the best of both disciplines.

The searches during the past four years have not just filled existing positions or brand new positions, but have put us into a position to be more truly global in our teaching and scholarship. Half of the faculty has expertise in non-Western art, covering areas such as West Africa and the African Diaspora, the Pacific, China and Japan, and now Mexico and Central America. Among the rest of the faculty, much of our expertise is in media that broaden the definition of "art," including work in textiles and costume, pottery, architecture

and typography. As I reflect, this is about as far from the profile of a traditional art history department as I have seen in my own education.

We are, in many ways, a larger but younger department than we were four years ago. With a broader and more global approach to art history and with some active research programs underway, the department is now in a position to define itself in a very nontraditional way and to distinguish itself in the coming years through new approaches to curriculum and scholarship. I am looking forward to seeing the fruit of this work during my next four years of being chair of the department. ■

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

Exhibition Calendar

■ **Time and Tide: The Changing Art of the Asmat of New Guinea**

The Minneapolis Institute of Arts in collaboration with the AMAA@UST
U.S. Bank Gallery, MIA
Feb. 12-June 14

■ **Sacred Steps on the Camino: Pilgrimage to Santiago**

April 14-May 29

■ **Class of 2009: Art From the Child Development Center at UST**

June 1-June 26

■ **Beauty for the Beast: Embellished Bike Helmets**

July 3-Sept. 9

■ **Shiny Is My Favorite Color**

Sept. 21-Nov. 13

■ **College Art Gallery Collaborative Fall Art Tour and Shiny Is My Favorite Color artist reception**

5-8 p.m., Sat., Oct. 3

■ **2009 Sacred Arts Festival
A Season of Joy: The Nativity in Global Perspective**

Nov. 30-Jan. 15

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/

The University of St. Thomas

Professor of the Year and More!

Art History's Own Mark Stansbury-O'Donnell

In the fall of 1990, a young, unseasoned professor fresh out of Yale University started teaching in the Art History Department at St. Thomas. Eighteen years later that man is not only St. Thomas's Professor of the Year but also the recipient of the John Ireland Presidential Award. All of us in art history have known that it should not have taken 18 years for Mark Stansbury-O'Donnell to receive these accolades. We all value him as an outstanding chair of this department; in fact, we rarely let anyone else be chair! "You can count on him to be pragmatic, prioritize and get things done." "Mark has shouldered more than should be heaped on any faculty member, including visionary work as chair and as director of the Arts and Letters division of the College of Arts and Sciences." We all know that Mark is organized, prepared and an amazing planner. But what most people don't know is how supportive he is of us not only as faculty but as people. He's a fantastic mentor, particularly for junior faculty on the tenure track. As one faculty member said, "I appreciate that Mark has always placed a great deal of emphasis on this idea of balance in relation to activities on the job as well as in work and family life."

Professor of the Year is an award that recognizes excellence in teaching, scholarship and inspiration to students. In talking to any of his students, it is easy to see the impact Mark has had on them. Graduate student James Wehn worked closely with Mark this past year on a variety of topics, and he shared this story: "A few years ago, on my way to some other exhibit at the Louvre, I walked through gallery after gallery of Greek vases, wondering who might possibly spend time looking at them all. After I took Mark's Greek art history seminar, I knew the answer. It



'I walked through gallery after gallery of Greek vases, wondering who might possibly spend time looking at them all. After I took Mark's Greek art history seminar, I knew the answer. It would be him. And now it's me, too. He's able to make the figures and the stories painted on those vases come alive. That kind of enthusiasm can't be faked, and it's like a spark that starts a fire.'

would be him. And now it's me, too. He's able to make the figures and the stories painted on those vases come alive. That kind of enthusiasm can't be faked, and it's like a spark that starts a fire."

Mark has taken on the task of teaching the methodology course for many years in a row. New graduate student Lizzie Henderson, like others, has been very grateful for his expertise: "One of my great experiences in the

grad program this year has been having Mark as my professor for methodology. His strategies for teaching complex theories and methods helped me better understand the core elements of art history." Undergraduate Marissa Ellingson, also in Methods this past fall, said: "I thought that one of his most important qualities was his ability to see beyond the basic piece of artwork and look into the context and story surrounding it. He makes the artwork more accessible and more interesting through his knowledge and insight."

Undergraduate Andrew Herkert, who will graduate this May with a B.A. in art history, has known Mark since day one at St. Thomas. He's been grateful not only for the excellent classroom and individualized instruction but also for the care and concern beyond the classroom. "Mark's accomplishments were incredibly inspirational to me as I studied abroad in Seville, but I made a point to stay in touch with him and let him know all of the classical sites I was going to. It was based on his hotel recommendation (The Phillipos in Athens) that I spent a week in Athens, experiencing the sites of ancient Greece for the first time in person."

