

University of St. Thomas  
College of Arts and Sciences

# IN CONTEXT

The Programs of the Art History Department

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# Practicing art history

In the last newsletter I spoke about how art history was when I was an undergraduate, more years ago than I care to admit. At the risk of sounding like a broken record, which will date me even further, things have changed a great deal in the field since I was in college. As I tell our methodology students, back then, we only had two methods, stylistic analysis and iconography, and by golly, that had been good enough for our forefathers so it was supposed to be good enough for us. The field has changed, however, and art history today is no longer our mother's art history.

The methodology class has been a key part of our curriculum at the undergraduate level since 1991 and at the graduate level from the beginning. Students are faced with learning the goals, processes and some vocabulary for at least ten different approaches and putting them into practice. Even with such an array of tools, however, there are more challenges in art history that we

have to consider, teach and practice.

New this year will be units on ethical issues in art history. Teaching ethical decision-making is one of the strategic priorities for the College of Arts and Sciences, and each program needs to define how it will address this issue in its curriculum.

The need for ethical thinking in art history is actually quite acute. Looted Greek vases and a museum curator on trial for involvement in the illegal antiquities trade have been making headlines for a couple of years now. The traffic in looted or stolen art is worldwide in scope, including art stolen from the victims of the Holocaust. The return of the Parthenon marbles to Greece has been an issue for decades, but it has increased in terms of its publicity and expense with the opening of a new museum in Athens designed for their return. In this case, the UNESCO convention used to protect antiquities does not apply to objects removed from their

countries of origin before 1970. Such historical issues of cultural patrimony are worldwide and current as well, including, for example, the bronzes and ivory tusks of Benin.

Unfortunately, there is no quick and easy button to solve these problems. Ethical decision-making is not easy and requires research, understanding the conflicting points of view among current parties, understanding the change in historical circumstances and considering competing claims about principles, laws and the greatest common good. Even using a picture of a stolen vase in a class to teach about ethics is not without its difficulty. Still, the days of studying a work of art without regard for its provenance are over, and developing ethical practices in art history is both a necessity and an ideal. ■

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

## Exhibition Calendar

- **Hard Rain**  
Minneapolis campus through Dec. 19
- **Inside Out: Releasing the Creative Spirit Through Facilitated Art**  
Artwork by the Artists of Midwest Special Services, Inc.  
Nov. 3-Jan. 2, 2009
- **David Rich Photographs, curated by Mark Jensen**  
Through March 1, 2009  
Terrence Murphy Hall, Minneapolis campus
- **World Art from the St. Thomas Collection**  
Jan. 5-March 27, 2009
- **Sacred Steps on the Camino**  
April 10-May 29, 2009  
Camino de Santiago: Pilgrimage, Medieval and Modern lecture with George Greenia  
7 p.m., April 17, 2009, O'Shaughnessy Educational Center auditorium
- **The Class of 2009: Art from the UST Child Development Center**  
June 1-26, 2009

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

## Koch Commons' artist left final project in hands of art historian, student and engineer

By Maria Wiering

It was the harsh, deep coughing that caught Dick Dubbels' attention. The physical plant job superintendent foreman walked over to the middle age man sitting on a bench in Koch Commons and asked if he could help. The man was Michael Price, a bronze artist and Hamline University art professor. Dubbels sat down, and for more than an hour Price explained his vision to him for the art program he had been commissioned to create for St. Thomas. The art program was based on four themes derived from the St. Thomas mission statement: respect, faith, celebration and service.

Price never saw his commission's completion in August 2001. Lung cancer took his life in May 2001, only five months after his January diagnosis. He left his work in the capable hands of Deborah Richert, his former student and protégé.

Price's ideas took shape in 1998 through meetings with an art committee which included art history professors Mark Stansbury-O'Donnell and Shelly Nordtorp-Madson. He identified four biblical stories through which to present the four themes: For respect, the covenant between Jacob and Laban (Gen. 31: 43-51); for faith, the relationship between Boaz and Ruth (Ruth 2: 8-16); for celebration, the Marriage at Cana (John 2:1-11); for service, the Beatitudes, or "When I was thirsty" (Matthew 25: 31-40).

He depicted the two Old Testament stories and the two New Testament stories in four bronze reliefs, which are located in the Fireside Room, near the stairs, next to the Brady entrance and outside the meditation room. Price also chose corresponding scripture passages to run along the soffits in Koch Commons.

"The configurations meant that you can't see all four reliefs at the same time," Stansbury-O'Donnell said. "He expected it to be subliminal – not read but absorbed."

The themes merge in the most prominent piece, the central fountain. Framed in a square bench, the fountain contains a bronze still life of grains, grapes and stones – eucharistic and covenant images. The fountain's water symbolizes baptism.



Mark Stansbury-O'Donnell, Deborah Richert and Dick Dubbels discuss Michael Price's vision for the objects for the fountain's center.

It was Stansbury-O'Donnell who suggested the committee consider Price as the artist for the Koch Commons commission. He was talented, local and already familiar with St. Thomas – his statue of Archbishop John Ireland kept vigil over the lower quad. "He was a thoughtful, well-read individual," Stansbury-O'Donnell said.

