

University of St. Thomas  
College of Arts and Sciences

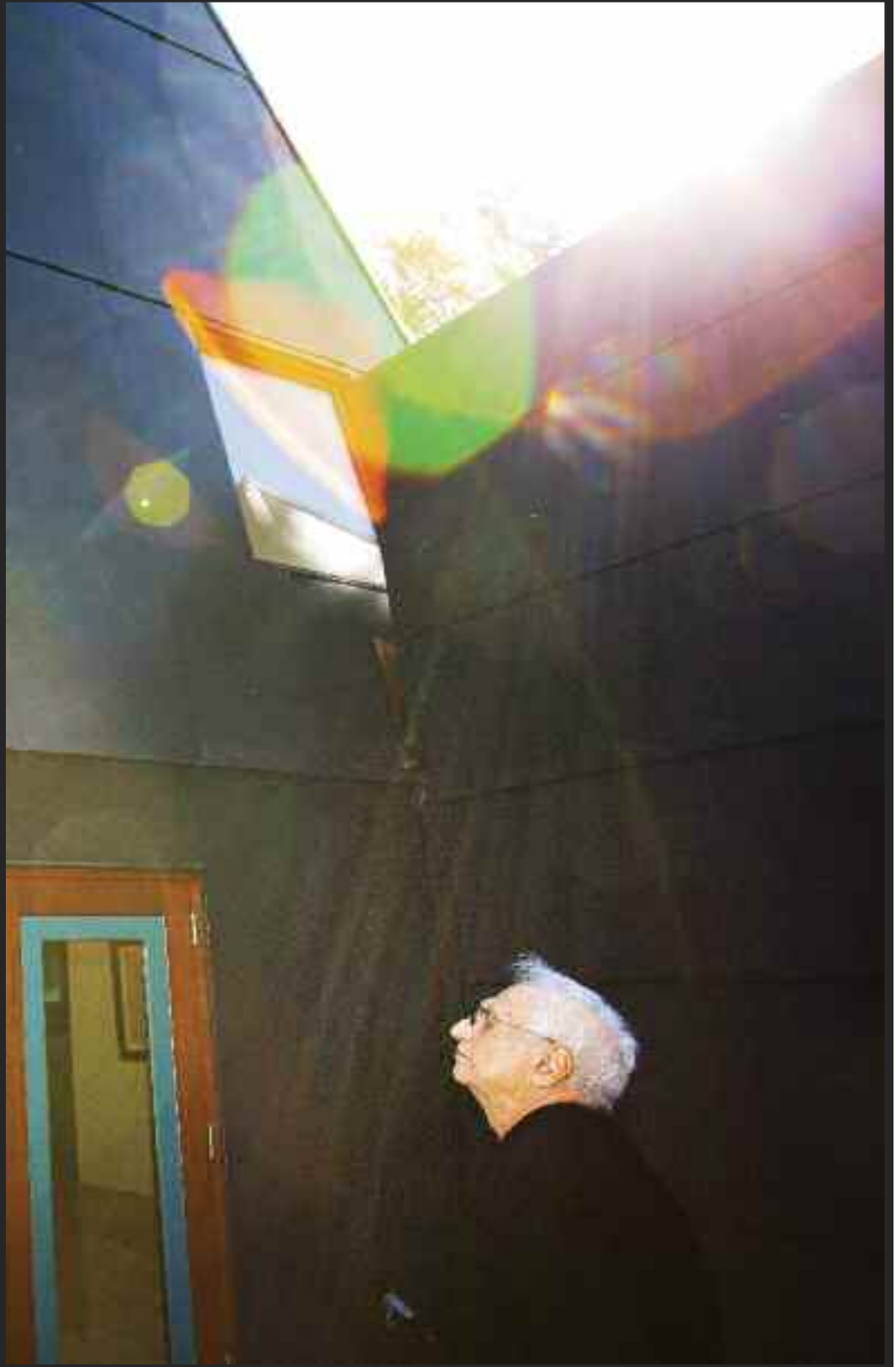
# IN CONTEXT

The Programs of the Art History Department

## IN THIS ISSUE

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Winton Guest House**

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Asmat Gallery Opening**



FALL 2011  
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## DEPARTMENT CHAIR GREETING

Six years ago, when I began my current term as chair, the department was in the midst of some changes and challenges. Two of our five full-time faculty were gone, and graduate enrollments were down. One of the remaining faculty was up for tenure, but there was only one tenured faculty member to serve on the three-person tenure committee. Since then, we have moved forward, hiring five full-time faculty and expanding the numbers of our students, as well as our programs.

After a year away from the department, I am catching up on what is happening with the department, which is a bit like starting a new term. What is remarkable this time is that the depart-

ment is now entering a new phase, thanks to the efforts of its members. Since 2005, two faculty, Victoria Young and Craig Eliason, have received tenure and promotion. The first of our new hires, Heather Shirey, is being considered for tenure and promotion this year, the first of several such decisions that will occur in the next few years for Elizabeth Kindall and Andy Barnes. The gallery in the Anderson Student Center will be finished and installed by January under Julie Risser's direction and will open its doors for regular operation on Feb. 13. Frank Gehry's Winton Guest House is now installed in Owatonna with an exhibition by Victoria Young. We are undertaking more ambitious exhibitions in OEC lobby during

the next couple of years with the work of Shelly Nordtorp-Madson and Susan Focke. Christy Dent has overseen the growth in digital resources and the creation of online databases for the art collections of St. Thomas. Faculty research continues to develop, and we have seen and will continue to see a growth in publications as faculty have become more established as scholars in their subjects.