And it's not just students and faculty who recognize Mark's value to St. Thomas; it's also the College of Art and Sciences Dean Marisa Kelly, who nominated Mark for the Ireland

Award, an award that salutes outstanding academic achievement in teaching, scholarship and service that reflects the mission and values of the university. Mark has given generously of himself over the past 18 years, and we're very proud that his hard work has been recognized. Thank you, Mark, from all of us in the Art History Department! ■

Shiny is My Favorite Color

By Shelly Nordtorp-Madson

It is a well-worn truism that kittens, small children and adults with short attention spans are easily distracted by bright, shiny objects. But most of us are, in secret, “shiny addicts.” Why else would there be songs like “Shine on Harvest Moon,” “Shiny Happy People,” “Didn’t We Shine” or “Shine Like a Diamond”? And then there is the quintessential “Diamonds are a Girl’s Best Friend” that implies “sparklies” transcend more ephemeral friendships. All of them attest to the fascination with things that shimmer. But are we just talking about “baubles, bangles and beads”? Or is there more to being shiny than the shallow attraction of twinkling trinkets?

In this exhibition, our intent is to show that shiny comes in many manifestations – and that it can have a color of its own. The obvious example is jewelry, but jewelry is more than just brightly colored stones. In fact, most metals can be brought to a wide variety of sheen, from diffuse matte to high gloss, and sometimes even acquire patinas that have their own luster. Glass, too, is a medium that often glows with reflected and refracted light. Whether clear or colored, utilitarian or stained glass, or mixed with other materials in a mosaic, even opaque glass has its own radiance. Clay is a dull material on its own, but when combined

with metallic glazes and complicated firing, it can be difficult to tell the difference between glass and ceramic. Porcelain can be made nearly paper-thin, diffusing the light that shines through, providing a gentle luminosity. Medieval manuscripts and those made in the traditional manner with gold and tempera paint have their own brilliance, and finally cloth – that mundane material with which we cover ourselves – can sparkle all on its own. Silk, satin, lamé and a variety of modern synthetic fibers, some of which actually contain LED lights, literally manipulate the light around them, shifting the color as they move and drape.

This is one of the largest group exhibits we have done. It includes highlighting well-known artists and some who are friends of St. Thomas and introduces others who might be far less familiar – for now. The media represented are equally diverse and sometimes unexpected. To mention just a few: Carolyn Halliday creates garments of metal that are not so much to be worn as to be displayed on walls; Al Honn, a UST alum, is a glass blower with unusual color and light sensitivity; bead artist Jo Wood creates landscapes out of inorganic glass; Melinda Kordich combines the ancient art



of icon writing with her reverence for the generations gone before; Robin Beth Priestley takes polymer clay out of the elementary and craft classrooms and twists our understanding of it; and nationally known sculptor Nick Legeros experiments on a smaller than his usual scale with a variety of metal surface treatments. These, and the other artists invited to participate, will bring totally different dimensions to the concept of shiny – far beyond Marilyn Monroe’s diamonds. We also hope, besides broadening the viewers’ idea of what shiny can be, that it also is simply fun and beautiful. Meaning can be found in all media, and art should be found in everyday life. This, perhaps odd, theme seeks to prove that point.

And while “shiny” might not appear on the color wheel or be visible in a physics experiment with a prism, its special role in every culture, the joy it tends to bring to every object it touches (have you ever heard of depressing shiny objects or clothing?), should elevate it to the status of a separate color. And for me, it is definitely my *favorite* color. ■

Shelly Nordtorp-Madson is chief curator and clinical faculty.



Top: Al Honn, 9”w x 8”h, From the series titled “Baskets of Light”. Left: Jo Wood, From Blossom To Blossom, 6 1/2” h x 18” w, Medium: Bead and Fiber (beads stitched on wool foundation).

Art and Ritual Practice in Brazil

By Heather Shirey

It's Monday afternoon in Salvador da Bahia, Brazil, and the Church of Saint Lazarus is overflowing for the 5 p.m. Mass. Meanwhile, outside the church, mais- and pais-de-santo – the priestesses and priests of the African Brazilian religion Candomblé – stand waiting next to baskets overflowing with popcorn and branches of sacred leaves.