Although Price made most of the creative decisions before his death, Richert relied on their conversations in the foundry to direct the project to completion. She drew on the years she had worked with Price, trying to envision the project as he would have.

Price's style was realistic and "quietly powerful," she said, something Stansbury-O'Donnell described as "gravitas." "Somebody might dismiss it at first, but you can come back to it over and over," she added. "It's very classic. It's going to speak to so many people over time."

Dubbels and a team from the physical plant engineered the relief's fastenings and fountain's construction. He also depended on his memory of that first conversation with Price – especially for the placement of

the objects in the fountain's center. He drew pictures of what he thought Price had intended.

Although the work explicitly adhered to Price's design, Stansbury-O'Donnell, Richert and Dubbels each added something of themselves to the final piece – the fountain's three stones. Each chose a stone from a significant spot: Dubbels brought one from his family farm, Stansbury-O'Donnell picked one from his wife's garden and Richert selected one near the St. Croix River. They placed them among the bronze objects.

Richert recalled a great feeling of pride in Price as she surveyed the pieces during their installation. "It was representative of another stage of his art – he just kept on getting better as an artist," she said. "And his life was cut short. He was 60 [when he died]. That's when an artist does his most incredible work, and that's what he was doing. I think St. Thomas is really so fortunate to have that whole installation." ■

Maria Wiering '06 is an art history graduate student at St. Thomas.

# The vicious circle

By Shelly Nordtorp-Madson

Two groups of people I have most to do with professionally suffer from the same frustrating Catch-22. Both artists and art historians – especially art historians who want to work in museums – have a hard time getting their art up in galleries and getting professional jobs putting that art up in galleries and museums all for the same reason: They don't have enough experience. But how, they ask, do we get shows or jobs unless someone gives us experience? This truly vicious circle is the bane of the artist, the student and those of us who support and help to educate them. Fortunately, we are able to contribute to the solution in a small way. We provide a number of assistantships to undergraduate and graduate students to work with collections and exhibitions. This year, in fact, the four Exhibition graduate assistants, Rachel Nelson, Amy Nygaard, Traci Olinger and Eva Quigley, are

working to finish the first comprehensive inventory of the collections, teaching them to be registrars. Additionally, they are playing an enhanced role in exhibition design. This winter they, with their four Asmat assistant colleagues, will be completely in charge of mounting an exhibit for O'Shaughnessy Educational Center, giving them the title co-curator for their résumés. We also are planning to share so that the Exhibitions assistants will learn object cleaning with the Asmat assistants, and they, in turn, will learn field inventory methods with “my” assistants.

The other people we are charged to support are artists themselves. While we have no budget for art purchases, we do mount several exhibits per year, and at least one of them features the work of local artists. This fall's show, “A Bridge of Sand and Clay,” highlighted the work of seven artists, several of whom are quite well known and others who had never before participated in a group show. The concept behind the exhibit was to look at artists who used the most primeval of



Grad Assistants Eva Quigley, Mary Springer, Rachel Nelson, Amy Nygaard and Traci Olinger enjoy a recent exhibition opening at the Fall Art Tour. Photo courtesy of Mary Springer.

all matter: stone, earth and glass, which is made of earth components, and reinterpreted those ancient substances in ways we might not expect. Stones, the earliest material humankind has used for tools, weapons and art, were made into necklaces and stacked in imitation of ancient standing assemblages, carved with patterns adopted by modern tattoo artists and pre-historic sun worshipers. Ceramics, simple clay manipulated by hand, were represented in whimsical sculptures of anthropomorphic horns and figures of the artist's 97-year-old mother; and jewelry so light and fragile-looking that it negates the idea of heavy pottery entirely. Mosaics made of glass and glass beads reflect the colors and feel for the artist's sun-drenched homeland of Columbia; while heavy, carved wooden, two-dimensional wall sculptures have their stark linear grain relieved by the insertion of undulating fractured windshield glass, an unexpected green, set in irregularly to give an almost prismatic feel when struck by sunlight. Glass beads cover objects that

would otherwise be discarded – Altoid tins, small glass jars – to become precious, bijoux accessories. And paintings, the canvas primed with sand and then covered in earth tones, are reminiscent of the artist's native Togo in West Africa.

The graduate students were essential to the mounting of this exhibit and those that are to come. They provide muscle, yes, but also insight into the most advantageous method of showing works of art. In return, we teach them techniques, both of display methods and exhibition development. We depend on them as well to be ambassadors for the department, college and university. Whether it is finding art works around the campuses for inventory (and dealing with the people who house those works), “working the crowd” at the College Art Tour and Artists' Reception for “A Bridge of Sand and Clay,” or visiting other institutions on behalf of

the program, our graduate students represent us ably. We hope, at the same time, they are establishing the connections so vital to their futures job prospects. The Family Weekend/College Art Tour/Reception broke previous records for attendance this year, and our students worked hard to help make it a success.

By applying the skills they learn in their assistantships, we hope that our students, even in an economy where art is seen as a luxury item, can gain enough experience to take that next step, whether it be further education, outside internships or directly to employment in the field. The quality of both our undergraduate and graduate majors is encouraging. Given a chance, they will go far. But we need to break that vicious circle bemoaned in the first paragraph, and their help makes my job as chief curator both more enjoyable and much, much easier. ■

Shelly Nordtorp-Madson is chief curator and clinical faculty.

