

COURSE OFFERINGS

UNDERGRADUATE COURSE OFFERINGS

J-TERM 2005

- ARTH 159 Principles of Art History 2 CREDITS
- MOROCCO: Art History and Culture (study abroad, wait listed)

SPRING 2005

- ARTH 151 Intro to Art History I: Ancient to Medieval Art #*
- ARTH 152 Intro to Art History II: Renaissance to Modern Art #*
- ARTH 282 History of American Architecture #
- ARTH 286 Women's Art in Cross-cultural Perspective #*
- ARTH 330 Churches and Mosques in the First Millennium #

SUMMER 2005

- ARTH 151 Intro to Art History I: Ancient to Medieval Art #*
- ARTH 152 Intro to Art History II: Renaissance to Modern Art #*

Fulfills Fine Arts Requirement

* Fulfills Human Diversity Requirement

Students now have a larger pool of art history courses to choose from, and fulfill the Fine Arts Requirement. History of American Architecture (ARTH 282), Romanticism to Impressionism (ARTH 351), Modernism in European Art (ARTH 356), Art in the United States (ARTH 352), and Contemporary Art (ARTH 361) received fine arts approval from the College of Arts and Sciences.

GRADUATE COURSE OFFERINGS

SPRING 2005

- ARHS 510 Women, Men, and Boys in Archaic and Classical Athenian Art (Mark Stansbury-O'Donnell)
- ARHS 520 Recall to Order: Modern European Art in the Wake of World War I (Craig Eliason)
- ARHS 570 History and Theory of Museums (Colleen Sheehy)

SUMMER 2005

- ARHS 540 Historic Preservation: Theory and Practice (Betsy Bradley)

APPLICATION DEADLINES

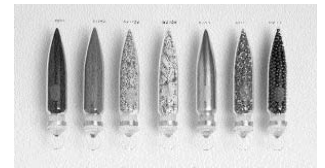
January 15: Nondegree for spring 2005

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.

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. 57P
St. Paul, MN 55105-1096



UNIVERSITY OF ST. THOMAS ART HISTORY

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

MARY TOWLEY SWANSON

All of us in the Department of Art History have lost a dear friend and colleague. We felt that one of our students, who never had the opportunity to know Mary, captured her spirit in this article she wrote for the Oct. 7, 2004, Aquin.

The St. Thomas art history department would be vastly different if it weren't for the work of Mary Swanson, professor emerita of art history at St. Thomas and a historian of Scandinavian art. Swanson died Sept. 11 after battling ovarian cancer for the past four years.

Only the second faculty member in the department, Swanson helped create the art history program at St. Thomas as chairwoman of the undergraduate department from 1993-98. Swanson also "started the ball rolling on the graduate art history program at St. Thomas," said Mark Stansbury-O'Donnell, professor of art history. Swanson was the first director of graduate studies in art history from 1998-99. "Mary built the art history department and made it the success it is today," said Susan Webster, chair of the department. "One of the most important things she brought to the department was a climate of collaboration and a de-emphasis on hierarchy. Mary set the tone for the department that continues today."

Swanson created a sense of community for faculty and students involved in the art history program. She was the reason many, including Stansbury-O'Donnell, chose to come to St. Thomas. "My son was born during the 1991 Halloween blizzard, which was my second year at St. Thomas. My wife, our new baby and I were stuck at the hospital and Mary came to visit us the next day, even though the city was paralyzed from the blizzard," said Stansbury-O'Donnell. "With no family and no connections in the state, her visit really meant a lot."

Swanson's sense of community extended to students, including Nicole Watson, now a graduate student in the art history program at St. Thomas. "Mary was the best kind of professor," Watson said. "She engaged students and you could tell she was passionate about art and about teaching. She took great pleasure in seeing students enjoy art as much as she did." The success of her students was most important to Swanson. "It was clear that she left no student behind," Webster said. "She really cared about their success." "Mary was a remarkable teacher," Stansbury-O'Donnell said. "Students just adored her. They felt she was concerned with them as people."

Swanson worked to gain resources and faculty while expanding the art history curriculum. She fostered collaboration between faculty and students, sending several students to the National Council on Undergraduate Research conference every year. Swanson was the first director of the St. Thomas Liberal Arts Semester in Paris and led six January Term art history courses in France and Italy. She also was responsible for founding the Art Exhibition Committee, which set up gallery spaces around the St. Thomas campus. Swanson had to "start from scratch" with the exhibition program, Stansbury-O'Donnell said, and Webster added: "It was Mary who began the tradition of art exhibits at St. Thomas. She managed to eke out corners of buildings for exhibits that involved students and the community."