Saint Lazarus has a counterpart in Candomblé named Omolu. Omolu is a deity associated with smallpox, HIV/AIDS and other diseases that mark the skin. Like Saint Lazarus, Omolu's body is covered with lesions, and, like his biblical counterpart, he is marginalized in society. At the end of the Mass, people pause for a Candomblé blessing – a spiritual bath with popcorn, the food sacred to Omolu and symbolic of his wounds. This act is the embodiment of the complicated blending of two distinct religions.

Candomblé emerged as a form of resistance in the context of slavery and it continues to flourish and change today. Given Candomblé's complex history rooted in the repression of people of African descent in Brazil, scholars across the disciplines have engaged in debates about the nature of the blending of Catholic and African-inspired imagery in Candomblé. "Syncretism," "hybridization" and "juxtaposition" can be used to describe the complex relationship between these two belief systems. And issues surrounding the relationship of Catholicism and Candomblé are more than a matter of scholarly debate. In 1983 a group of mães-de-santo made a public declaration rejecting the presence of Catholic imagery in the context of Candomblé. They argued for the removal of Catholic imagery from Candomblé communities because its presence represented the repression of their ancestors under slavery. The leaders of these communities made a concerted effort to "purify" religious practice by seeking greater continuity with West African rituals and beliefs.

The call for "re-Africanization" was a radical declaration that Candomblé leaders were determined to cast their religion as one with purely African roots, in which the



Catholic element is merely a false cover assumed for protection in the face of repression by the dominant class. Still, more than twenty years after this statement was issued, most of the Candomblé communities in Salvador continue to blend together Catholic and African-based imagery. In my research I have found that "re-Africanization" in Candomblé communities has been limited, and many groups actually continue to practice a form of the religion that combines Catholic and African-inspired forms, languages and rituals.

My ongoing research explores the blending of Catholicism and Candomblé in contemporary Bahia. What leads some communities to object to the juxtaposition of Catholic traditions and images in the context of Candomblé, while the two religions are smoothly blended in neighboring groups? Through interviews, observation and participation, I seek to learn about objects and how people relate to them, making them a central part of their religious universe. The material culture of Candomblé is created and re-created by people who make careful decisions about how sacred objects should take shape. Those who interact with these



Clockwise from top left: A Lazarus blessing. An offering to St. Lazarus. The Church of Saint Lazarus. Photos courtesy of Heather Shirey, Jan. 2009.

artworks ultimately define their meaning. The formal qualities of these objects are important to this study to the extent that they are important to the people who practice the religion. Ultimately my research is about how and why people make decisions about art, use it to serve different needs in ritual practice and make these objects part of their lives. ■

Heather Shirey is assistant professor of African art.

Original Research – It's Not Just for Ph.D. Candidates!

St. Thomas Grads-to-be Talk About the Joys of Their Final Project Research

By Victoria Young

The culmination of the art history degrees at St. Thomas is the production and presentation of an original piece of scholarship – a senior thesis for the undergraduates and a qualifying paper for the graduate students. I asked students graduating this spring to talk about the rewarding aspects of their research. Graduate student Amy Fry, working on advertising during the early 20th century, said that the most exciting part of her research was “working closely with original materials that no researcher has really studied before.” Fry spent time digitizing the graphic material for her topic through an internship at the Northwest Architectural Archives, and by doing so she “knows more about that material than anyone else, and I am able to make an original and important contribution to scholarship through my qualifying paper [QP].” She is certain that this will have great value for her going forward in her career. Master’s candidate Lisa Melander also appreciated the primary source research necessary for a QP: “In my work on the early 20th-century Harlem studio photographer James VanDerZee, I traveled to New York and looked at nearly 250 original photographs at the Schomburg Center for Research in Black Culture, the Metropolitan Museum of Art and the Howard Greenberg Gallery.” Grad Melissa Aho valued the travel portion of her work, visiting Guyana with her sister this past summer to look its mosques and temples in preparation for her work on a north Minneapolis mosque. And colleague Mary Springer, working on deciphering a 13th-century German psalter manuscript, liked the exhilarating feeling of her “ah-ha” moment when she uncovered new clues about its origin. Springer was even more grateful to talk with others, like her adviser



Top: James VanDerZee, “Future Expectations (Wedding Day),” 1926, Gelatin silver print. Right: Frank Lloyd Wright’s Little House, photo courtesy of Kristine Haverstock.

Shelly Nordtorp-Madson, about her work: “There’s nothing more exciting than being able to discuss something I am passionate about with someone else who also is invested in a similar topic.” Fry also appreciated this aspect of her work, citing the close contact she had with her committee adviser, Craig Eliason, as essential to not only the final form of her QP research but also to her fundamental research and writing processes.

