



UNIVERSITY OF ST. THOMAS  
**ART HISTORY**  
VOL. 12, NO. 2  
MAY 2004

DEPARTMENT OF ART HISTORY AND THE GRADUATE PROGRAM IN ART HISTORY NEWSLETTER

PLEASE JOIN US AS WE CELEBRATE  
THE RESEARCH OF OUR SPRING GRADUATES

SENIOR PRESENTATIONS

MAY 12, 3:30 P.M.

3M AUDITORIUM, OWENS SCIENCE HALL

**Jennifer S. Burgess**

Appropriating Antiquity: The Revival of Classical Aesthetics  
in Renaissance Sculpture

*Faculty advisor, Mireille Lee*

**Rebecca A. Chinn**

Searching for Guidance: Irish Artists at Home and Abroad,  
ca. 1875-1925

*Faculty advisor, Victoria Young*

**Lindsey A. King**

For the Glory: The Influence of Roman Triumphal Arches on  
the Arches of Paris

*Faculty advisor, Victoria Young*

**Sarah L. Klesk**

The Art of Propaganda in Augustan Rome

*Faculty advisors, Mireille Lee and Victoria Young*

**Sara M. McCormack**

The Faithful and the Fortunate: Burial Monuments in  
Salisbury Cathedral

*Faculty advisor, Victoria Young*

GRADUATE STUDENT FORUM

MAY 14, 4:30 P.M.

3M AUDITORIUM, OWENS SCIENCE HALL

**Debra Taylor Blair**

The Products of Tradition: Economic Revival of Colcha  
Embroidery in the Twentieth-Century Southwest

*Faculty advisor, Susan Webster*

**Beverly T. Hedin**

Charles and Ray Eames: Social Responsibility in Design,  
from the Cranbrook Years

*Faculty advisor, Claire Selkurt*

**Noreen A. Waters**

Status and Competition in the Decoration of the Church of the  
Archconfraternity of Santa Maria dell'Orto, Rome

*Faculty advisor, Susan Webster*



STREAM OF CONSCIOUSNESS  
SUSAN DUPOR

Purchased in 2004 by the  
Department of Art History and  
the Luann Dummer Center for Women  
with the generous support of the UST Beverage  
Committee, Kate Meyers, and aND Gallery.

*Stream of Consciousness, Susan Dupor, 2003. 40" x 30"*

## FACULTY PUBLICATION AND RESEARCH

**Cynthia Becker** received a Research Assistance Grant for one course release to complete her book, *Berbers Women's Art in Morocco: Gendered Symbols of Ethnic Identity*. She looks forward to returning to Africa to do more research in Morocco and Mali this summer.

**Craig Eliason** gave a talk, "What Does Gothic Mean? The History of Gothic and Gothic Revival Church Architecture," at Pilgrim Lutheran Church in St. Paul in February. His paper on artist Theo van Doesburg and the Dada movement has been accepted for presentation at the Interdisciplinary Conference on Netherlandic Studies, which will take place in Minneapolis this June. His revamping of the modern area of the undergraduate curriculum will appear in the next course catalogue.

**Lois Eliason** successfully defended her dissertation, "The Virgin's Sacred Belt and the Fifteenth-Century Artistic Commissions at Santo Stefano, Prato". She will receive her doctorate from Rutgers University this spring. Bravo!

**Mireille Lee's** article, "Evil Wealth of Raiment: Deadly Peplai in Greek Tragedy," appeared in *The Classical Journal* vol. 99 (2004), pp. 253-279. She presented on cross-dressing in antiquity at the Annual Meeting of the Archaeological Institute of America, and was invited to speak at the Archaeological Institute of America Society of Western Michigan on her research on dress and gender in the ancient Mediterranean. We have enjoyed having Mireille as a colleague this past year while Mark Stansbury-O'Donnell has been on sabbatical, and are delighted she will be nearby, teaching full-time at Macalester College.

**Eileen Michels** has been awarded the distinction of Professor Emerita by UST. Michels founded the Art History Department in 1978, organized the original curriculum and major, and taught all of its courses for the first two years.

**Shelly Nordtorp-Madson** presented "Phacts and Phallus-ies: Re-integration in Scandinavian Medieval Christian Art," at the 94th Annual Meeting of the Society for the Advancement of Scandinavian Study. She spoke to Calvin Christian School on the Renaissance, and spoke on "Dragons and Otters in the Sigurd Saga" for a class on the Volslunga Saga for the U of MN. Shelly wrote an essay on "Wedding Costume" for *Encyclopedia of Costume* (Scribner, in press). Shelly provided, yet again, the "visual treats and scintillating commentary" at the annual Society for the Doctrinal Affectation of Baroque Music concert.