There are still challenges in the next few years for the department, but with the move from a young to a more mature department, there are more opportunities as well. ■

Mark Stansbury-O'Donnell is department chair of the Art History Department.

### Calendar of Events

- **Remembrance of Past Things: Memory, Mourning and Ritual**  
Through Jan. 26, 2012
- **Robyne Robinson: Hands and Heart A Global Perspective of Art, Design and Philanthropy**  
Feb. 1-April 13, 2012  
  
**Impact of Global Urbanism**  
A lecture with Robyne Robinson  
O'Shaughnessy Educational Center  
lobby gallery  
7 p.m., March 16
- **Class of 2012: Art from the UST Child Development Center**  
May 24-June 15, 2012
- **Stoked: Five Artists of Fire and Clay**  
Celebrating 30 years of Richard Bresnahan and the St. John's Pottery  
Sept. 14, 2012-Jan. 5, 2013

Exhibitions are on display in the OEC lobby gallery. Free and open to the public. For accessibility requests: (651) 962-6315

**AMAA@UST Gallery**  
Feb. 13, 2012 reception

**2012 Sacred Arts Festival – Nourish**  
March 1-31

**Sustainable Urban Communities Undergraduate Symposium**  
March 8, St. Catherine University

**ACTC Undergraduate Student Art History Symposium**  
1-5 p.m. Saturday, April 15  
St. Catherine University

**Memory and the History of Art Lecture Series**  
The four-speaker series concludes with:

*The Everyday Life of Memorials*  
Dr. Andrew Shanken  
6 p.m., Wednesday, March 28  
O'Shaughnessy Educational Center  
auditorium

*Masonry, Memory and Meaning in the Inka Rockwork*  
Dr. Carolyn Dean  
7 p.m., April 27  
Weisman Art Museum

**Department of Art History Undergraduate Student Research Symposium**  
Friday, May 4  
O'Shaughnessy Educational Center  
auditorium  
Reception following symposium

**Art History Graduate Student Forum**  
O'Shaughnessy Educational Auditorium  
4:30 p.m., May 15

**Art History Graduate Student Forum**  
2 p.m. Thursday, Dec. 15  
John Roach Center for the Liberal Arts

**RYAN BARLAND**

*Memorializing Nation Building: Seamus Murphy and Irishness*  
Shelly Nordtorp-Madson, faculty adviser

**KRISTINE ELIAS**

*Musée du quai Branly: When Is a Museum Like a Snake?*  
Heather Shirey, faculty adviser

**RITA RIOS**

*(Re)Presenting the Anishinaabe: A Critical Look on Exhibiting the Ojibwe in Museums*  
Victoria Young, faculty adviser

**MARRIA THOMPSON**

*Sakirin Mosque: A Contemporary Approach to Tradition*  
Victoria Young, faculty adviser

**CAROLYN TILLMAN**

*William Bullock's "Curiosities": Competition, Collection, and the Emergence of Mexico in British Academic Consciousness (working title)*  
Andy Barnes, faculty adviser

Cover: Frank Gehry at the Winton Guest House Opening, Oct. 2, 2011.

## What I did on my sabbatical

Large scholarly projects are often hard to begin since their initial stages require large amounts of building bibliography, background reading and on-site research before one can define a clear hypothesis and how to support it. My sabbatical in 2010-2011 gave me a chance to explore a dimension of narrative in Greek art that had proved to be hard to tackle while teaching and being chair, and so was a timely opportunity for me.

My essential question was how choices were made about narrative pictures in Greece. Since most stories are shown in a single scene, an artist has to make a choice about which moment to depict out of several possibilities. Since vases were in some sense mass-produced works, a viewer/buyer also had to make a decision about purchasing this story or that narrative moment rather than another. Art historical scholarship has been good at explaining the actions in the narrative pictures, usually by comparing them to texts, but trying to examine the choices that are made by artist and viewer is more difficult.

My project sought to examine this issue by looking at one kind of action scene, pursuits, rather than a specific story. Scenes of heroes chasing enemies or men chasing women or youths are actually quite common in Greek art but are actually rare in other cultures outside of hunting scenes. Many of the pursuit scenes, however, were exported and sold to other cultures such as the Etruscans, so it is an action that held some appeal for non-Greeks even if they did not make the scenes themselves. From the viewer's perspective, what was the context in which the scene was viewed? Was it part of a religious ceremony, a drinking cup used at a



Lekythos by The Phiale Painter, c. 440-430 bce. Hermes pursuing a woman. London, British Museum.

symposium/party, a vessel for holding cremation ashes in a tomb? How does the meaning change when a story moves from one context to another? By focusing on an action, my hope was to suggest reasons why one action might be chosen over another.