## Art History helps bring “Hard Rain” to UST:

Centerpiece of 2008 Sacred Arts Festival features hard-hitting photographs

By Craig Eliason

In 1969, British traveler Mark Edwards was lost in the Sahara desert. A Tuareg nomad discovered him and welcomed him back to his humble home for some food and water. The African host also produced a cassette player, from which emerged the poetic lyrics of Bob Dylan’s “A Hard Rain’s A-Gonna Fall.” Edwards was mesmerized by the song, and soon thereafter began a project of taking and assembling photographs that could accompany every line of Dylan’s ballad.

These photographs, many of them taken during Edwards’s subsequent travels to 150 different countries, record the global impact of environmental devastation, what Edwards calls “our headlong collision with nature.” They are powerful images of razed forests, worsening poverty and overcrowding, and the like: documentation of the human costs of global climate change and unsustainable uses of the environment. “Hard Rain” reinterprets Dylan’s imagery line by line, affirming the prophetic potency of the songwriter’s poetic images while revealing hard truths about the way we live today.

Edwards’s London-based photo agency, Still Pictures, published a book of the photographs and lyrics, but also manufactured large, weatherproof banners with the images and words on a public scale.

These banners have been erected around the world; in fact, it was in a South African botanical garden that professors Kim Vrudny (theology) and Rob Strusinski (music) first saw the exhibition while team-teaching a January-Term course abroad. Both members of the Sacred Arts Festival planning committee, Vrudny and Strusinski proposed bringing the banners to St. Thomas as part of the 2008 festival.

While neither Dylan’s song nor Edwards’s photographs were intended as “religious art,”



Top: © Mark Edwards/Still Pictures from Hard Rain, 2006.



Left: Photographer Mark Edwards speaks with an audience member. Photo courtesy of Julie Risser.

their combined effect is to raise questions that theology strives to address: What is our obligation to creation? Who counts as our “neighbor”? What does righteous stewardship mean in the 21st century? What is the ethical response to a recognition that “the earth’s treasures have been made to serve the powers of exploitation and destruction,” as described by Pope Benedict XVI?

“Earth Blessings” became the theme for the festival, with fall installations of the “Hard Rain” exhibition – first on a St. Paul campus quad, then in a Minneapolis campus skyway – and an Oct. 20 on-campus presentation by Edwards as key events. The UST exhibition proudly marked the debut of the project here in Dylan’s home state.

Edwards’s exhibition and presentation made a big impact on campus. While some thought its confrontational address was out of place, many more were moved and

inspired by “Hard Rain.” Senior Chuck Benincasa said, “I think this year’s Sacred Arts Festival is the most compelling exhibit we’ve had at St. Thomas since I’ve been a student here. The exhibit challenges our usually narrow preconceived notions about what is important and valuable in life by showing how cut off we tend to be from the rest of the world.” With responses that precisely match Mark Edwards’s intentions, many saw “Hard Rain” not just as a call to reflection but also as a call to action. Several student groups interested in sustainability are using the exhibit’s appearance to fuel their efforts to change both policies and everyday practices that can help restore our world. Says Benincasa, “Anyone who feels apathetic upon seeing this exhibit should check their heartbeat.” ■

Craig Eliason is associate professor of art history.

# FACE THE NATION: THE DEVELOPMENT OF A TYPE-DESIGN EXHIBITION

By Craig Eliason



Everybody who works with computers knows about fonts, but few have asked from where they originate. Many type designs, including a large number of those shipped with our word processors, predate computers entirely. Times New Roman, to cite the most ubiquitous font today, was not invented with Microsoft Word. It was “new” in 1931, designed as an efficient typeface for the use of the London Times newspaper – hence its name.

If we begin to recognize type designs as historical artifacts, might we be able to understand their designs better by examining their historical contexts, just as we do with paintings or buildings? This question provoked the research that resulted in the exhibition I curated, titled *Face the Nation: How National Identity Shaped Modern Typeface Design, 1900-1960*. The case studies of *Face the Nation*, taken from many different countries, demonstrate that type designers, manufacturers and users responded to the prevalent attitudes about national identity, whether they looked to reinforce it, redefine it or transcend it.

*Face the Nation* originated in a UST graduate seminar held in spring 2007. The students enrolled in the course – Caroline Baum, Paige Dansinger, Lisa Melander, Traci Olinger, Lisa Ranallo, Christopher

Schout, Natalie Stanton, Laura Thayer and Sara Witty – each researched the individual case studies that made up the exhibition. They also worked together to develop label texts and to plan other aspects of the show. Toward the end of the course, I made the exciting announcement: the virtual exhibition we were assembling would become realized at a terrific venue: Minnesota Center for Book Arts. MCBA, in the beautiful Open Book building on Washington Avenue in Minneapolis, not only offered their gallery space for the exhibition but also planned programming around the show. MCBA Artistic Director Jeff Rathermel was instrumental in carrying the project from plans to reality.