**Christy Prestegard** has a new name and address. Christy and her new husband, Matthew Gray, live in Boulder, CO. Congratulations to them on their new life together!

**Mark Stansbury-O'Donnell** is enjoying both his sabbatical and new home office. He has presented papers at archaeological conferences in San Francisco and Montréal this winter, and traveled to Rome for research and gathering photos for his return to teaching in the fall. He will complete his manuscript on spectators and social/gender identity this spring, and will then try to wrap up a few other reviews and articles before the end of the sabbatical.

**Susan Webster** presented two lectures in March at an International Symposium in Quito, Ecuador: "Las cofradías como mecenas de arquitectura en el Quito colonial," and "Los danzantes del Corpus Christi en la Audiencia de Quito." She is organizing two panels on Latin American confraternities and art for another conference to be held in Quito in June. She will present a paper at the International Conference on the History of Art, "Contested Spaces: Corpus Christi Danzantes in the Audiencia of Quito," in Montreal in August. She also has two articles forthcoming: "Confraternities as Patrons of Architecture in Colonial Quito," in the anthology, *Early Modern Confraternities in Europe and the Americas* (London: Ashgate), and "Shameless Beauty and Worldly Splendor: On the Spanish Practice of Adorning the Virgin," in *Analecta Romana Instituti Danici, Supplementum 32* (2004). Susan presented "Hidden Transcripts in the Highland Andes: Native Dancers in Colonial Corpus Christi Processions," at CAA in Seattle in February.

**Victoria Young** presented two papers on her research into the design of the campus at St. John's in Collegeville, MN this spring; one was delivered at the Midwest Art History Society Annual Meeting in Notre Dame, and the other at the ACTC Faculty Symposium. Young was appointed to a three-year term on St. Anthony Village's Planning Commission. Additionally, she was elected Vice-President of the Recent Past Network, a group that preserves post-WWII architecture. Check out their website at [www.recentpast.org](http://www.recentpast.org). Victoria will spend the summer working on her book about St. John's and continuing preparations for the upcoming exhibition on architecture and engineering.

It's been great having **Matthew Welch**, **Carol Brash**, and **Laura Miller** teaching this semester. Matthew, Curator of Japanese and Korean art at the Minneapolis Institute of Arts, taught the Asian Art course, and Carol and Laura have been teaching the introductory Art History sections.

**The Art Index**, an electronic index to periodical literature in the arts, can now be accessed through the UST library database, CLICnet.

## STUDENT NOTES

Bravo and good luck to our recent graduates: **Jennifer Wibbens** graduated in December; **Jennifer Burgess, Rebecca Chinn, Lindsey King, Sarah Klesk,** and **Sara McCormack** will graduate in May.

**Jennifer Burgess** has been accepted for admission to the Courtauld Institute of Art in London for the fall of 2004, where she will specialize in the Renaissance period with an MA option of "Arts in Florence during the Age of Lorenzo the Magnificent." Way to go!

**Lindsey King** has not finalized her graduate plans as of yet for next year. In addition to school and her work study job in the Art History Department, Lindsey teaches tap dancing for Out on a Limb Dance Company and Dancing Star Studio. She played the Mad Hatter in *Alice in Wonderland* at the O'Shaughnessy Auditorium in February.

Please join us in welcoming these students to our program: majors - **Inga Hakanson** and **Anne Scott**; minors - **Lindsay Buescher, Erin Catlin, Mesa Johnson, Stephanie Leon, Adam Murfield, Emily Place, Emily Sallstrom,** and **Michaela Wineman.**

**Erin Catlin** has applied for a Young Scholars Grant to do summer research on her topic, "Building the Impossible", which explores the relationship between architecture and Roman engineering. Good luck, Erin!

**Sarah Klesk** presented her research, "Sculpture in the Ancient Mediterranean World," at a symposium at the MIA on April 18. Undergraduates and graduate students from Macalester College and the U of MN also presented their research. The symposium was part of a series of events at the MIA surrounding the current exhibition of the Miller Collection of Roman Sculpture.