Undergrad Andrew Herkert likes the freedom of his research on Greek maiden figurines and the “constant developments” that arise as he gets deeper into it. He enjoys connecting his own studies with methodologies as he formulates viable support for his argument. His colleague Kristine Haverstock finds it exciting to “dig for information about something that I’m truly interested in. I go that much further when I’m looking for answers about a topic of my choice, especially when there are no limits or boundaries due to the nature of a particular course. It makes me feel like I’m able to make a contribution to the world of art history.” Haverstock is working on the architecture of Frank Lloyd Wright’s Francis W. Little House, a home built for her great-great-grandparents in the early 20th century.

For those of you getting closer to the final research requirement, your colleagues also wanted to share some advice: “Start early! Take a topic from a class, narrow it down and focus as soon as you can. It allows your research to change, grow and mature in a really exciting way, and you will develop an original and interesting thesis.” They also encourage you to be passionate about your topic because this will sustain you during the stressful times, as well as those times when life gets in the way of your research. I am certain that I speak for the rest of the art history faculty when I say that one of the greatest satisfactions in teaching comes from mentoring students working on their final research projects. This year has been no exception, and we hope you will all join us at the undergrad and grad forums in May to hear what fine work our students have done! ■

Victoria Young is director of graduate studies and associate professor.

Art History Undergraduate Senior Research Symposium

3:30 p.m. Friday, May 8, O’Shaughnessy Educational Center auditorium.
Reception will follow.

KRISTINE J. HAVERSTOCK

The Francis W. Little House: Journey of a Frank Lloyd Wright Design from Demolition through Reconstruction

Victoria Young, faculty adviser

ANDREW J. HERKERT

The Maiden Voyage: Development of Parthenoi Identity in Seventh Century Figurines and Statuettes

Mark Stansbury-O’Donnell, faculty adviser

DAVID M. HILDEBRAND

Wu Zhen: The Man and the Myth

Elizabeth Kindall, faculty adviser

Art History Graduate Student Forum

4:30 p.m. Thursday, May 21, O’Shaughnessy Educational Center auditorium.
Reception will follow.

MELISSA AHO

Masjid an-Nur: Building Meaning in a Minnesota Mosque

Heather Shirey, faculty adviser

AMY FRY

Progressive Modernism and the Prairie School: The Alexander Brothers Leather & Belting Company Advertising, 1916-1919

Craig Eliason, faculty adviser

VADA KOMISTRA

Illusions of Montmartre: The Role of Absinthe in Victorian Art and Society

Shelly Nordtorp-Madson, faculty adviser

LISA MELANDER

Expedition to Harlem: The Discovery of Photographer James VanDerZee

Heather Shirey, faculty adviser

TRACI OLINGER

Regarding the L.A. Look

Craig Eliason, faculty adviser

LISA RANALLO

Frida Hansen: Revitalizing the Spirit of the Norwegian Tapestry Tradition

Claire Selkurt, faculty adviser

MARY SPRINGER

The Man-uscript of Sorrows: An Investigation of Clm 23094’s Origin

Shelly Nordtorp-Madson, faculty adviser

Reclaim, Reuse, Revere:

The Sculptural Works of Amerigo Brioschi

By Shelly Nordtorp-Madson

When we were asked to provide a tour for faculty and staff last fall of the public sculpture on campus, we started with the statue that had, perhaps, the most moving story of its making: “The Shrine of Our Lady: Queen of Peace,” nestled behind the St. Thomas Aquinas Chapel in a serene garden setting, complete with benches and a smaller statue of St. Francis of Assisi. Amerigo Brioschi (1908-1977) apprenticed with his father, Carlo, an Italian immigrant, who established the Brioschi-Minuti architectural sculpture company with fellow Milan native, Adolf Minuti. Carlo Brioschi completed numerous commissions both in Minnesota and New York, including the statue of Floyd B. Olson on Highway 55 in Minneapolis. A simplified version of the portrait statue, near the state capitol in St. Paul, was completed by Amerigo Brioschi in 1958.

After further study with Angelo Ricci in New York, Amerigo Brioschi returned to work for the Brioschi studio, taking over at the death of his father in 1941. He later merged the studio with the St. Paul Statuary Company and Clarquist and Son, becoming the first president of the combined St. Paul Statuary Company in 1959, a position in which he remained until his death.

According to The Aquin, “The Shrine of Our Lady” was proposed during World War II by the St. Thomas Mothers’ Club “to stand as a monument to all in service who attended the College or Academy” (July 14, 1944). At that time, it was estimated that 4,000 St. Thomas men were in service, with another 1,000 former students serving. The proposal was brought forward again as reported in the Feb. 13, 1948 Aquin, this time to include names of all former students who served in the Spanish-American War, World War I or World War II, although no design or site had yet been decided (p. 5). Work was finally started in the summer of 1949 (Aquin, July 1, 1949) and completed in the fall of 1950 (Aquin, Sept 29, 1959). The focal point of the Peace Garden, the statue of Our Lady,



was sculpted of Mankato stone and towers above the benches and plantings.