With a venue secured, the next step was to locate objects that would help tell the stories we uncovered through our research in the seminar. Most of the items displayed in the exhibition were borrowed from local libraries at UST, MCBA, the University of Minnesota, the Minneapolis College of Art and Design and St. John’s University, but a few came from as far as Buffalo, N.Y., and New Haven, Conn. The exhibition included a wide variety of objects, including a four-inch-thick American typefoundry catalogue from the 1910s, a bejeweled Norwegian folktale book emulating medieval manuscripts, a

fine-press book of Czech poetry, a sculpted lead “G” pattern used in the mechanical production of type, a German science book on rocketry, a bilingual Gaelic/English book on Irish culture and a tract promoting a quirky reform of Hebrew letters.

While Rathermel planned exhibition installation and coordinated programming at MCBA, the University of St. Thomas took up its part of this partnership with equal energy. Under project management from the University Relations Department, the exhibition gained a unified design, spearheaded by Eric Drommerhausen of the Web and Media Services Department. This design was used not only for postcards, posters and exhibition signage but also for the accompanying Web site ([www.stthomas.edu/facethenation](http://www.stthomas.edu/facethenation)).

The exhibition ran from July 12 through Sept. 21. I also spoke at a monthly roundtable, as did a panel of four graduate students from the course. The *Face the Nation* exhibition, programming and Web site testify to the brightness of our graduate students, the coordination of many departments at UST and the synergy of partnering with arts organizations in the community. ■

Craig Eliason is associate professor and curator of the *Face the Nation* exhibition. Photos courtesy of Ryan Loomis

# Museum receives carving with rich story

2008 was a remarkable year for art donations to the American Museum of Asmat Art at the University of St. Thomas (AMAA@UST). By mid-October, nine donors contributed nearly 300 objects to the collection. The works range in size, style, material and provenance. Donors from the Twin Cities area delivered some of the pieces. Others arrived in sturdy crates from Papua, Indonesia. The most recent donation, an Asmat openwork carving with a clearly defined face and abstracted body forms, was hand-delivered to St. Thomas by Jack and Riky Drenovsky of Durand, Mich.

On Oct. 10 Jack and Riky entered one of the AMAA@UST storage houses with a neat box that perfectly fit their 20 x 3 x 3-inch sculpture. The carving is carefully hollowed out up to the top where a single head forms the top of the composition. According to information provided by Father Pitka, who brought the work to the United States from Papua, the piece represents a family tree. From the head, arms and legs of different generations link together thereby creating a repetitive pattern that captures a sense of generational continuity and connection.

The Drenovsky's story of how Jack became the owner of the work in 1960 provides insight into Asmat culture, history of the Catholic Crosier order, American life in the year 1960 and the import of passing on specific information about art objects. The Drenovsky sculpture itself contributes to understanding the development of Asmat carving during the latter half of the 20th century when there was a movement away from abstract carvings to more naturalistic ones.

Jack obtained the piece in 1960 when he was a student at Our Lady of the Lake Seminary in Wawasee, Ind. He entered the seminary as a junior in high school and during the 1960-61 school year contributed to a fundraising effort for Crosier Fathers and Brothers serving in New Guinea. The focus of the fundraiser was a raffle – one that came with premiums for the students whose friends and families sold the most tickets. Jack, along with the other seminarians, had little opportunity to go out into the community and sell tickets. Jack contributed to the fundraising effort by suggesting there be a specific fundraising goal and by enlisting the help of his father and brother. It was decided the raffle should raise money for a pontoon plane for Father Pitka and the Crosier fathers and brothers who were over in Asmat. Jack's father, Joseph Drenovsky, a stationary engineer who maintained and operated two high-pressure boilers in the roundhouse for the Grand Trunk Railroad in Durand, took raffle tickets to work as well as to church. Jack's brother Paul, an employee of GM's Chevrolet V-8 Engine Plant in Flint, Mich., did the same. Jack noted that back in the 1960s raising funds for this kind of charitable activity was accepted in the workplace.

Jack's father and brother did well in raffle ticket sales and earned Jack the right to select a premium. One of the objects was a camera. There were other everyday types of gifts that have faded from Jack's memory. Finally, there were a few pieces of Asmat sculpture. Much to the amusement of his classmates, Jack passed over the Kodak Brownie and selected a carving.

While Jack's selection of a fine art object may have been entertaining in 1960, his choice for a premium certainly stood the test of time.



Jack Drenovsky with the work that he donated to the AMAA@UST. Photo courtesy of Julie Risser.

Although delicate, the work has been cared for by the Drenovskys over the years; there are no cracks, chips or dents in it. During his visit to campus, Jack noted that he has always wanted to donate the piece to a collection. As a graduate of Our Lady of the Lake Seminary, Jack receives the Crosier newsletter, *The Crossview*. There he read about the Diocese of Agats and the Crosier Fathers and Brother donating the American Museum of Asmat Art collection to St. Thomas. The article inspired him to contact the AMAA@UST.