**Sara McCormack** has been selected to attend the Victorian Society in America's annual Summer School in London from July 10-25, 2004. The school studies in depth the architecture of Victorian and early 20th-century England in an intensive classroom and field trip format. A highlight of the school is a five-day tour of the Midlands and the North of England. The

school is led by Ian Cox, Director of Education at Christie's in London. Sara was awarded a 75% scholarship to attend the program!

Three cheers for **Jennifer Burgess**, who will graduate Magna Cum Laude, and **Lindsey King**, who will graduate Cum Laude in May. Jennifer and Lindsey have spent a lot of time in the department assisting with slide cataloging, exhibitions, and "go-fer" tasks. They will be greatly missed next year when they move on to continue their love of art history in graduate school.

**Craig Eliason** invited his 19th-century art class to the Minneapolis Institute of Art on March 18 for a unique performance. "Whistler through the Eyes of his Women" was a terrific lecture/one-woman show by Joyce Hill Stoner, who is both an art conservator and writer-performer of plays. Her well-researched impersonations of the three loves of the late nineteenth-century artist James McNeill Whistler brought his paintings to life. After the show, the class gathered to discuss the lecture and the concurrent MIA exhibition of Whistler's etchings.

**Victoria Young's** Sacred Architecture students researched the St. Mary's and the St. Thomas Aquinas chapels and gave tours of these chapels to the St. Thomas community in conjunction with St. Thomas's Heritage Week, March 6 - 12.

## ALUMNI UPDATE

**Renée Firner Miller, '98**, has left the corporate world behind and entered a two-year American Sign Language Interpreter program at St. Paul Technical College. When not in school, Renée works at a small, local non-profit called Global Deaf Connection. Renée volunteered with the exhibition, *Images and Visions of a Culture by Deaf Artists*, and Dr. Sonnenstrahl's lecture in April.

**Joan Portel, '02**, is in the docent training program at the MN Museum of American Art. Joan also works in Pediatric Endocrinology on an NIH Project Grant studying cystic fibrosis and diabetes at the U of MN.

Congratulations to **Emily Rush, '99**, on her acceptance to the Ph.D. program in classics at Johns Hopkins University with a 5-year fellowship. Bravo!

## ART ATTACK – WANTS YOU TO GET INVOLVED

Art Attack continues its tradition of community service with a May tour of the Minneapolis Institute of Arts with 4th graders from Forest Lake Elementary School. A huge thank you to chair, **Jennifer Burgess**, treasurer **Lindsey King**, and community liaison, **Kristin Martinson** for their involvement, and for keeping the group together. **Inga Hakanson** and **Erin Catlin** were elected as co-chairs for 2004-05. They will be looking for new members next fall.

## ART EXHIBITIONS AND ACTIVITIES

### JOHN JARPE: CONTINUITY AND CHANGE FEB. 14-MAY 31, 2004



John Jarpe at opening reception

John graduated from St. Thomas in 1997 with a B.A. in Art History and a Theology minor. He has been employed with UST Food Service since 1990. John is a good friend of our department and one of the most constant supporters of art on campus. Speaking of his art, John observed that he has gone through a slow evolution from huge, almost 3-dimensional pieces in a variety of unexpected media, to more flowing, contained works, which show an introspective subtlety.

A reception honoring John was held March 19th. The reception gave John's friends, colleagues and family a chance to see a complete retrospective of his work. Forty-seven works in mixed-media and acrylic were featured throughout the Art Space Gallery and Food for Thought. John's creativity was also present in the buffet presentation. It was quite a party!

### RICHARD AMOS: AN ARTIST JAN. 1-FEB. 14, 2004



*Afro I*, Richard Amos, acrylic.  
30" x 22"

The department purchased *Afro I* from Richard's exhibit at UST. Amos says *Afro I*, represents the connections between the African American experiences, and African culture. *Afro I* and *Symbols*, which was a gift from the artist to the department, are at home in the Art History office.

### IMAGES AND VISIONS OF A CULTURE BY DEAF ARTISTS APRIL 3 - MAY 7, 2004

A month-long series of events related to Deaf art and culture was a collaborative effort with the Deaf community, aND Gallery, the University of St. Thomas Department of Art History, the Luann Dummer Center for Women, and the Charles Thompson Memorial Hall Deaf Club. The Charles Thompson Memorial Hall Deaf Club is only a few blocks from St. Thomas, but when we were approached by **Kate Meyers**, owner of aND Gallery and her sister **Nancy Meyers**, founder of Deaf End of Life Care Education to be involved with this project, the Deaf world might as well have been a million miles away. We have had a unique opportunity to learn and share the Deaf world as seen through their art with the hearing world at St. Thomas and the outside community.

