

# ARTHfacts

ART HISTORY DEPARTMENT OF THE UNIVERSITY OF ST. THOMAS

## New Faculty

The search committee comprised of both faculty and students is pleased to announce **Susan Webster** as the newest Art History faculty member. Susan's field of expertise is European Renaissance and Baroque art, with special focus on the art of sixteenth and seventeenth century Spain. Her minor area is Modern Latin American art.

Susan received her B.A. in Art History from Reed College in Portland, Oregon; her M.A. in Art History from Williams College, Williamstown, Maryland; and will be awarded her Ph.D. from the University of Texas this summer. Her dissertation is entitled "Confraternities in Seventeenth Century Seville."

**Dr. Eileen Michels** will be retiring from full-time teaching this spring, and will teach one architecture class a year. Dr. Michels founded the Art History Department in 1978.

## ARTH Club

Interest has been shown in starting an Art History Club. This club would be possible if students are willing to organize and head it up. The faculty and staff will perform a supportive and advisory role. An Arth club would be a way of meeting other students interested in art history, and provide art-related tours, lectures and activities. Call Sue x5989 if you're interested in the club or have any other suggestions.



*"... and my telepathic powers strongly sense an Art History club forming at the University of St. Thomas."*

## Summer School

Arth will offer classes both sessions this summer.

Session I - Arth 111 - Introduction to Art History  
5:30 - 7:30 p.m.: Mon. - Thurs.: Dr. Claire Selkurt

Session II - Arth 111 - Introduction to Art History  
5:30 - 9 p.m.: Tues., Thurs.: Dr. Mark Stansbury-O'Donnell

## Calendar

1992-1993 Calendar

- |               |  |
|---------------|--|
| Sept. 15      | Open House and Reception for Susan Webster |
| Oct. 12       | Career Seminar                             |
| Oct. 24 &     |  |
| Dec. 5        | Gallery Walks                              |
| April 2, 3, 4 | Chicago Art Tour                           |
| May 5         | End of the Year Picnic                     |

## Le Dejeuner Sur L'herbe

(picnic on the grass)

The annual year-end picnic was held Wednesday, May 6th at 4:00 in the Brady backyard (behind BEC). We had a gorgeous day, a good turnout and lots of fun!

## Chicago 1992 Notes

Norse Nook, the first stop on our mythic journey to Chicago, presented us with cold milk, fresh pie, and a waitress named Flicka. As we entered, Mary Swanson pulled us by the arm to show us our first artwork of the trip. We glanced up at the smiling Scandinavian girl forever frolicking in the painted Alps of the mural which spanned the entire east wall.

*continued on page 2*

*Chicago 1992 Notes (continued from page 1)*

Saturday morning we passed by the lion sculptures guarding the doors to the Chicago Institute of Art, and received our yellow metal admission tabs. We spent all morning and early afternoon strolling gallery to gallery, pausing before paintings of Georgia O'Keeffe and Dante Rossetti, photographs of Man Ray, sculptures of Giamometti, and African and American Indian pottery. We left the Institute overwhelmed by visual stimuli and seas of people.

While the rest of the group toured the architecture and studio of Frank Lloyd Wright, we were ready for a change of culture, so we caught a cab (driven by a Timberwolves fan) to Wax Trax music store on Lincoln Avenue. As we entered the black, caged dungeon, we made sure our yellow tabs were out of sight. The silver, Deelite party-pumps and blaring "Psychic TV" was quite a contrast to the silent, open space of the institute. We visited a few used bookstores on Lincoln, and then caught a cab back to our hotel.

Sunday morning came quickly, actually an hour quicker than usual due to daylight savings time. Unbeknownst to us, our group had congregated in the main lobby and loaded the bus as we were just folding up our wall bed. We reunited with the group, an hour too late, with our heads hung low and our watches turned forward. But we were now ready to quest onward to the Field Museum of Natural History. There we experienced Inca pottery, African jewelry, Northwest Coast totem poles, and Egyptian tombs. This time we made certain we would not be late, and we even beat Judy, our bus driver, back to the bus.

Judy, known as "Night Owl" to CB linguists, now became the central character in our drama. Coasting down 90W, we heard a huge pop and a loud "!!##" from the front of the bus. Just past the Keene County line, Night Owl pulled over and popped the hood: she deduced this was not something she could take into her own hands. After Amoco referred us to Sears, we toured the parking lot with Mr. Mechanic listening for the "mighty roar," as Night Owl described it. He diagnosed: "It feels like the trans is shifting fine, but it's laboring." Night Owl took us under her wing and responded, "I'd hate to be out on the tollway and have it break. Mr. Mechanic reassured us that our white van with the purple St. Thomas coat of arms crest on the side would triumph through the rest to the journey home if only we could stop every couple of hours. We did return safely in St. Paul late Sunday night.