Now that the sculpture is part of the AMAA@UST, a graduate assistant in the Art History Department will carefully remove dust from it and UST photographer Mark Jensen along with Art History Department Visual Resource Curator Lori Shimer will create a photographic record of the work. Students interested in researching the carving will be able to access information about it easily and also make an appointment to see the work. For many Asmat objects, just pinning down a date when the work was carved or even just collected can be difficult, if not impossible, because that information may have been forgotten or never determined. We appreciate the care and the time Jack and Riky gave so that we have a quality work in our collection – one that comes with a rich body of information. ■



By Elizabeth Kindall

*From the top of the pagoda was a dazzling view of the thousand peaks and myriad ravines of the Nanzhao Kingdom. The billowing colors of green and blue were indescribable. Then, when I gazed westward, there were the mountains that look like a Jade Dragon stretching forward, unbroken, a thousand li. It was marvelous and extraordinary.*

Thus wrote the 17th-century traveler Huang Xiangjian at the end of his scroll painting of Mount Jizu and the Jade Dragon Snowy Mountains, which mark the beginning of the Himalayas in southwest China. To see what Huang saw, today one flies for 18 hours from Minnesota to Shanghai; travels by rail from Shanghai to Yunnan Province for two days; takes a mini-bus from Kunming, the capital of Yunnan, to the foot of Mount Jizu for five to seven hours, depending on the self-preservation skills of the driver; and hikes between five and seven hours to the summit of the mountain. A blissfully short trip compared to the over 200 days it took Huang on foot. “So why go?” my father always asks me. Because art historians must experience the topography, views and recorded memories of a place in order to understand its painted counterpart. This is what I strive to do in my research on Chinese landscape painting.

Seventeenth-century Chinese paintings of specific sites were created for a variety of reasons. They served as travel records, family heirlooms, political commentaries, artistic statements, conspicuous luxury items and fund-raising appeals for monasteries. Yet, the functional purpose of these paintings has gone relatively unnoticed in Chinese studies because scholars have not visited and explored the sites they depict.

The title often affirm the experiential and view-oriented nature of the paintings, revealing that the intended view is from the “Pine Tree Precipice at Taihua,” or the perfect conditions are under the “Night Moon over Tiger Hill,” or in the “Mist and Rain over Stone Lake.” And artists’ inscriptions communicate their personal experience of the site, as Huang describes his view from the top of the pagoda; hence, my research takes me to popular tourist sites such as Tiger Hill, outside the southern city of Suzhou, to admire the full moon during the Mid-Autumn Festival or to the still-popular pilgrimage center of Stone Lake, especially when it is misty and raining.

Other 17th-century sites I study have been forgotten or neglected. Climbing up a mountainside near Suzhou, the visitor wanders along a path deeper and deeper into groves of trees before suddenly emerging into the clearing containing the Heavenly

Pool: a small, clear, oval-shaped mountain spring bordered by fantastically shaped rocks, many of which have been inscribed with fanciful titles such as “fairy stone,” “stone sutra” and “immortal’s foot stone.” Several large, flat stones at the water’s edge provide several perfect seats, yet, in a country of 1.3 billion, I sat here alone.

My research has led me to document these sites, research contemporary gazetteers and guidebooks and compare them to their depictions in painting in order to understand how artists chose to manipulate topographical elements in order to visually narrate specific journeys for specific social functions. Each painting represents a mysterious journey. It is up to the art historian, through travel and study, to decode where their illustrated views locate the viewer physically, psychologically and socially, and what those views reveal about their culture at large. This is why I am always ready to hop an overnight train to the next mountain. ■

Elizabeth Kindall is assistant professor of Chinese art.

Top: Heavenly Pool, Suzhou, Jiangsu Province, China. Inset: Elizabeth Kindall and Suzhou calligrapher and university professor Li Heyun at the Suzhou Museum (photos courtesy of E. Kindall).

## Beyond the classroom: graduate research presentations at conferences

Sara Witty

In September I presented my qualifying paper research on the early architectural history of the St. Peter Regional Treatment Center at the Minnesota Chapter of the Society of Architectural Historians' Annual Student Symposium. I found out about the symposium through the Graduate Memo, which is always a great resource for conferences and symposiums. I submitted my abstract to the committee and was thrilled that I was accepted.

Conferences and symposiums are important to build up speaking experience, but their most important function is that they provide a chance to share your research with a crowd of new people who will likely have perspectives far different than your own. Regardless of how brilliant you may be, it is still possible (okay, likely) you'll have blind spots, and it's important to keep in mind that even when others challenge your findings it is essential to listen. It also is tremendously rewarding to feel like you're not working alone but are part of a community. Because of that community aspect, there's really no reason to be nervous in the conference or symposium setting, as everyone in the room is there out of mutual interest. And you'll often find that the interest other people take in your work can invigorate you ... especially if you've been working on the same topic for a long time.

Presenting at a conference or symposium not only puts your



Postcard featuring the Main Building of the State Hospital for the Insane, St. Peter, MN.

research out into the larger academic world, it also represents your school. At the MNSAH Student Symposium, the University of St. Thomas students showed through their outstanding presentations the caliber of our school. They also showed through their actions and the presence of their friends and instructors, the wonderful spirit of our program. It was a great experience, and I hope everyone will go out and try it for themselves! ■

Kristine Elias

Imagine the largest parade you have ever seen in Minnesota. Now, increase it tenfold in size, color, sound, motion and exuberance and you have some idea of what I experienced at Toronto's Caribana parade this summer while attending an international conference, "Carnival, 'People's Art' and 'Taking Back The Streets'" at York University.