But it is not the only work by Brioschi on campus. Above the central entrance to the stadium on Cretin Avenue, there are reliefs of a football player and a track runner, along with the seal of the university. The building dates from 1940, and the sculptures show a vigorous heroism typical of the time. Less obvious, and more closely connected to the title of this article, are the three sculptures on O’Shaughnessy Hall, a building dated to 1939 and slated for demolition to make way for the new Anderson Student Center. Above the east entrance are a series of arch-volt figures including a lamp and an owl, along with two crowded terminus figures in high relief. The figure on the left portrays a boxer, and that on the right an equally cramped football player reading. It isn’t clear if the terminus figures were an original part of the building, and the style is different enough that one might question if both the stadium and the O’Shaughnessy reliefs were done by Amerigo Brioschi, or if



Left: “The Shrine of Our Lady: Queen of Peace” behind The Chapel of St. Thomas Aquinas. Above: The Boxing Door and Reading Door figures are the two on O’Shaughnessy Hall, the building slated to be razed.

his father was perhaps responsible for one of the commissions.

Most importantly, there was, at one point, some question as to whether the O’Shaughnessy reliefs would be preserved when the building was razed. Fortunately, reassurance has come that they will be removed and stored until a new, appropriate site can be found for them, thus preserving a significant part of UST’s visual history. While it may seem odd that the same artist supplied both sports imagery and one of the most significant monumental religious sculptures on campus, they all contribute to the history of our campus and link St. Thomas, through the work of the prolific Amerigo Brioschi, to the arts in the community as a whole.

This article contains information supplied by Patricia Sirek (University Relations), former graduate assistant Laura Thayer, M.A. and the MNDOT Historic Roadside Development Inventory (HE-MPC-9013). ■

Shelly Nordtorp-Madson is chief curator and clinical faculty.

Time and Tide Exhibition Promotes Museum Partnerships

By Julie Risser

Art exhibitions produced collaboratively by neighboring institutions can highlight local collections and provide opportunities for sharing professional knowledge/practices. When these partnerships are between a major museum, in this case the Minneapolis Institute of Arts (MIA), and an educational institution that has a graduate program in art history, the University of St. Thomas, valuable hands-on training and direct learning opportunities result.

The MIA and the American Museum of Asmat Art at the University of St. Thomas (AMAA@UST) partnered to create the exhibition *Time and Tide: The Changing Art of the Asmat of New Guinea*. Molly Huber, assistant curator from the department of African, Oceanic, and Native American Art selected the pieces, developed the exhibition theme, and edited the catalog. During 2007, AMAA@UST graduate assistants trained in basic preservation techniques prepared works for display by completing object condition reports, as well as removing dust and insect debris. Then exhibition designer Roxy Ballard determined object groupings, object positioning, as well as color schemes. The efforts of all parties come through in the finished exhibition located in the U.S. Bank Gallery of the MIA. Originally slated to close in June, the exhibition may be extended into the month of August.

Both Huber and Ballard came to campus to discuss their approaches to exhibition development and design with students enrolled in the "Collecting and Exhibiting Asmat Art" graduate seminar offered by AMAA@UST director Julie Risser. Huber described how the exhibition developed over two years, what some of her primary goals were in selecting the works, and the process of getting the exhibition and catalog produced. Huber wanted to break with past exhibitions of Asmat art by moving away from more anthropological approaches and focusing on the aesthetic strengths of two categories of Asmat art: sculpture and fiber works.



Huber's desire to develop an exhibition that celebrated the objects' visual appeal aligned well with Ballard's techniques/approaches to art installation, and the long narrow space in the main room of the U.S. Bank Gallery. Ballard recognized early in the exhibition planning the demands and potential of the objects. The largest piece, a 20 foot wuramon or spirit canoe, required specific space parameters. By using a diagram of the gallery, along with the reproductions of the art, she verified that the canoe could be maneuvered into the gallery space. Ballard and Huber recognized this piece functioned well as an anchor for the main room. The two also agreed that the visual appeal of the works came through well when they were grouped by regional style characteristics. The exhibition layout



Left: Entrance to the exhibit. Top: Roxy Ballard, exhibition designer for the MIA, holds up scale models of three shields from the American Museum of Asmat Art at the University of St. Thomas. Photos by Julie Risser.

incorporates appealing clusters of objects that are placed around the wuramon in such a way that visitors are encouraged to wend their way through the gallery in a circular fashion.