*Images and Visions of a Culture by Deaf Artists* is the first national exhibit of Deaf Art to be held in Minnesota. The exhibit of mixed media works by 14 Deaf artists was displayed at aND Gallery (526 Selby Ave., St. Paul), and at UST. **Dr. Deborah Sonnenstrahl**, nationally-renowned historian of Deaf art and Professor Emerita, Gallaudet University, and author of *Deaf Artists in America, Colonial to Contemporary*, (San Diego, CA: Dawn Sign Press, 2002), spoke at St. Thomas. She discussed many of the deaf artists she portrays in her book, many of whose works were included in the exhibit, *Images and Visions of a Culture by Deaf Artists*. Sonnenstrahl's lecture was fabulous and made possible utilizing official ASL translators. The lecture was a learning experience for our students and community, and brought numerous members of the Deaf community to St. Thomas. A Fine Arts and Humanities Grant, written by **Susan Focke**, **Shelly Nordtorp-Madson** and **Susan Webster** supported the lecture and reception.

St. Thomas purchased a work by deaf artist, **Susan Dupor** for the university's permanent collection. *Stream of Consciousness* is an important work for our collection because it illustrates the universal deaf experience and will serve as a valuable teaching tool. The painting will be jointly shared between the Art History Department and the Luann Dummer Center for Women. The painting was officially presented at the April 16th Luann Dummer Center for Women Feminist Friday with guests Kate and Nancy Meyers.

The Art History Department was pleased to co-sponsor Cultural Heritage Month programming at UST, in addition to a Documentary Photography Symposium, Works in Progress, and a Large-Format Photography Workshop with **Mark Jensen**. Jensen is a photographer at UST and Fine Art documentary photographer as well as director of Knife River Photography Workshops.

## PARIS IN SPRINGTIME

As the director of UST Liberal Arts Semester in Paris, Cynthia Becker has spent the spring semester exploring Paris' splendid architecture, charming tree-lined boulevards, and numerous museums. Most of all she has enjoyed teaching art history without slides. She taught an art history course entitled, "Cross-Cultural Currents in 19th Century French Art: Orientalism, Colonialism, and the Rise of Modernism." This course took students out of the classroom and into the streets, museums, and galleries of Paris. Her students studied the works of French artists displayed in the Louvre, the Musée d'Orsay, and le Centre Pompidou, discussing artistic movements such as Romanticism and Impressionism. Students also considered how colonization influenced artistic production, since the French colonization of Africa meant that France amassed large collections of African art. Cynthia and her students visited African art collections to see the African masks and wooden sculptures that would have influenced early 20th c. artists to redefine artistic conventions and led to the rise of modern art. Cynthia's course also included visits to the Institut du Monde Arabe and the Paris Mosque to learn about the jewelry, textiles, and ceramics from North Africa that were featured in many Orientalist paintings.

Paris continues to be one of the artistic capitals of the world and an incredible multi-cultural and international city, giving Cynthia the opportunity to meet many contemporary African artists. She made an appearance on Berber TV, a French cable television channel dedicated to Berber issues, to discuss her research on Berber women's arts in Morocco.

## LOOKING AHEAD TO FALL AND SPRING

### ACTC GALLERY CRAWL – FRI., OCT. 8, 2004

Plan to attend a Gallery Crawl with the ACTC Consortium (University of St. Thomas, Hamline University, Macalester College, Augsburg College, Concordia University, and the College of St. Catherine) and their neighborhood galleries on Friday, Oct. 8th. The crawl will take place during the Twin Cities Fine Arts Organization Art on the Town celebration. The Gallery Crawl publicity is funded by a grant written by Susan Focke and provided from the ACTC Deans Departmental Program.

### ARCHITECTS AND ENGINEERS BUILD THE IMPOSSIBLE: From the Pyramids to Kinematics Feb. 11 – May 31, 2005

Throughout the history of the built environment, designers have often completed projects that seemed impossible. From the pyramids of Egypt to the world's tallest skyscrapers, architects and engineers have worked together to defy the laws of logic and human ability. Over the last thirty years or so, designers have continued to expand on this theme of ingenuity as they fashion kinetic architecture and put our buildings into motion with moveable parts such as retractable roof structures or entire rooms that separate from the overall structure. The Art History Department and the Exhibitions Task Force at St. Thomas will explore these notions in an exhibition slated for spring of 2005. Students, staff and faculty will work together with the College of Engineering and Uni-Systems to stage not only the exhibit, but also a lecture series and symposium as well.