Last fall, in Heather Shirey's African Diaspora class I presented research on the costumes and parading traditions of the Zulu Social Aid and Pleasure Club, which is a prominent feature in the New Orleans Mardi Gras. My classmate Jenny Maki, who had seen my presentation and was aware of my interest in Mardi Gras, sent me the conference call for papers notice she received through e-mail. I submitted my paper to the organizers of the conference at York University and was asked to present on an academic panel.

Although Carnival often is associated with European Christian celebrations preceding Lent, there were very few presentations or



Toronto's Caribana parade, Summer 2008. Photo courtesy of Kristine Elias.

discussions focused on European Carnival. The energy – artistic and academic – was focused on Caribbean Carnival traditions. The organizers scheduled the conference to coincide with the Caribana festival, which has its roots in Toronto's Caribbean community and is most closely related to the Trinidadian Carnival. The Caribana parade is comprised of large groups of masqueraders in thematic costumes.

The academic portion of the conference offered three and a half days of presentations, panel discussions and workshops by Carnival artists, performers, organizers and scholars. Although I was the only

art historian presenting at the conference, I made meaningful connections with fellow scholars and gained diverse perspectives. I presented on a panel with two professors – a little intimidating. Happily, my presentation went well, and I felt proud to represent St. Thomas and contribute to the value of the conference. ■

## DEPARTMENT NEWS

**ELIZABETH KINDALL** joins us this year as a tenure-track assistant professor. Her specialty is Chinese art, and she has her Ph.D. from the University of Kansas. She has spent extensive time traveling and studying topographic paintings in mainland Chinese collections that have been inaccessible to western scholars for years. Articles based on her research have appeared in *Artibus Asiae* and *Ars Orientalis*.

**SUSAN SPRAY** continues to add to our Walker Art Center exhibition catalog collection. Our latest acquisition is *Present Tense: Photographs by JoAnn Verburg*.

**SUSAN PRICE**, our department library liaison and avid gardener, has published her third book on gardening, *Northern Treasure, a History of the Horticultural Research Center and the Minnesota Landscape Arboretum*. Her previous books are *Minnesota Gardens, an Illustrated History* and *Growing Home, Stories of Ethnic Gardening*.

**LORNA ROCKEY** first exhibited her photographs in 1997 in the Brady Educational Center lobby. Ten years later the exhibit "Terrestrial Solidarity: An Introspective" made its debut internationally as a solo show in Cairo on the banks of the Nile River. For more information on Lorna's exhibit, visit [www.mnartists.org](http://www.mnartists.org) and search Lorna Rockey.

The fifth annual **COLLEGE ART GALLERY COLLABORATIVE FALL ART TOUR** held Oct. 4 was a huge success. Thank you to our fabulous undergraduate and graduate students and the Family Weekend Committee for all their help. The tour receives support from the ACTC Academic Deans and the Division of Student Affairs at the University of St. Thomas. We wish to acknowledge them as well.

## FACULTY

**CRAIG ELIASON** gave a talk on "The Place of Letters" in July at Minnesota Center for Book Arts, in conjunction with the exhibition he curated, "Face the Nation: How National Identity Shaped Modern Typeface Design, 1900-1960," which was on display at MCBA from July through September. Also in July he attended TypeCon, an annual meeting of type designers, typographers and type historians,

in Buffalo, NY. This fall he has been submitting sabbatical and grant applications to support his research on the history of type classification. He also is designing his first font.

**ELIZABETH KINDALL** presented a paper, "The Filial Campaign of Huang Xiangjian," Oct. 10-12 at the Midwest Conference on Asian Studies at St. Olaf College in Northfield, Minn. Her article "Visual Experience in Late-Ming Suzhou 'Honorific' and 'Famous Sites' Paintings" is in press with the journal *Ars Orientalis* and should appear in 2009.

## UNDERGRADUATE STUDENTS

**ANNA MEYER** and **SUSIE REGELMAN** are the new co-chairs for Art Attack, the student art club. Art Attack's goal is to foster awareness and enjoyment of the arts on campus and in the Twin Cities community. So far this semester, they have attended the Voice to Vision exhibit at the University of Minnesota, which featured genocide and Holocaust survivors who shared their stories through art, and participated in a book-making art project. Future events will include trips to museums, such as the Walker Art Center and the Minneapolis Institute of Arts, and hands-on activities, such as pumpkin carving, beading and ceramics. Their service-learning project this year is with Free Arts Minnesota, an organization that donates art supplies to underprivileged children. New members of any major are always welcome. For more information e-mail [artattack@stthomas.edu](mailto:artattack@stthomas.edu) or visit [www.stthomas.edu/arhistory/undergraduate/students/artattack](http://www.stthomas.edu/arhistory/undergraduate/students/artattack).

We welcome the following students to our undergraduate program: majors **LAUREN GRAFF**, **SARAH OLSON** and **GRETA KOWALOWSKI**; minor **LINDSAY MARCIL**, who is also the new work-study student; and studio majors **SHARON REED**, **CHARLES SCHMITT** and **DANIEL SOUKUP**.

**LAURA WIERING'S** large metal sculpture, "High Brow," was accepted and displayed during one of the preliminary shows for the 20 Under 20 Exhibition held last May at the Walker Art Center.