For the dominant color in the gallery, Ballard proposed a gray enriched with a hint of blue. This color compliments the art beautifully and gives the gallery space an open and calm feeling. Together with the large canoe, and the flowing layout it encourages people to make associations with water. As graduate student Cece Baum remarked the color reminded her of mist rising on the water. Such associations are fitting for an Asmat art exhibition; the works were created in the watery environment of Papua, Indonesia.

For their final seminar project students will need to employ some of the lessons they learned from Huber and Ballard – each student is designing an Asmat exhibition. Rather than select works and develop a theme for the U.S. Bank Gallery they are choosing pieces that suit the Asmat gallery that will be part of the new Anderson Student Center. ■

Julie Risser is director of the American Museum of Asmat Art at the University of St. Thomas and a clinical faculty member.

FOLLOW-UP: FACE THE NATION

As readers of the fall 2008 issue of our newsletter know, students in Craig Eliason's spring 2007 graduate seminar developed last summer's "Face the Nation" exhibition at Minnesota Center for Book Arts. The graduate students researched and wrote case studies about how motivations to reinforce, redefine or transcend national identities shaped the design of printing types between 1900 and 1960.

September 2008 saw the closing of the exhibition, but the materials from the show continue to inspire typophiles even beyond the Twin Cities. Maia Wright, a book designer and teacher in Chicago, saw the "Face the Nation" website (www.stthomas.edu/facethenation) and decided to build a student project around it as part of her fall Introduction to Typography course at the Illinois Institute of Art. Wright assigned each of her students one of the typefaces covered in the exhibition. The student was to design a poster for the exhibition that featured that type and connected it to the aesthetic of its original appearance. Wright was pleased with the posters that the students produced and is thankful for the inspiration that the exhibition website provided.

THANK YOU!

The Art History department sponsored two tables at the Alumni Association's First Friday Speaker Series event April 3. Our guests – including undergrads, grad students and alumni, faculty and staff members, and department friends – enjoyed lunch and featured speaker Colleen Needles Steward. Needles Steward spoke on her travels to Papua New Guinea and the culture of the Asmat people. The presentation was co-sponsored by the UST College of Arts and Sciences and its American Museum of Asmat Art.

Treden Wagoner, coordinator of education technology programs at the Minneapolis Institute of Arts, shared his expertise with art history graduate students and alumni at a CV/Networking Workshop on April 28.

FACULTY

CRAIG ELIASON is looking forward to his first sabbatical leave during the next academic year. He will use the time away to continue work on his contextual study of the terms



Congratulations to **JESSE BURISH '05**, who was ordained as a deacon Oct. 9 in St. Peter's Cathedral in Rome. Jesse may be seen on the left end of the top row.

used to classify the design of printing types in the modern period. He recently was awarded two small fellowships to support this research: a Katherine F. Pantzer Jr. Fellowship in Descriptive Bibliography from Houghton Library of Harvard University, which will fund a monthlong trip to research printing handbooks and type specimens in Harvard's rare books library, and a Harry Ransom Center Research Fellowship, which will fund a similar trip to the center's collections at the University of Texas in Austin.

ELIZABETH KINDALL presented a paper, "The Travel Paintings of Huang Xiangjian," at the seventh annual ACTC Art History Symposium held March 7 at the College of St. Catherine, St. Paul.

In late April, **SHELLY NORDTORP-MADSON** presented a paper, "Pictures without Words and Words without Pictures: a Case Study of the Niflung Legend," at the Society for the Advancement of Scandinavian Study 2009 annual meeting in Madison, Wis. She also chaired a graduate panel session, "Mythic Narrative and Quiet Spaces: Topics in Modern Nordic Art," while at SASS with three students from Claire Selkurt's graduate seminar joining her to present their research.

Adjunct **MELISSA GEPPERT** will be traveling to Brazil this summer on a Foreign Language and Area Studies fellowship. While in Rio, Melissa will participate on a panel at the Latin American Studies Association conference focused on the work of Brazilian artist Helio Oiticica, whose work in the 1960s is the starting point for her University of Minnesota dissertation research.

Adjunct **CLAIRE SELKURT** served as a juror for the 2009 American Craft Council Show this spring in St. Paul.