To do this, I had to build a database that attempted to include every pursuit scene in Greek art and code information about date, findspot and context, vase type, artist/workshop, etc., about 25 variables in all. Work on the database took much of the summer and fall, and eventually I had about 2500 works that I could sort and use to do further research.

Part of my research involved looking at the contexts in which pursuit vases were found. Were they from graves, sanctuaries or households? What was found with them? Were pursuit scenes found in specific areas or towns? Some of this material is in archaeological museums and not published, so I spent October traveling through Italy to look at assemblages of artifacts with pursuit scenes. Of course, it was also nice personally to pursue the food and wine of Italy from Ferrara to Agrigento.

I also spent the spring term at the University of London's Institute for Classical Studies, which has one of the best classics libraries in the world. Here I could get access to many publications that are hard to find in the United States and get a large amount of research done in a very short time. This also gave me a chance to look at collections in the British Museum and elsewhere in England and to talk with colleagues about the project.

Returning home gave me a chance to begin pulling all of the material together and start writing a book

manuscript. Three of the five chapters are done, and the remaining two chapters have been outlined, and I hope to get these finished by the end of the school year. With the sabbatical, I was able to get done in one year what would have taken about four years otherwise. With luck, I'll have another project ready to go when my next turn for sabbatical comes. ■

Mark Stansbury-O'Donnell is chair of the Art History Department.

## FINALLY! The Opening and Dedication of the Winton Guest House

Imagine ... you have been dreaming about something for three years and then one day, it happens. Wouldn't that be amazing?

On Oct. 2, 2011, at the Gainey Conference Center in Owatonna, the University of St. Thomas celebrated the dedication of the Winton Guest House, designed by architect Frank Gehry in 1987. The house was given to St. Thomas in late 2007 by Kirt Woodhouse as a new way to look at modern art. Since I learned about the gift in early 2008, I had been dreaming about the day that Frank Gehry, Penny Winton and others would be back together at a building that helped Gehry on the way to becoming one of the world's most important architects. My dream came true on that warm October day, and, yes, it was amazing.

At 10 a.m., I picked up Gehry, his chief of staff and architect Meaghan Lloyd and Tiffany & Co. executive Priya Jain at their hotel. We drove to Owatonna, and our first stop was at the wonderful bank building by Louis Sullivan, where we met up with Penny Winton and her architect son, Nick, architecture writer Linda Mack and her husband, and Doug Hennes, vice president of University Relations at St. Thomas, and his wife. Gainey staff member Emily Petraglia led a wonderful tour of the building for the group – no small task given the makeup of the audience!

Then it was off to the Gainey Conference Center to see the guest house. This was the moment I had been waiting for and bringing all these people back together, including the original local architect John Cook and his wife, architect Joan Soranno, brought tears to my eyes. They were pleased with what our team had done to give the building new life. The rest of the day went off without a hitch. Donor Kirt Woodhouse dedicated the house to his parents – a pleasant surprise to them! Father Dease thanked



those involved, and Archbishop Flynn blessed the house.

Two weeks later 350 people visited Frank Gehry's Winton Guest House during the public open house. It has been wonderful to share the building with so many interested enthusiasts. Beginning in late spring of 2012, the house will be open for visitors, and tours can be scheduled through the website, [www.stthomas.edu/gehrywinton](http://www.stthomas.edu/gehrywinton). Please come learn more about this unique structure! ■

Victoria Young is the director of graduate studies in the Art History Department.



Above: Penny Winton, Frank Gehry and Victoria Young

# FRANK GEHRY AND THE WINTON GUEST HOUSE



Clockwise from upper left: View of house as sculpture

Frank Gehry at podium

Frank Gehry and Penny Winton

Gehry looks over the exhibit

Student helpers for the Gehry visit to the Winton Guest House (L to R): Sarah Kuenzler, Nick Tuttle, Poppy Di Candeloro, Sarah Muenster-Blakley, Ann Bieganeck, Kristine Haverstock, Natalie McMonagle and Katie Hill Czarniecki

Gehry climbs up to the loft.

## Gearing Up for the Asmat Gallery Opening

The Anderson Student Center opens Jan. 17, 2012, and AMAA@UST graduate assistants **SARA CHURCH-BENISH**, **CARIN JORGENSEN** and **RACHEL SIMMONS** are preparing the objects for the inaugural exhibition. Fellow graduate student **NATALIE MCMONAGLE** is curating the show. In “Deconstructing Eden: Asmat Identity Rediscovered,” she explores ways in which Asmat art along with photographs and video by Dutch artist Roy Villevoe shape ideas about Asmat culture and particularly the changes it has experienced over the past few decades. It will occupy the half of the gallery dedicated to temporary installations.

Asmat communities have been facing extreme economic and cultural pressures caused by contact with other parts of the world for generations. During the 1960s and part of the 1970s, the Indonesian government prohibited Asmat communities from creating large-scale sacred carvings and sacred architectural forms.