**ANDY REILAND'S** portfolio was displayed last May during the Macalester College Senior Art Show.

**NATHAN WUNROW** and his wife, Jane, are expecting their first child, a daughter, in November.

**DAVID HILDEBRAND** and the UST lacrosse team played in the Dallas Cowboys stadium for a chance at the national championship. The team lost in the semi-finals, but it was a win for David, who was awarded Defensive Player of the Year for his division and First Team All American by his coaches.

The **DECEMBER ART HISTORY UNDERGRADUATE SYMPOSIUM** will be held jointly with the Masters Program in Art History graduates. The forum will be held at 4 p.m., Monday, Dec. 15 in the O'Shaughnessy Educational Center auditorium. A reception will follow the presentations. Presenting their research papers are:

### ZACHARY J. DOLINAJ

*The Unicorn Tapestries: A New Interpretation*  
Shelly Nordtorp-Madson, faculty adviser

### AMANDA F. GRIFFITH

*Cultural Identity in Hispano-Islamic Pottery*  
Mark Stansbury-O'Donnell, faculty adviser

### AMANDA J. LAYER

*Eva Hesse and the Third Dimension*  
Craig Eliason, faculty adviser

### CHRISTOPHER D. SENGER

*Raoul Hausmann and the Creation of a New Man*  
Craig Eliason, faculty adviser

## UNDERGRADUATE ALUMNI

**EMILY DOWD REICHENBACH '08** and new husband, Ryan, love Chicago and completed their first Chicago Marathon. Emily started classes this fall in the Arts Journalism Program at the University of Chicago.

Congratulations to **MIRANDA ENFIELD '08**, the recipient of the 2007-08 Mary Towley Swanson Outstanding Research and Scholarship Award. Miranda's award-winning senior paper was titled "Apache Religious and Christian Art: A Study of the Cultural Blending of Native American and Traditional Catholicism." Victoria Young was the faculty adviser.

**DOMINIQUE PIRON '08** is currently a medical support person at the VA Medical Center.

**ANNE SCOTT '06** and **THOMAS WILSON '06** are in their first year at William Mitchell School of Law and the St. Thomas School of Law, respectively.

**SUZY PIPER '08** is working on her first semester in a Master of Art History Program at the University of Illinois. She is taking a couple of seminars and is a TA for two discussion classes for Art History 110. Suzy is becoming familiar with the Chicago area and growing to love it. She notes, "the architecture is GORGEOUS and the museums top notch."

## GRADUATE STUDENTS

### GRAD REP COLUMN

Let me begin by extending a warm welcome to all new and returning graduate students in the art history graduate program! It was great to see everyone at the Welcome Gathering in September! It's wonderful that our art history graduate program generates such a close-knit community among fellow students and faculty.

Thank you to all who attended the Minnesota Chapter of the Society of Architectural Historians symposium in September. As a guest presenter, it was wonderful to see my fellow colleagues both participate in the symposium and support us with their presence. I also would like to extend my thanks to the faculty who attended and/or organized the event.

Remember to keep your eyes open to any future events offered and/or promoted by the program. Mark your calendars on Dec. 15 for the Graduate Student Forum. This is a chance to hear new research presented by students in the program. In addition, as your grad representative, I will continue to offer opportunities to get to know your fellow colleagues. I also am here to address any questions and concerns that you may have, so please don't hesitate to contact me.

Your grad rep,  
Mary Springer  
mrspringer@stthomas.edu  
GRADUATE STUDENT NOTES

The **ART HISTORY STUDENT FORUM** and reception will be held at 4 p.m. on Monday, Dec. 15, in the O'Shaughnessy Educational Center auditorium. December 2008 graduates presenting their research:

#### JOANNA REILING LINDELL

*Walter Crane and Progressivism in Design*  
Shelly Nordtorp-Madson, faculty adviser

#### SARA WITTY

*Constructing Sanity: The Early Architectural History of the St. Peter Regional Treatment Center*  
Victoria Young, faculty adviser

In July, **KRISTINE ELIAS** presented "Zulu Social Aid and Pleasure Club: Creating Identity and Image" at York University's International Conference. See pg. 9 for her story.

Congratulations to **JENNY MAKI** and husband Adam on the birth of Liv Diane Maki, born on May 7.

Over summer, curatorial intern **JAMES WEHN** partnered with Thrivent Financial's Religious Art collection curator, **JOANNA REILING LINDELL**, to co-curate "Made to Fit: The Meaning of Dress in Religious Prints." At the opening event, James presented "Dürer's Christina Knight: Arms and Armor in Knight Death and the Devil."

**MELISSA AHO** visited the South American country of Guyana over the summer, conducting research on mosque architecture.

As a slide juror, **LISA MELANDER** helped decide admission of artists for the August '08 Twin Cities Uptown Art Fair. She also juried the visual arts component of the Center for Hmong Arts and Talent's annual festival, "Hmongland," in August in St. Paul.

Congratulations to **NICOLE MASS** and husband Noah on the birth of Sophia Violet Wadzinski Mass, born on Sept. 6.