*Starlight Theatre, Rockford, IL*

THANK YOU - THANK YOU - THANK YOU - THANK YOU - THANK YOU - THANK YOU - THANK YOU

**Richard Amos** for his special gift of his painting, *Symbols*, for our permanent collection.

**Robert Snyder**, a student enrolled in the Go To College program through the Center for Senior Citizens' Education, enjoyed Craig Eliason's survey course last year and gave a gift to support the undergrad program. Thanks to Robert, the intro. courses will enjoy recordings of music from around the world.

Many thanks to **Jennifer Burgess, Inga Hakanson, Lindsey King, Sara McCormack, Nicole Watson, and Renée Miller** for their assistance with the Deaf art events.

A heartfelt thanks to both **Kate** and **Nancy Meyers** for involving and introducing us to the world of the Deaf art.

A huge thanks to our good friends and supporters for making it possible to share a work by Deaf artist Susan Dupor with the university: **Debra Petersen** and the **Luann Dummer Center for Women, Kate Meyers** and **aND Gallery**, the **Beverage Committee Task Force** and the **Fine Arts and Humanities Committee**.

Many thanks to graduate student (**Charles**) **James Suk** for his donation of the 38 volume, 1998 edition of the *Dictionary of Art*. This reference set is housed in the department house and is available for faculty and students.

### FROM THE DIRECTOR . . .

Greetings,

Here's wishing you all a very successful spring semester! We got off to a rousing start with the symposium on careers and I'd like to thank Debra Blair who was involved in the early preparations, as well as Nicole Watson who helped during the fall and J-term with final plans, produced the marketing materials and assisted with the moderating of the event. A special thanks to your grad rep Robin Walser for putting the entire symposium together! The amount of work she did to present such a professional event was extensive and her time and commitment to your future is to be commended!

The graduate faculty is also committed to providing an exceptional educational experience for our students and in order to facilitate this goal, we held our first annual "think tank" meeting in late February. All of the graduate faculty, full time and adjuncts, were a part of this gathering during which we discussed items ranging from the methodology course, to research and writing, to facilities, as well as the qualifying paper. One of the most immediate changes for you as students will be a page limit on the qualifying paper beginning in the fall of 2004. Papers will be restricted to 40-50 pages of text.

Finally, mark May 14th on your calendars and plan to attend your colleague's qualifying paper presentations as they celebrate their careers at St. Thomas!

Victoria Young

### FROM THE VISUAL RESOURCES CURATOR

In addition to serving as the Visual Resources Curator here at UST, I have the same position at the College of St. Catherine. The combination of these two positions has been very useful for investigations of digital image solutions for the Art History (and Studio Art at CSC) department. Both institutions sponsored my attendance at the annual Visual Resources Association conference in Portland, OR this March. It provided valuable information, technical as well as financial, about our quest for a digital collection and also offered a face-to-face format for discussion with other VR professionals and vendors to discuss broader collection issues.

As a first step toward going digital, the 04/05 academic year will be the first time we have a collection of digital images available for faculty teaching the Introductory classes. Our graduate assistant, Nicole Watson, has been diligently working on scanning images to bring this project to fruition.

I encourage students and faculty from all departments to make use of the Visual Resource collection—you never know what image will spark new ideas in the classroom or be an asset in a visual presentation.

The VRL now has a Web page located at: [www.stthomas.edu/arhistory/VisualResouces/index.htm](http://www.stthomas.edu/arhistory/VisualResouces/index.htm). You can also find it through a link on the Graduate and Undergraduate program sites. The Web page has all the information pertaining to the collection's coverage and slide checkout procedures for faculty and students.

Gretchen Tuchel, Visual Resources Curator

### GREETINGS FROM YOUR GRAD REP . . . ROBIN WALSER

We are entering the tail end of the spring semester and it has been a busy one. We had a successful career opportunities symposium in March, the ACTC Art History Faculty Symposium occurred in April at St. Kate's and we have just elected our new graduate representative. Next year promises to have just as many opportunities for you.

Born out of the career opportunities symposium, one of the panelists, Treden Wagoner, will be coming to UST in the fall to conduct a resume workshop for our department. During the symposium, Mr. Wagoner also mentioned his willingness to meet with the audience members one-on-one for a resume review. I took advantage of this opportunity and would urge you to do the same. He has a wonderful perspective and I found it all to be beneficial information.