Increasing contact with other parts of Indonesia, missionaries and international businesses brought about a shift from subsistence living to a growing dependence on cash economies. In the exhibition, AMAA@UST objects together with Villevoe’s photographs and video provide insight into the changing and challenging Asmat world.

Before going on display objects must be examined. Any cracks, loose paint or places where structural integrity appears questionable are noted. Comments along with digital documentation guide preservation treatment as well as plans for creating display mounts. As most of the works are made from delicate organic materials such as wood, bamboo and fiber, careful handling that takes into account previous repairs is necessary. Areas in need of cleaning are also noted. Dust, insect frass and webbing are the most common materials that need to be removed. For this activity fine brushes and tweezers make it possible to remove debris without disturbing the paint layers.

While Natalie has been designing the first temporary installation, I have been focusing my attention on the gallery space for large carvings including bisj, or ancestor

“Working on this exhibition has been a compelling challenge and an absolute honor.”

Art history graduate student  
Natalie McMonagle



Above: Art history graduate student Natalie McMonagle and AMAA@UST director Julie Risser consider the temporary exhibitions area of the Asmat Gallery.

poles; a wuramon, or spirit canoe; and a decorated canoe by the well-known Asmat carver Adam Saimas. Over the past two years objects conservator Kristin Cheronis has been working on these specific pieces, reattaching elements, removing some disfiguring historic repairs and rehydrating sago palm frond tassels.

The bisj poles have conical units that sink into the soft ground in Asmat. In the gallery these sections will be lowered into four-foot deep openings in the floor. This will make it possible for visitors to see the pieces at the approximate height at which they were originally displayed. The openings also make it possible for the poles to be placed upright as their overall length is greater than the floor to ceiling height.

Charles Shaffer, who installed the bisj poles and wuramon at the AMAA’s previous location in Shoreview, will install the large carvings and create the display cases. For the display cases, or vitrines, he is creating a design that is both durable and flexible. Base

supports will provide options of a lightly padded surface or a hard one. This works well for the Asmat collection as it contains a range of material. Students will be able to select a range of fabric colors that can be attached securely to the base. They will have the option of placing labels inside of the cases or on exterior supports. The design philosophy takes into account the fact that the gallery is both an exhibition space as well as a place where students learn about exhibition techniques. ■

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



Right: Dr. Julie Risser with Phaidon publication *The Art Museum*, 2011. The large format book is organized like a museum. Risser wrote the material for the African and Pacific art galleries.

## Patricia Jaffray Scholarship

One of the goals of the American Museum of Asmat Art is to “instill in the university’s students an understanding of the role that art plays within a culture and society, including the religious and spiritual context for art, and to be able to analyze and understand the art from a variety of viewpoints and methods.” In order to provide such education, there is a constant effort to maintain and preserve the objects within the collection to provide a continuance of access to high-quality items from Papua, Indonesia, for research and study purposes.

Thanks to the creation of the Patricia Jaffray Scholarship, a scholarship given in honor of a dedicated supporter of the arts and member of the St. Thomas Board of Trustees, there have been recent efforts to study the “museum environment.” As a scholarship recipient, I was educated about the concerns that are common to museums, especially smaller museums such as the AMAA@UST. Museums such as these focus on three main categories when attempting to create a buffered environment for pieces of historic and artistic value: temperature, light and humidity.

In particular, humidity levels were of concern in the house that serves as storage for our Asmat art materials. By monitoring humidity levels, I discovered what areas were best suited to maintain the required relative humidity for the collection. Looking at the environment within the storage facility as a

whole, humidity can be maintained best when humidifiers and dehumidifiers are strategically placed and frequently monitored. On a smaller scale, items can be enclosed in vitrines and buffered using a process involving silica gel that creates a long-lasting buffered environment. A water source (a sponge in this case) was placed within an empty vitrine along with a data logger. The environment was monitored with a data logger until the relative humidity reached the desired level. Finally, the object was placed within the vitrine along with a container of silica gel, the amount of which corresponded to the volume of the container. The silica gel acts as a sort of absorbing/desorbing agent, allowing for a constant reading of around 50 percent relative humidity.

In an extension of the project, I focused on the creation of an emergency plan to allow for the ease of moving objects in case of a



Art History undergraduate Nick Tuttle worked with Artsorb to maintain a relative humidity level of 50 percent in a display case.

threat to the environment, such as flooding. A balance was provided between “protection of the piece” and “general ease in viewing on a regular basis.” In addition to this, a pest management plan was developed. The goal in this case was to provide an environment that did not cater to the unwanted guests.

As a whole, the project tended to shift focus frequently, with concerns arising that moved up and down an ever-changing list of priorities. This is something that I am sure is common to the work

environment in similar museums. As the museum continues to grow, more concerns and challenges will surely arise, and thanks again to the foundation of the Patricia Jaffray Scholarship, students will continue to be involved in the process of maintaining the collection for current and future students. ■

Nick Tuttle is a UST undergraduate student.