The Minnesota Society of Architectural Historians hosted their third annual Student Symposium on the Built Environment in September on the University of Minnesota campus. Graduate presentations included **MARY SPRINGER**, "Relic, Holy Place, and Rotunda: The Laurentan Basilica of Saint

Mary and its Architectural Program," **TIM VIRNIG**, "Venetian Theater: Pageantry and Spectacle at the Site of Santa Maria della Salute," **ANN KROSHUS**, "Newgate vs. the Panopticon: How to Reform a Criminal," **SARA WITTY**, "Structuring Madness: The Early Architectural History of the St. Peter Regional Treatment Center," and **EVA QUIGLEY**, "William Purcell's Designs for Technology."

**LORI TALCOTT** is on leave and teaching two courses at the Rhode Island School of Design this semester.

**CAROLINE BAUM** is assisting Paul Storch, object conservator at the Minnesota History Center, this fall with a publication for the Journal of the American Institute for Conservation.

**TRACI OLINGER** is a Minneapolis Institute of Arts curatorial intern with Erika Holmquist-Wall '06, researching and cataloging the collection of 20th-century American paintings. As an exhibitions grad assistant, Traci is working with the inventory and creating a brochure for a walking tour of monumental art on campus.

Asmat Art grad assistants are keeping busy! Thanks to a summer Partnership in Learning grant, **VADA KOMISTRA** worked with Asmat Curator Julie Risser preparing objects for the upcoming Asmat exhibit at the Minneapolis Institute of Arts. Vada is continuing this work this fall while updating the collection's database. **JOSH FEIST** completed an exhibition of Asmat art for Brady Educational Center and is transcribing interviews between Dr. Risser and the Crosiers. **BARBARA MANTHEY** is helping curate the collection, organize the database and create lessons and educational materials for student groups. **ELIZABETH HENDERSON** helped with the new shield case installation now on display in the library (first and second floor) as well as first floor JRC. Lizzie is also inventorying the MacMillan donation and creating an exhibit for Brady Educational Center.

As an intern for the Teacher's Resources in the Education Department at the Minneapolis Institute of Arts, **BARBARA MANTHEY** is providing research and writing for presenting "You Are What You Wear" to teachers and

## DEPARTMENT NEWS

students on the MIA Web site. Barbara assisted with “An Educator’s Evening” held in November for 500 educators, which included creating a treasure hunt in the museum.

**EVA QUIGLEY**, continuing her internship in the Decorative Arts Department at the Minneapolis Institute of Arts, worked on the exhibition “Eero Saarinen: Shaping the Future” (up through Jan. 4) and helped coordinate the annual installation “Holiday Traditions.”

**RACHEL NELSON**, **EVA QUIGLEY** and **MARY SPRINGER** are working with Shelly Nordtorp-Madson and Victoria Young on curating the exhibition for the Frank Gehry-designed Winton Guest House.

**SARA WITTY** will teach at Gustavus Adolphus in Spring '09.

### GRADUATE ALUMNI

#### ALUMNI REP COLUMN

#### GREETINGS ALUMNI!

We have some exciting events in the works for spring 2009! The Art History Department will host Treden Wagoner at St. Thomas Feb. 26 to discuss proper CV organization and networking within the arts community, an excellent workshop with something for everyone at all stages of a career.

We also are very excited Victoria Young has offered to guide us through the streets of Minneapolis for an architectural tour on April 25! We really appreciate her offer.

Mark your calendar now and watch for more information to come as the dates on these events approach.

Kelly Denzer and Angie McKinley  
ustarthistorymasters@gmail.com

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

#### GRADUATE ALUMNI NOTES

A May '08 law school graduate, **EMILY DUNSWORTH '05** did multiple projects working with professors to create criminal codes for crimes against cultural property.

In August, **NICOLE WATSON '08** became the new gallery manager at Groveland Gallery (Minneapolis), where she helps promote the work of regional contemporary painters and printmakers.

**KARA ZUMBAHLEN '05** was chosen to be a juror for the 2008 St. Paul Fall Art Crawl Poster Competition held in October.

In October, **DEBRA BLAIR '04** had paintings and prints on exhibit at Shy Rabbit Contemporary Arts, Pagosa Springs, Colo.

**ALISON HOLMES '05** continues to teach as an adjunct art history instructor at Citrus Community College in Glendora, Calif., and with the Art Institutes Online Division.

**BARBARA HORLBECK '03** will teach in an adjunct capacity at both Minnesota State University, Mankato, and Gustavus Adolphus in Spring '09.

Traveling the country and speaking about their programs, **ABBY ROLLAND '06** is working as outreach representative for the Academy of Art University, San Francisco, Calif.

**MARIBEARNES '03** is currently assistant professor in art education, Department of Art and Design, at Marshall University in Huntington, W. Va.

**ERIKA HOLMQUIST-WALL '06** had her essay, “A French Countess and a Swedish King,” published in the exhibition catalogue for the “Alexander Roslin and the Comtesse d’Egmont Pignatelli” fall exhibit at the Minneapolis Institute of Arts.

**HEATHER POLLOCK '07** is teaching new museum studies courses at Concordia College while also managing the Concordia gallery. Heather also is the development director at the Rourke Art Museum in Moorhead, doing primarily grant proposal writing.



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