If you did not have a chance to attend the ACTC Art History Faculty Symposium this year, I hope you will have the opportunity in the future. I have attended the past two years and it is always engaging. Furthermore, as our program emphasizes the power of a good presentation, it is quite interesting to objectively compare each professor and her/his presentation style. Finding out what works well (and not so well) for the professors, translates well into improving your own style of presentation.

Regards,  
Robin

## MASTER'S DEGREE PREFERRED: A SYMPOSIUM ON CAREER OPPORTUNITIES IN THE ARTS

by Robin Walser and Nicole Watson

Held on March 4, "Master's Degree Preferred: A Symposium on Career Opportunities in the Arts" invited five panelists from various parts of the Twin Cities arts community to speak on selected questions. Sponsored by the graduate program in art history at St. Thomas, the panel included Treden Wagoner, coordinator of education technology programs at The Minneapolis Institute of Arts; Anita Gonzalez, curator at the Minnesota Museum of American Art; Phil Freshman, freelance editor and writer; Kathy Daniels, director of the Catherine G. Murphy Gallery at The College of St. Catherine; and Don McNeil, curator for the General Mills Art Collection. The audience represented the St. Thomas art history program as well as the surrounding arts community. Questions covered various topics and the panelists' answers revealed several themes: the power of networking, the value of experience, and the necessity for a professional demeanor.

Throughout the evening, the panelists reiterated the power of networking. The panelists agreed with Kathy Daniels' succinct claim, "first and foremost, networking is most important." They encouraged attendees to get involved in the Twin Cities arts scene by volunteering for local arts organizations, subscribing to arts publications, and attending art openings and lectures. Phil Freshman pointed out that networks are best started when in school so they may be carried beyond graduation; once out of school, many students lose some of the support of their built-in educational network.

Each panelist brought a variety of experience and education to the event. The panelists expressed that in some of their positions, an advanced degree was required. However, they also explained situations in which positions are received based on professional experience equivalent to an advanced degree. Treden Wagoner made clear that successful job applicants bring a variety of experience, both academic and



*Treden Wagoner from MIA counsels student*

otherwise, to a position. Regardless of the career goal, the best method to ensure marketability is to obtain a broad spectrum of experience.



*Symposium panel at March event*

A spirited discussion on the necessity of professional demeanor occurred as the panelists were making their closing remarks. Accurate resume construction, an intelligent e-mail address and polite and professional voice mail etiquette all work to present a job candidate in the best light. While seemingly common sense advice, the panelists all agreed that these skills were the exception rather than the rule. Additionally, for those lacking in any job experience, a professional skills class can be quite helpful.

Finally, students and job candidates alike should know what type of position they want to pursue. Once that is known, research the position, and as Don McNeil advised, "immerse yourself in that environment." For those unsure of what career path to take, the panelists encouraged getting involved in several areas of the arts community, gaining a broad amount of experience, doing some networking and discovering what best suits them.

### WEB SITES OF INTEREST (Courtesy of Treden Wagoner)

**Museum Employment Resources:**  
[www.museum-employment.com](http://www.museum-employment.com)

**Museum Resource Board-Job Database:**  
[www.museumwork.com](http://www.museumwork.com)

**Global Museum:**[www.globalmuseum.org](http://www.globalmuseum.org)

**American Association of Museums:**  
[www.aam-us.org](http://www.aam-us.org)

**Minnesota Association of Museums:**  
[www.minnesotamuseums.org](http://www.minnesotamuseums.org)

**Springboard for the Arts:**  
[www.springboardforthearts.org](http://www.springboardforthearts.org)

### GRAD STUDENT NEWS

We congratulate **Debra Blair, Beverly Hedin** and **Noreen Waters** who will present their qualifying papers at the Graduate Student Forum on May 14 and will receive their Master of Arts in Art History degrees at the May 22 commencement.

Congratulations to **Noreen Waters** who attended the Renaissance Society of America Conference in New York in early April. She presented a paper titled: "Hierarchical Status in the Decorations of the Church of the Archconfraternity of Santa Maria dell'Orto."

Congratulations as well to **Farrah Wicklund** who presented "Narrative Cubism: David Hockney's Development of Innovative Memory Art and Picasso's Cubist Idiosyncrasy in 'Pearblossom Highway' " at the Hawaii International Conference on Arts and Humanities in January in Honolulu.