## AMAA Gallery Commission

Recognized carver Rufus Sisomor from the village of Sa works on the first of three panels that will go up in the UST Asmat Gallery. The works will be placed in three recessed spaces near the ceiling of the permanent gallery space and function as Asmat openwork carving does in some contemporary houses in Agats. They will illustrate three critical relationships in Asmat culture: people with people, people with nature and people with the spirit world. The concept for the project was inspired by a conversation with Yuven Biakai, the regent of the Asmat province, that took place in October 2011 in Agats. During the conversa-

tion Biakai described these relationships as the three pillars of Asmat culture. For the first panel, which represents the relationship of people with people, Sisomor carved the large community house or *jeu*. The three panels will be shipped to St. Thomas upon completion.

Rufus Sisomor from Sa, Asmat, Papua, Indonesia. Photo by Julie Risser, Oct. 2011.



## Remembering the Second Annual Graduate Student Symposium

On Nov. 17 and 18, after months of planning, the graduate student symposium committee was able to sit back, relax (sort of) and listen to the outstanding speakers they had assembled for their second graduate symposium, “The Art of Memory.” Keynote speaker Dr. Steven Nelson of UCLA started off the event Thursday night with his engaging talk on artist Maria Magdalena Campos-Pons. On Friday, seven graduate students from across the world, including our own Sarah Muenster-Blakely, shared their research on the role of memory in art history. The event was a great success, and we are very proud to be a part of this continuing tradition that showcases our commitment to be leaders in graduate art historical study in the United States.

As symposium committee co-chairs, Poppy Di Candeloro and I have been nothing less than impressed with the work that our fellow graduate students have put into organizing every last detail of this two-day event. After sending out the call for papers last spring, the abstract committee selected seven of the 35 proposals submitted for presentation at the sym-



posium. Dr. Victoria Young and Dr. Heather Shirey selected the University of St. Thomas graduate student presenter. The hospitality committee ensured the presenters had places to stay and transportation to and from the airport. In the meantime the marketing committee worked hard to promote the event, both the keynote speaker Thursday night and the student presentations on Friday through multiple media channels. We are all very grateful for the faculty leadership of Dr. Young and Dr. Shirey.

Finally, come mid-November, we were all ready for the symposium, and the committee had expanded to include new graduate stu-

dents as well as undergraduate students. Everyone’s participation was vital and ensures that next year’s committee will have plenty of experienced students to continue producing this great event. It is important to our program to host such an excellent opportunity, but it is also important for students to experience this kind of event from the inside. The experience builds our confidence toward submitting our own research abstracts to other symposia and conferences and allows us to see the varied and complex research

being conducted by other graduate students across the country.

“The Art of Memory” is only the second of this new annual tradition of the Master of Arts in Art History program at the University of St. Thomas. I would like to thank all those who attended this year, and I hope to see you all next fall. Thank you to all my colleagues who worked on the committees, the committee chairs, and a special thanks to our grad rep and my co-chair, Poppy Di Candeloro. ■

Katie Czarniecki Hill is a UST graduate student and the symposium co-chair.

### Visual Resources News

#### Local happenings

The Twin Cities chapter of ARLIS/NA (art librarians) and local visual resources professionals met at the American Craft Council Library this summer to tour the facility and check out the resources available. The library is open to the public and student researchers are welcome. The American Craft Council Library is located in the historic Grain Belt Brewery building in Minneapolis. The library collection holds a wealth of information relating to American crafts and craft artists, with an emphasis on the period since 1940, and they also house several archival collections. The library catalog is available for searching online. Check out the American Craft Council at [www.craftcouncil.org](http://www.craftcouncil.org).

#### VR News

The slide collection conversion continues. Progress is being made in converting the

slide collection from its current analog state to a purely digital collection. Images are scanned or purchased from vendors and uploaded into Luna, the department’s image database.

Keep your eye on the UST Art Collection and American Museum of Asmat Art@UST Collection in Luna. The virtual presence of these collections is constantly increasing. Check back frequently to see what new images have been added: <http://luna.stthomas.edu/luna> (select UST Art Inventory or Asmat Art at UST) – no need to log in to view these two collections.

#### Did you know?

UST Libraries have several image databases available, each containing good-quality images that may be used for research and classroom presentations. Currently available databases include: ARTstor, Bridgeman Art Library Archive and CAMIO: Catalog for Art Images Online. Check them out!

### From your grad rep

The start of the semester found us enjoying happy hour at the Longfellow Grill getting to know each other. We are now settling into routines, refining our research topics for classes and attending or participating in the many outside lectures and events. The month of November has been busy with “The Art of Memory” Symposium and the “A Remembrance of Past Things” exhibition. I enjoyed working with all of you who volunteered with the symposium or exhibit, as well as just having a cup of tea and chatting with you. As graduate students we stand on the brink of a new era. Our research is the future, and our voices do matter. Kudos to those of you presenting in local symposia, and many, many thanks to each of you for your continued enthusiasm and support of our program. Long live art history! ■

Poppy Di Candeloro is a UST graduate student and grad rep.

## On the Qualifying Paper Trail: To England and Back in Pursuit of Context

In 2010, while writing a paper on 19th-century British collector of Mesoamerican antiquities, William Bullock, I realized I was getting into a tip-of-the-iceberg research situation. There wasn't enough time to explore all my leads, and most of the information was housed in England. When I chose Bullock as the focus of my qualifying paper, my mission was clear: get to England!