**Jody Neyens, sr.  
Kathleen Arola, sr.**

**A**fter visiting the art institute on Saturday morning, several of us jumped on the bus for a trip out to Oak Park. Nestled in the quiet suburb about 30 minutes outside Chicago is the Frank Lloyd Wright home and studio.

Wright's own home served as a testing ground for his work, and is a shining example of his revolutionary form of architecture known as the Prairie style. The home is a masterpiece, highlighted by detailed woodwork, artglass, masonry, and furniture—all of Wright design. Although the house has gone through extensive changes from when it was built in 1889, it has now been restored to how it appeared when the master last lived and worked there in 1909.

A guided tour offered us the chance to experience the warm setting where Wright worked and raised a family of six. We found that softened sunlight and surprises waited around every flowing corner of the Frank Lloyd Wright home and studio.

**Mathew Williams, sr.**

## Hats off to Seniors

**Deb Bauer, Sarah Hood and Aline Iskander** who are graduating this spring. We wish them our best, and know they will do well. Deb is talking to two video production companies: one is located in England, and the other is in Hopkins. This summer, Deb will be finishing the art history video titled "Images We See." Sarah will be student teaching math at St. Thomas Academy next fall. Aline will be moving to New York City where she hopes to work an internship at the Met. We will keep in touch with Deb, Sarah and Aline.

## ARTH in the High Schools

**M**odern art students at Totino Grace High School had Mary Swanson visit their class in May to deliver a modern art lecture using slides. Mark Stansbury-O'Donnell lectured to the Ancient Art class, and also conducted a tour at the MIA with the students. This is the fifth year our faculty has been invited to Totino Grace.

**Please mail your "ARTHfacts" contributions to Sue Focke, mail #4001, or call x5989 with your comments and ideas.**

# Students

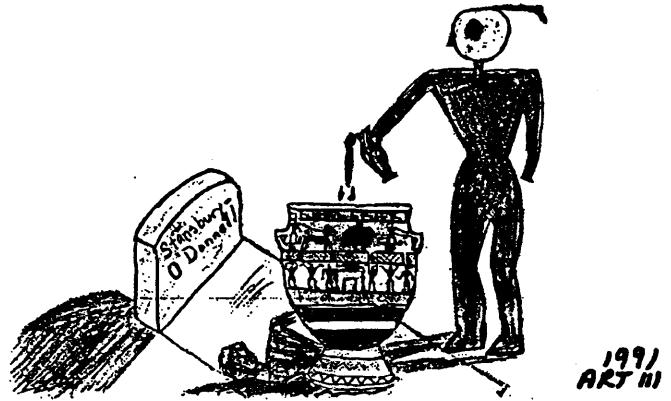
**Marcia Henry** presented her paper "Gabrielle d'Estrees and One of Her Sisters" to the National Conference on Undergraduate Research on March 26th at the U of M:

Having my abstract selected first by UST and then by NCUR was a great honor. Having my paper published in the Proceedings from NCUR is an even greater honor. I believe it will help distinguish me from my peers should I apply for graduate school. Interestingly, by my own standards it is a qualifier that gives me permission to think in terms of graduate school. Attending the conference introduced me to exceptional students from all over the country. This experience has raised my standards for myself.

The process was in fact the most important aspect of the NCUR experience. I was able to research a painting that I have been curious about for years. In so doing, I became frustrated to the point of almost abandoning the project. The lack of easily accessible books on the topic turned my research into a collaborative effort, tapping into a wealth of information from three professors of French and three Art Historians who would give me ideas and point me in the right direction, arousing their own curiosity in the process. Their generosity of time, information and encouragement was very impressive to me. I also learned to trust my own perceptions and make suppositions, as well as learning for the sheer sake of intellectual curiosity, rather than a grade. It will change how I write papers in the future. I will be more interested in doing original research, or picking a quirky thesis, or finding an interesting slant. Neither would I hesitate to take an interdisciplinary approach with my topics. I would like to learn French and possibly take a class in Public Speaking as a result of this experience.

**Marcia Henry, '93**

**Heather Reusse, '94**, and her daughter Jennifer, a sophomore at Boston College, were the subject of an article in the "Burnsville Current" on March 18th. Both mother and daughter were named to the Dean's List at their schools last semester. Jennifer, who plans to attend law school, is not surprised at her mother's decision to major in Art History since she loves art and travel.