Many thanks to **Robin Walser** for a very successful year as the 2003-2004 grad student representative. Robin has been very active on behalf of the graduate students and the program and we thank her for her many efforts!

Bravo to Luann Dummer Center for Women curator **Susan Clayton '02** and grad student assistant **Audrey Johnson** for their work on the exhibition "Putting It Together: Contemporary Art Quilts." For the gallery guide, art history graduate students **Nicole Sirek Watson, Amy Pence Brown, Kara ZumBahlen** and **Robin Walser** wrote insightful essays on quilts as art, quilting as women's work, quilting rituals and contemporary quilt groups. Susan and Audrey also moderated a Feminist Friday discussion with the artists in early April in the LDCW.

**Joanna Reiling Lindell** will be a guest curator of a nationally touring exhibition called "Pressing Matters: 500 Years of Wine in Art from the Sterling Vineyards Print Portfolio." The exhibition will travel to small and mid-sized museums throughout the country from 2005-08. Joanna will be researching and writing the labels, educational materials, and essays for the 50 prints in the exhibition as well as continuing her present work as co-curator of the Thrivent Financial Collection of Religious Art.

The May 7 Feminist Friday presentation in the Luann Dummer Center for Women featured **Sue Nieland**, recipient of the 2003 LDCW research fellowship. Sue presented "Beyond J-Lo: Forging a Contemporary Chicana Identity from a Visual Tradition of Goddesses, Saints, and *Seductoras*."

Congratulations to **Amy Pence Brown** and her husband, Eric, on the birth of Lucy Valentine Brown on April 17. We were all awaiting the news!

**Jim Suk** has been instrumental in the process of building the new Rochester Art Center in Rochester, MN. The grand opening occurred over the May 7-9 weekend with activities and events posted at [www.rochesterartcenter.org](http://www.rochesterartcenter.org).

### GRAD STUDENT NEWS

We welcome **Kelly Teske Denzer '02** who will join the ranks of a few other MA in Art History graduate colleagues when she teaches the undergraduate Art History Survey course this summer. **Laura Miller '01** is currently teaching undergrad survey for the department this spring.

Our best wishes to **Barbara Horlbeck '03** and her husband John on the addition to their family. The Nortons, who moved to Baltimore in January for a 2-3 year stay, went to China in early February to receive their new daughter, 2 1/2 year old Eleanor Yechun Norton. Barbara looks forward to uncovering the great Baltimore art scene – no doubt with stroller in tow!

As mentioned in the GRAD STUDENT NEWS column, **Susan Clayton '02** has been extremely busy with the spring exhibition schedule in the Luann Dummer Center for Women as the Center's curator. Susan continues to be the contact person for the Art History Group (grads of the UST master's program and others) and reports that they will be meeting at 6 pm on Thursday, June 17, in the lobby of the Minneapolis Institute of Arts. To learn more, contact Susan at [shclayton@mac.com](mailto:shclayton@mac.com).

**Maribea Barnes '03** recently presented a paper at the Midwest Art History Society conference at Notre Dame on Morocco's ceramic industry. Besides completing her first year Ph.D. art ed. requirements, Maribea has been named the Grad Student Representative for the Museum Education program in Art Ed at Ohio State, is writing curriculum in the Wexner Center for the Arts' education department, giving tours at the Center, and is teaching an undergrad/grad class for teachers. She'll be furthering her studies this summer in Morocco.

**Angie McKinley '03**, now a resident of Appleton, Wisconsin, recently helped jury Appleton's annual Art Fair candidates for the Appleton Art Center. Angie was in town in late March giving a lecture at Shir Tikvah Synagogue in South Minneapolis as part of their weekly lecture series on Jewish art and culture. Angie spoke on synagogue architecture of the past 50 years.

### CONFERENCE PRESENTATIONS — WORTH THE EFFORT!

Part 2 of a 2-part series on the Value of Conference Presentation

Our fall 2003 newsletter brought you Part 1 of our series touting the overall value of conference involvement by graduate students. In Part 2, we'd like to share some thoughts and tips on preparation and presentation from experienced student presenters **Angie McKinley**, **Sue Nieland**, **Danielle Nunn-Weinberg**, and **Noreen Waters**.