At the recommendation of Victoria Young, I applied for the Victorian Society in America's London Summer School, a 14-day trip across England in July. Our group enjoyed lectures, tours and travel exploring the architecture and culture of Victorian England, guided by the field's foremost experts. It was filled with once-in-a-lifetime opportunities, such as touring the Palace of Westminster with the curator of Works of Art.

I took advantage of my time in England by presenting a paper at Lincoln University's "Travel in the 19th Century" conference. A keynote speaker was Susan Pearce, a museum studies and William Bullock expert. Pearce later sat in on my paper, a terrifying and exhilarating experience.

While the trip proved rewarding, there was little time for personal research. So, I took a second trip in September. I submitted another abstract and was chosen to present at the Royal Geographical Society's Annual International Conference in a session, "The Geography of Collections." I spent a day in the archives at the Bodleian Library and visited the British Museum's Anthropology Library, where Bullock's original Mexican sketches are held along with original codex tracings from another research subject, Lord Kingsborough. The British Museum is also a prime location for viewing Bullock's sculpture collection, foundational to the museum's Americas collection.

To say that this was an exceptional summer would be an understatement. It just goes



to show the opportunities available to students on the research trail. ■

Carolyn Tillman is a UST graduate student.

Clockwise from left: Big Ben; VSA Summer School at William Morris' Red House; View of Lincoln Cathedral from the University of Lincoln

## National Identity Through Architecture: Shanghai 2010 World Expo's China Pavilion

When Dr. Elizabeth Kindall asked Marria Thompson and me if we'd like to apply for the new Graduate Team Research Grant offered by St. Thomas so we could travel to China and study contemporary architecture, I had no idea what I was getting into. After my first attempt at grant writing, we received notice that we would be heading to China.

In July we stood in front of the China Pavilion that was built for the 2010 World Expo in Shanghai. After circling the complex, taking pictures and soaking in the colossal structure, we decided to go inside. Unfortunately the object of our research's desire was housing some sort of comic-con/video-gamers convention that day. We tried not to let the music and game booths interfere with our viewing.

While the China Pavilion was our focus, we saw as much of its environment as possi-



Elizabeth Kindall, Katie Czarniecki Hill and Marria Thompson in front of the China Pavillion in Shanghai.

ble. The duality of past and present that we had been so intrigued with in the China Pavilion's design was ever-present in Shanghai but nowhere more pronounced than along the Huangpu River on the promenade known as the Bund. The Bund is lined with art deco, neoclassical, beaux-arts and other traditional Western facades mostly

built by the Foreign Concessions in the early part of the 20th century. Directly across the river are the shiny towers that make up the Pudong skyscraper district, including the famous Pearl of the Orient.

Not able to decide which side of the river was better, more interesting or more authentic, I began to understand the tensions between old and new, east and west, and tradition and modernity that both plague the city and form its cultural core. These contrasts created the context out of which our final paper on the China Pavilion was born. We argue it is a new postmodern structure that looks to the global future while honoring the Chinese past by harmonizing modern elements with traditional references. I feel fortunate to have been part of such an amazing opportunity. ■

Katie Czarniecki Hill is a UST graduate student.

## East Lake Street Became Ground Zero for a “Bait Bomb” Explosion



Ray Ostrom's Sporting Goods store on E. Lake St., Minneapolis.

On April 13, 2011, I read an article in the Star Tribune about Joyce Wisdom and her efforts to create a plaque guided walking tour of historic Lake Street in Minneapolis. The article encouraged people to check out grandma's attic for memorabilia that may be of interest. It was then that I said to myself, “Boy, have I got a story for them!”

In 1948, after returning from WWII, my father, Ray Ostrom, then 20, followed his passion for hunting and fishing, and along with my mother, Norma, opened their first sporting goods store at 3006 36th Avenue South. As their business grew, they moved across the street to the corner of 36th and East Lake (3540 East Lake Street) and named it Ostrom's Marine and Sporting Goods.

In 1959, Ron Weber, a bait representative, approached my father with a new Finnish fishing lure he had purchased in Duluth, Minn., called a Rapala. He asked my father to try it out. Dad was amazed at how this bait had fish leaping into his boat. Dad made a deal with Ron; he wanted to sell this bait in his store, but he wanted to be the only sporting goods store to sell it. As the popularity of this lure increased, The Rapala Company was born. The head office was in the basement of

Ostrom's Marine and Sporting Goods.

In an effort to publicize this exciting new bait, my father contacted Life Magazine in 1962 to see if they would do an article. Marshall Smith agreed to do the story and it was scheduled for publication in August. Of course, no one had any way of knowing, that on Aug. 5, Marilyn Monroe would be found dead in her apartment in Brentwood, Calif. On Aug. 17 Life Magazine published a pictorial history of this American beauty and movie icon with her picture on the front cover. Among the articles in this edition was one titled “A Lure Fish Can't Pass Up.” This issue of Life Magazine sold over 100,000 copies internationally. It broke all records for magazine sales.