UNDERGRADUATE STUDENTS

The new chairs of Art Attack have a full schedule of events planned this semester. **MARISSA ELLINGSON**, **LAUREN GRAFF** and **KATIE PETERSON** have hosted planning meetings, a knitting evening, an evening of arts and crafts, and museum visits. Their spring agenda includes visits to the Minneapolis Institute of Arts, Walker Art Center and the Museum of Russian Art. The Art Attack schedule can be found by visiting www.stthomas.edu/arhistory/undergraduate/students/artattack.

Join us in welcoming the following students to our program: majors **AVA GROSSKOPF**, **KATHLEEN PETERSON**, **AMY OLSON** and **LINDSAY SIMMONS**; minors **KATIE PAULY**, **CHRISTINE SKOPEC** and **ADAM SULLIVAN**; and studio major **KAYLA THOMA**.

New faces in the department this semester are **LAUREN GRAFF**, **SARAH NOLL** and **LINDSAY MARCIL**. They have been busy assisting with exhibitions and the Visual Resource Center. Lindsay will graduate this spring with a major in advertising and minors in art history and visual communication. After graduation she will join AmeriCorps and move to New Orleans. Sarah is double majoring in theology and liturgical music, and is a member of the Chamber and Liturgical Choirs. She sang a solo at the UST Christmas concert.

"Point of Divergence," the College of St. Catherine's Senior Show, will showcase works by Studio arts major **SHANNON KUJAWSKI**. The annual Senior Show runs April 18-May 24.

Shannon is one of four studio art majors who received the Student Center Activities Purchase Award from the College of St. Catherine. Six of Shannon's images were purchased to be displayed in the Coeur de Catherine. Congratulations to Shannon.

UNDERGRADUATE ALUMNI

WHITNEY FISTLER '07 and Paul Murphy are planning an October wedding.

JOSH HAINY '08 is a graduate student at the University of Oregon and is a TA for his Greek professor.

JENNIFER JACOBS '96 and her husband are living on the east coast and expecting their first child.

EMILIE KENNEY '04 has entered religious life (Sister M. Faustina Kenney) and is aspiring to attend Viterbo University in LaCrosse, Wis. to be certified for art education through a post baccalaureate program.

ADAM MURFIELD '07, in the architecture graduate program at Cornell, spent spring break with his class in Hanoi, Vietnam, taking over 1,000 photos.

CHRIS SENGER '09 is an assistant teacher at Aquila Elementary in St. Louis Park. This summer he plans to move to Japan where he will teach English for a year.

ANNIE ZHANG '08 will be relocating to Manhattan in a few months to begin the Art Business Master Degree program at Sotheby's Institute of Art in New York.

GRADUATE STUDENTS

GRAD REP COLUMN

How the time flies! As we all can attest, our busy lifestyles and academic schedules can easily occupy any and all free time. The approaching conclusion to this semester and academic year is bittersweet. Our hard work is rewarded with our thoroughly researched essays, theses and qualifying papers.

My experiences as a graduate student in the Art History Department have been rewarding, challenging and enlightening. Though I am about to graduate from St. Thomas, there's nothing that will take away the student in me, always yearning to learn. The

passionate conversations with my colleagues and instructors, both in and out of class, never fail to inspire my desire to explore. The neverending well of knowledge left to be tapped will continue to foster my zeal for the arts.

I know that I am not the first to say that we are fortunate to have such fantastic colleagues, instructors and staff in the Art History Department. I thank all of you for exceeding my expectations. It has truly been a gratifying experience.

I look forward to seeing you all at the upcoming events this spring, including the graduate forum in May.

Your grad rep,
Mary Springer
mrspringer@stthomas.edu

GRADUATE STUDENT NOTES

JENNY MAKI had an exhibition review, titled "Vodou Riche: Contemporary Haitian Art," published in the Autumn 2008 edition of *African Arts* (journal).

Artist and grad student **HEND AL-MANSOUR** has been selected among the "100 Most Powerful Arabs" by *ArabianBusiness.com*, an Arab online magazine. Hend focuses the majority of her artwork on women in the Islamic world, using various media to explore religious and social belief systems.

Still teaching online courses for National American University over winter and spring, **MELISSA AHO** had book reviews published in *MultiCultural Review*, *Public Services Quarterly* and *Library Journal*.

JAMES WEHN presented "Pilgrimage in Fifteenth and Sixteenth-Century Prints" during the Prints and Drawings Session in April at the Midwest Art History Society annual conference in Kansas City. James also was invited to lecture on Dürer and Rembrandt on April 16 at the Lauren Rogers Museum of Art in Laurel, Miss. The lecture was part of the exhibition opening for "The Inspired Line: Selected Prints of Albrecht Dürer and Rembrandt van Rijn from the Thrivent Financial Collection of Religious Art." The exhibition was created

by Thrivent curator and UST graduate **JOANNA REILING-LINDELL '08**. James is the assistant curator of the Thrivent Collection.