Deciding which conference(s) to submit to might be determined by your own research on existing opportunities or by information that is regularly sent from our graduate office. Another resource is the recommendation of a faculty member upon learning of your topic and subsequent research and matching it with their knowledge of conferences. Grad student Sue Nieland likes to base her submission criteria on the "theme of the conference, its location and reputation, and (her) research interests and schedule." Expense can also be a consideration.

A student's approach from abstract to presentation may vary. Some people like to write an abstract from an existing paper while others write an abstract and submit it to a conference before they even start researching a paper. Danielle Nunn-Weinberg '03 cautions that the latter approach could be a problem if one learns when writing the paper that the abstract was too broad. Angie McKinley '03 has learned from our program's professors that "one thing remains the same – a good abstract will stand out by grabbing the attention of the reader right away with good writing that points out why the subject is interesting and what it offers to the current scholarship on the topic."

Each of the students commented that the experience that's been demanded of them in giving presentations in the graduate seminars has been invaluable! Angie feels that "as a professional scholar, that just might be a huge aspect of your job – whether teaching in front of students or speaking at academic conferences." Sue Nieland advises that conference presentation "is a performance of sorts. Each time one of us presents, we represent the program, and, hopefully, enhance its reputation." The faculty feels that on the whole, our graduate students and their conference involvement have done us proud!

#### OUR EXPERTS OFFERED THESE TIPS:

- Limit your paper to eight pages double-spaced (better to be a bit short than long since in many places, you will be cut off at exactly the allotted time). *Sue Nieland's mantra: 20 minutes equals 8 pages double-spaced! (Note from the Director: 3000 words are commonly 20 minutes of reading time).*
- Number your pages in a large font to easily keep your place. Don't staple your pages together but keep them loose.
- Clearly mark in your paper text when you want to change slides.
- Practice in front of others.
- Time permitting, videotape yourself beforehand to see if you have any presentation 'habits' that you might want to overcome.
- Speak to a faculty member familiar with the conference you're attending so that he/she might 'set the scene' for you as what to expect regarding both the conference and your audience (Noreen felt this a great help).
- Inquire about available facilities as far as visuals go (projectors – one or two? PowerPoint?). Check out the room and equipment when you arrive and allow enough time to check your slides and the room's lighting. Bring your own laser pointer.
- Check out the chair(s) and members of your session on the conference's website ahead of time to familiarize yourself with their background and to get a sense of what questions might come up.
- Designate someone in the audience to signal you if you're speaking too fast or too softly or if your time limit is approaching.

# COURSE OFFERINGS

## UNDERGRADUATE COURSE OFFERINGS

### SUMMER I 2004

- ARTH 151 Intro to Art History I: Ancient to Medieval #\*

### SUMMER II 2004

- ARTH 152 Intro to Art History II: Renaissance to Modern #\*

### FALL 2004

- ARTH 151 Intro to Art History I #\*
- ARTH 152 Intro to Art History II #\*
- ARTH 211 Methods, Approaches & Problems in Art History<sup>+</sup>
- ARTH 297 Building the Impossible #
- ARTH 300 Ancient Near East and Egypt #
- ARTH 347 Golden Age of Spain #

### JANUARY 2005

- ARTH 159 Principles of Art History 2 Credits
- ARTH 297 Women & Art in Colonial Latin America #
- Morocco: Art History and Culture (study abroad)

# *Fulfills Fine Arts Requirement*

\* *Fulfills Human Diversity Requirement*

+ *Pre-requisite Required*

## GRADUATE COURSE OFFERINGS

### SUMMER 2004

- ARHS 535 Ideologies of Power in Ancient Maya Art (Linnea Wren)

### FALL 2004

- ARHS 500 Architecture and Methodology (Victoria Young)
- ARHS 510 White Garment of Churches/Dark Armor of Castles (Shelly Nordtorp-Madson)
- ARHS 515 Women and Art in Colonial Latin America (Susan Webster)
- ARHS 535 Islamic Art in Africa (Cynthia Becker)

### APPLICATION DEADLINES

August 15: Nondegree for fall 2004

March 1: Degree-seeking

Visit "Course Listings" on our Web site for information on courses, descriptions and scheduled class times: [www.stthomas.edu/arhistory/gradsite](http://www.stthomas.edu/arhistory/gradsite).

Department of Art History	(651) 962-5560
Art History Graduate Office	(651) 962-5640
Art History Resource Center	(651) 962-5562

*Front and back page image: Elements, 1993, by Harriet Bart.*



Art History  
2115 Summit Ave., 55P  
St. Paul, MN 55105-1096