My father's store on 36th and East Lake instantly became ground zero for the largest “bait bomb” explosion in history. Dad and Ron were completely overwhelmed. Dad began receiving envelopes stuffed with money and notes pleading for as many lures as their money would buy. Men were sending in mortgages to their homes in the hopes of securing a lure or two.

The rest is history. The Rapala Company grew to become Normark Corp., an interna-



Ray Ostrom dealing with the demand for Rapala lures. All images are from Rapala Company archives.

tional company. In 1981, my father and Ron were knighted by the Finnish government for turning the economy of Finland around. Other recognitions and honors have followed. To this date, no other fishing lure is more internationally renowned or holds more world records.

While the building that once housed Ostrom's Marine and Sporting Goods sits empty today, it will take its honored place on the historic walking tour of Lake Street. Wisdom is hoping that the first of 60 plaques will be unveiled by early 2012. My father is delighted. ■

Cathy Ostrom Peters is an adjunct instructor in the Art History Department.

## FACULTY

**ANDY BARNES** will co-chair a session at the 2012 Annual College Art Association conference. The session, "About Time in the Americas," addresses indigenous American representations of time and the passage of time. Andy has been invited to speak at Harvard's 2012 annual Dumbarton Oaks Pre-Columbian Studies Symposium is titled "The Measure and Meaning of Time in the Americas." He will speak and run a workshop for the Maya Society of Minnesota in February.

**CRAIG ELIASON** wrote a review of *Roger Excoffon et la Fonderie Olive* by Sandra Chamaret, Julien Gineste and Sébastien Morlighem, which will be published in *Design and Culture: The Journal of the Design Studies Forum*. He presented lectures about American painting to senior citizens at UST's Selim Center fall semester. He released his second commercial digital typeface design, *Ambicase Fatface*, in June. He was selected as one of six Minnesota creatives to lend a design to products in the *mnartists.marketplace* section in the Walker Shop. He founded a group of type enthusiasts, *Twin Cities Type Tuesdays*, that meets monthly to talk about typography, type design and printing. He will give a guest lecture about type history at the Minneapolis Institute of Arts in January.

**ELIZABETH KINDALL** and graduate students **KATHERINE CZARNIECKI HILL** and **MARRIA THOMPSON** received a University of St. Thomas Team Research Grant (see page 9). Elizabeth also presented the paper "A Painted Geo-Narrative as Quest Toward Sagehood" at the Midwest Conference on Asian Affairs at Macalester College, St. Paul, Minn.

**LISA DICKINSON MICHAUX** curated the current Minneapolis Institute of Arts exhibit, "Bonjour Japon: A Parisian Love Affair With Japanese Art," which displays works by artists working in Paris at the turn of the 20th century. The exhibit is on view until Jan. 22, 2012.

**VICTORIA YOUNG** presented "Frank Gehry: The King of Pop Architecture?" at the 2011 meeting of the Popular Culture Association of the South/American Culture Association of the South. She submitted a catalog entry about the Winton Guest House to the MAXXI Museum in Rome for their exhibit "Re-Cycle: Strategies for Architecture, City and Planet."

## UNDERGRADUATE STUDENTS

Welcome to the program: new majors

**PAMELA GOLEMGESKI, RACHEL SMITH** and **SAMANTHA WISNESKI** and new minor **KAYLA GROTHAUS**.

**RAMONA DA SILVA** attended World Youth Day in Spain, where she had a chance to see Pope Benedict and visit some interesting architectural sites and art.

**ANDREW O'BRIEN**, the new chair of the student art club, St(Art), welcomes all students to attend a meeting and take in some of the local art and culture. Please contact Andrew for more information: [obri3373@stthomas.edu](mailto:obri3373@stthomas.edu).

Assisting in the Visual Resource Center and with Exhibitions are **RITA KOVTUN, NICK TUTTLE** and **SAM WISNESKI**.

Congratulations to **NICK TUTTLE**, recipient of the Stanley Ryan Scholarship. Nick was unanimously nominated by the Art History Department.

## UNDERGRADUATE ALUMNI

**MARISSA ELLINGSON '11** is living in Milwaukee. She is volunteering at the Milwaukee Art Museum, working at an Apple store and still finding time to study for the LSAT.

**LAUREN GRAFF '11** is working at the law firm of Faegre and Benson

**MANDY ENFIELD '08** and Ryan Lodemeier were married in October at a ceremony in Milwaukee.

**ALEX SCHUSTER** can be found near campus at 128 Café.

**KRISTINE HAVERSTOCK '09** will graduate this spring from the UST Master of Arts in Art History program.

**CHRIS SENGER '08** began classes at Sotheby's Institute. Chris would recommend the program to any art history student who would like to work in a gallery, auction house or consulting firm. He plans to apply to the auction house after completing the 14-month program.

**DANIEL SOUKUP '10** has been traveling through Southeast Asia before applying to graduate programs.

Congratulations to **INGA HAKANSON THEISEN '06** and husband on the birth of their daughter, Maya.