AMY FRY has accepted a tenure-track faculty position as electronic resources librarian at Bowling Green State University in Bowling Green, Ohio, beginning her new job on April 30. Amy also was offered a Getty Graduate Internship in the Special Collections Department of the Getty Research Institute for 2009-10 but was unable to accept due to her new position at Bowling Green.

EVA QUIGLEY recently joined the board of the Minnesota chapter of the Society of Architectural Historians. As a Minneapolis Institute of Arts intern, Eva worked on the current exhibition "An Ingrained Richness: Recent Gifts of Wood Art from the Collection of Daniel Greenberg and Susan Steinhauer."

Grad students gaining internship experience this semester include: **VADA KOMISTRA** (Hennepin History Museum), **CAROLINE BAUM** (Minnesota History Center's Textile Conservation Lab), **MARY SPRINGER** (the Frank Gehry House project) and **CAROLINE TILLMAN** (MIA's Art in Bloom).

ANNIE KROSHUS, **BARBARA MANTHEY** and **LISA RANALLO** participated on a panel, "Mythic Narrative and Quiet Spaces: Topics in Modern Nordic Art," chaired by Shelly Nordtorp-Madson and Claire Selkurt in late April at the Society for the Advancement of Scandinavian Studies conference in Madison.

JOSH FEIST will deliver a recently written paper entitled "Architectural Fusion: The Blending of Built Heritage and Environmental Sustainability in Northeast Ghana" in mid-August at the Kumasi Symposium in Kumasi, Ghana.

KRISTEN DOBBINS' paper "Expanding Chicago: The New Modern Wing at the Art Institute of Chicago" has been accepted for presentation in July at the Second International Conference on the Inclusive Museum, University of Queensland, Brisbane, Australia.

www.stthomas.edu/arhistory

DEPARTMENT NEWS

GRADUATE ALUMNI

ALUMNI REP COLUMN

GREETINGS ALUMNI!

Think spring! As I write this, I am looking forward to the walking tour of downtown Minneapolis that Victoria Young will lead for the Art History masters alumni group on April 25.

Also in the works: The Art History masters alumni will meet from 7-8 p.m. Thursday, May 14 at the Minneapolis Institute of Arts to receive a personal guided tour of the Asmat art exhibition on display there. The tour will be led by Julie Risser, director of the American Museum of Asmat Art @ UST and features works from the St. Thomas collection.

The Art History masters alumni group is comprised of graduates of the Art History masters program who meet informally on a regular basis to network and socialize. If you would like to be added to the distribution list, please e-mail us at arthistorymasters@gmail.com.

Thanks,
Angie McKinley '03
Alumni Rep

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

MOLLY SKJEI '06 is thrilled to be using her own images in her class PowerPoints at Normandale Community College thanks to family travels to Italy and Croatia last summer. Visits included the Croatian mountain town from which her great-grandparents emigrated and the Old City of Dubrovnik.



The main promenade in the Old City of Dubrovnik.

AMY PENCE-BROWN '05 recently was appointed to the Historic Preservation Commission by the mayor of Boise, Idaho.

In March, **BECKY DAVIS '06** was among those who organized "Threads that Bind, A Symposium on International Textiles" by Women at the Dominican School for Philosophy and Theology, Berkeley, Calif. The symposium was held in conjunction with the Peruvian Cuadros exhibition on display and International Women's Day, a global holiday in recognition of the economic, political and social achievements of women, and featured research on international textiles made by women.

In April, **NICOLE WATSON '08** presented "Marion Alice Parker: Woman Architect of the Progressive Prairie School" at the Society of Architectural Historian's annual meeting in Pasadena, Calif.

BARBARA HORLBECK '03 and **SARA WITTY '08** are teaching this spring semester at both Gustavus Adolphus College and Minnesota State University, Mankato.

In addition to her art history adjunct instructor position at UST, **LAURA MILLER '01** continues to volunteer at the MIA as an art adventure guide giving tours to elementary school kids.

LAURA THAYER '08 is loving expat life on the Amalfi Coast in Italy. Currently she is freelance writing and sharing her passion for her adopted home on her blog Ciao Amalfi. She invites everyone to drop by and say ciao!

While continuing her adjunct instructor role at UST and The College of Visual Arts, **KARA ZUMBAHLEN '05** is working as a freelance writer, having received a six-month contract for writing the Higher Learning Commission accreditation report for CVA.

Welcome to **CHRISTY DENT '06**, who joins the Art History Department as the new visual resources curator!