*Greek Dipylon Vase*

## "Words and Pictures"

"Words and Pictures: the Book of Kells and Medieval Manuscripts" was very well received. The exhibit has been so popular that Fr. Dease has recommended it remain up through graduation. Special thanks go to **Kathleen Keeler, Susan Sochacki and Elizabeth Hurley** for their research and exhibition labels.

### Words from Kathleen Keeler

The opportunity to work with Mark Stansbury-O'Donnell through the entire process of setting up an art exhibit from beginning to end was an excellent learning experience. We began in December by locating facsimiles that would be available for us in the exhibit. I began by reading Anglo-Saxon manuscripts. We chose topics for the display panels and set up a tentative schedule. At this time Susan Sochacki and Liz Hurley volunteered to help with the writing. Once the topics were assigned, each of us was responsible for choosing the images that best illustrated our subject. We met as a group and discussed the focus of our work, the images we would use, and any problems that were being encountered. This gave each of us an overview of the exhibit as a whole. Drafts of our writing for both the labels and panels were written and rewritten. We installed the exhibit March 31, the day before it was to open. All the hard work was over, leaving us with a real sense of accomplishment.

### Spring '93 Exhibit

Mark Stansbury O'Donnell will be organizing an exhibit for the spring 1993 Sacred Arts Festival. Student assistance will be needed in the fall for research and writing labels. More information on the exhibits will be available in future newsletters, but talk to Mark if you're interested or have questions. It is possible that this work can be done for credit, in lieu of a paper in a course or be paid through college/work study.

## Museums Work to Become Romance Hot Spots

*Blair Kamin, Chicago Tribune*

The radio spot sounded like a plug for a downtown fern bar, not the sort of dull-as-dishwater invitation you would expect from Chicago's most hallowed temple of culture.

Man: "Drinks after work?"

Woman: "Sure. Same old place?"

Man: "No. Let's try the Sculpture Court at the Art Institute."

The ad, which promoted an experimental after-hours program last fall at the Art Institute of Chicago, is one example of how recession-wracked cultural institutions around the country are targeting new audiences, including young professionals who offer them new blood and new streams of much-needed cash.

To cultivate the 25-to-40 set, art organizations from New York to San Francisco have started special evening programs that bring together wine, cheese and junior executives on the make.

Officially, the programs are devoted to art appreciation. In reality, they are fast gaining a reputation as the best high-brow pickup scene this side of art-film theaters.

"We realized how successful we were when people said, 'What time is happy hour?' or 'Is this singles night at the museum?'" says Sandra Horrocks, a spokeswoman for the Philadelphia Museum of Art, which last September began a series of after-hours events targeting 25-40 year olds.

Yet, the events do more than inject a dash of romance into the musty-aired world of doddering connoisseurs. For museums, some of which have cut hours and staff because of the recession, the events offer a new chance to raise money, not only through the price of admission but also from books, postcards and other items sold at museum bookshops.

For all cultural organizations, the events offer an opportunity to bond with future patrons who one day could bequeath them a Picasso or shower them with million-dollar donations for concert tours or construction of new performing arts centers.

"It's better than a singles bar," said Pat Kremer, a spokeswoman for the Chicago Historical Society, which has organized a group of young professionals. "They're going to be the CEOs of companies in a short time. You have to get them interested now."

## Art Around Town

### Goldstein Gallery

"Shopping Bag Designs: People, Process, Product" - through June 28.

### Minneapolis Institute of Arts

"Vermillion Editions Limited: 15th Anniversary Exhibition" - through May 31.

"Martin Weinstein's Gifts to the Photography Collection" - through June 21.

### Minnesota Museum of Art

"For the Home" ("Creative Clays" and "Commemorative Quilts") - June 28.

### University Art Museum

"Garden of Delights: Nature in Asian Art" - through November 22.

"The American Still Life" - works by American artists from the 19th and 20th centuries - through November 29.

### Gallery Walks

June 6 and July 18

## Do You Qualify for Workstudy?

We will need one person, possibly two, next fall to work in the Slide Library 8-10 hours a week assisting the slide librarian. Duties include preparing the slides for cataloging, filing slides for the teachers and other assorted projects. An Art History background is necessary. Contact Ginger Moraczewski in room 302A Loras, x5469 if interested.

An Arts Acquisition Committee has been formed to oversee additions to the university's collection. The committee will be conducting an inventory of current holdings next year, and will probably need three work/study students to carry out the inventory. If interested, please contact Mark Stansbury O'Donnell at x4432.