**LAURA WIERING '06** is an account manager at Hot Dish Advertising, Minneapolis.

## GRADUATE STUDENTS

**SARAH MUENSTER-BLAKLEY** is working with Jan-Lodewijk Grootaers in the Arts of Africa and the Americas Department at the Minneapolis Institute of Arts doing research

and writing labels for the upcoming Africa galleries re-installation! She is also continuing her research on the photography of Fazal Sheikh and Jonathan Torgovnik as part of the Luann Dummer Center for Women Graduate Research Fellowship.

**ALYSA OHLAND** is interning for the paintings department at the MIA and also for Exhibits Development Group in St. Paul.

**KATIE CZARNIECKI HILL** is working as the Program Fellow for the Walker Art Center/McKnight Foundation's *mnartists.org* and interning for the Department of Paintings as well as the Department of Arts of Africa and the Americas at the Minneapolis Institute of Art. She also presented research co-written by **MARRIA THOMPSON** titled "National Identity Though Architecture: The China Pavilion of the 2010 World Expo Shanghai" at the Minnesota Chapter of the Society for Architectural Historian's Sixth Annual Student Symposium on the Built Environment on Sept. 17, 2011, at St. Thomas.

**KRISTINA DAHLE** is currently an intern at the Minneapolis Institute of Arts in the Registration Department working on an inventory project of the permanent collection. She also is working in the Collection Maintenance Department at the MIA where she gets to care for the collection and clean objects like the Doryphoros. In November she began an internship with the Midwest Art Conservation Center. (see photo)



**KRISTINE ELIAS** spent a chilly week in Paris in mid-October doing research on her qualifying paper topic at the Musée du quai Branly.

Four UST students presented research at the 60th annual meeting of the Midwest Conference on Asian Affairs, Oct. 29, on the panel, "From the Cultural Revolution to the 2010 Expo: An Analysis of Shifting Chinese Identity across Multiple Art Forms." Dr. Elizabeth Kindall's graduate course last year

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## DEPARTMENT NEWS

provided the inspiration.

**NATALIE MCMONAGLE:** “Proletarians of the World Unite: Expanding Chinese Identity Through Propaganda Posters of the Cultural Revolution”

**CAROLYN TILLMAN:** “In Front of Tiananmen: Tourist Photography and Identity in Two 20th-Century Chinese Paintings”

**JOSH FEIST:** “Creating and Preserving Narratives in the Act of Appropriation: Between Night Revels of Han Xizai and Night Revels of Lao Li”

**KATIE CZARNIECKI HILL:** “National Identity Through Architecture: The China Pavilion at the World Expo 2010 Shanghai”

**NATALIE MCMONAGLE** is the recipient of a Jaffray Curatorial Research Scholarship for AMAA @ UST (2011/12).

**RACHEL SIMMONS** is treasurer of the Board of Directors of the Scott County Historical Society. Rachel interned with the Historical Society in 2008, stayed on as a volunteer and was asked to join the board.

Andy Barnes is pleased to announce that the Latin American image development PIL proposal was approved for both summer and fall semesters. **CAROLYN TILLMAN** is the recipient of this grant. Julie Risser also received a

PIL grant, and **KATIE CZARNIECKI HILL** worked with Julie on generating a publicity plan for the opening AMAA@UST exhibit.

The University of Minnesota Graduate School awarded the 3M Science and Technology Fellowship in the Academic Health Center and Institute of Technology to **CAROLINE (CECE) BAUM**. Caroline recently was appointed as a Post-Doctoral Fellow to the PharmaNeuroImmunology Training program from the National Institute for Drug Addiction. Baum is a graduate student of the Department of Pharmaceutics at the U of M. She received her B.A and is completing her M.A. in art history from UST.

### Alumni News

Three alums are in their first year of Ph.D. studies – **AMY NYGAARD ('11)** at University of Missouri – Kansas City, **MARY SPRINGER ('09)** at the University of Iowa and **MARRIA THOMPSON** (anticipated fall '11) at the University of Illinois at Chicago. **TIM VIRNIG ('10)** is in his final year of Ph.D. course work at the University of Georgia.

**SARAH DIERICH CAMPBELL '07** is teaching art history survey courses at the College of Visual Arts and Augsburg College.

**LIZZIE HENDERSON'S** internship at the

Museum of Modern Art (MoMA) in New York City became a permanent position this fall. She is working as the assistant to Painting and Sculpture curator, Laura Hoptman.

**EMILY KOLLER '07** is the executive director for Red Fork Main Street, an urban main street along Route 66 in Tulsa, Okla.

**JOANNA REILING LINDELL**, curator of the Thrivent Financial Collection of Religious Art, is the author of the newly published *Faith Impressions: The Thrivent Financial Collection of Religious Art*. **JAMES WREN**, associate curator for the collection, contributed to the book.

**AMY NYGAARD '11** is engaged to Matt Mickelson.

**LAURA THAYER** and Lello Brandi will be married Jan. 4, 2012, in Amalfi.

**SARA WITTY '08** passed her Ph.D. exams in August and is working on her dissertation at UW-Madison. She's also teaching at the Minneapolis College of Art and Design.

**JAMES WEHN** has taken a two-year position as a curatorial fellow in the Department of Prints, Drawings and Photographs at the Philadelphia Museum of Art.