Swanson's desire to bring art onto the St. Thomas campus might have stemmed from being trained as an artist. She liked to combine her creativity as an artist and her knowledge of art as a historian when creating these exhibits, Stansbury-O'Donnell said. Swanson received her Master of Fine Arts in 1964 from the University of Minnesota. She completed a second master's degree in art history in 1976. In 1982 she received her doctorate in art history and began teaching at St. Thomas in 1984. Besides teaching, Swanson studied and researched Scandinavian immigrant artists and Scandinavian art and textiles. She wrote and published extensively in these areas, including a book manuscript titled *A Tangled Web: Swedish-Immigrant Artists and Their Patronage System* that is being reviewed for publication.

After retiring in 2002, Swanson volunteered as a docent at the University of Minnesota's Frederick R. Weisman Art Museum and was a member of the Minnesota Ovarian Cancer Alliance. In August, the department named its annual undergraduate research paper award in her honor. Swanson's legacy will be remembered by all of those in the art history department, especially by the students and faculty who knew her. "Mary was someone who made art a part of her living experience," Watson said. "She taught her students that having a passion for the arts would serve us later in life."



Photo: courtesy of Mary's family

FACULTY PUBLICATION AND RESEARCH



Interior of a Tuareg tent in Timbuktu
Photo: *Cynthia Becker*

Cynthia Becker received a contract for her book manuscript, *Amazigh Art in Morocco: Gendered Symbols of Berber Identity*, from the University of Texas Press, with a release date of spring, 2006. Cynthia served as a consultant for an exhibition opening in October on Amazigh (Berber) art in Morocco at the Newark Museum of Art. Pieces from her personal collection as well as some of her video footage of Amazigh weddings will be included in the exhibition. She is also contributing photos of Amazigh artists to an exhibition on Amazigh art opening at the Peabody Museum at Harvard in December. She will be presenting a paper on the place of the Sahara in research and education at the Saharan Crossroads Initiative workshop at UCLA in October.

Craig Eliason received a Teaching Enhancement Grant from Faculty Development for his project to explore options for revising the undergraduate introductory courses. He will spend the fall researching possibilities for changing the structure, scope, and textbooks of the introductory course in order to meet the department's goals for ARTH151 and ARTH152, the department's most heavily enrolled courses. In the spring, the regular faculty will discuss and begin implementing the options for curricular revisions that he will present in his report.

Susan Focke was the recipient of a Stepping Beyond Step Grant to attend a three-day Professional Grant Proposal Writing Workshop at the University of Minnesota last June.

"From Hall to Hovel," a talk dealing with the medieval "life style," was presented by **Shelly Nordtorp-Madson** at the Minneapolis Institute of Arts. She gave a guest lecture for Claire Selkurt's class at the College of Visual Arts, and presented "Arrant Knights" (the popular culture interpretation of the Middle Ages) at the Friends Annual Lecture at the MIA.

Mark Stansbury-O'Donnell returned from his sabbatical, and is doing well with his re-entry to full-time teaching and freshman advising. His sabbatical included trips to London, Paris, Rome, and New York to look at ancient art, and to San Francisco and Montréal to give papers at archaeological conferences. His book manuscript on vase-painting and the formation of social and gender identity in archaic Athens has been accepted for publication by Cambridge University Press, and should come out in late 2005.

Victoria Young's summer was spent working on her book on St. John's Abbey in Collegeville, Minnesota, as well as on an essay on the church's design and construction for the St. John's sesquicentennial book due out in the fall of 2005. She continues to work on plans for the spring 2005 exhibition, "Building the Impossible: Architecture in Motion," and its related lectures and symposia. Her garden looks great and she had a wonderful time celebrating a major milestone birthday in August!

Susan V. Webster was awarded a grant from the Graham Foundation for Advanced Studies in the Fine Arts to support summer research for her book, *Building Colonial Quito: Architects, Patrons, and the Profession, 1650-1750*. She recently published an article, "Shameless Beauty and Worldly Splendor: On the Spanish Practice of Adorning the Virgin," in *Image and Relic: Mediating the Sacred in Early Medieval Rome*, ed. Erik Thunø, *Analecta Romana Instituti Danici, Supplementum* 32 (2002), pp. 249-273. Another article, "Confraternities as Patrons of Architecture in Colonial Quito, Ecuador," is forthcoming in Christopher Black and Pamela Gravestock, eds., *Early Modern Confraternities in Europe and the Americas: International and Interdisciplinary Perspectives* (London: Ashgate, 2005). In August she presented a paper, "Native Dancers in Spanish Colonial Corpus Christi Processions: Contested Spaces and the Construction of Identity," at the International Congress on the History of Art in Montréal. She will be on sabbatical in Ecuador during the 2005-06 academic year.



Susan Webster and Cheech Marin
enjoying the opening reception of
"Chicano Visions" at the Weisman Art
Museum.

Photo: *Hernán Navarrete*

FROM THE DIRECTOR . . .

Welcome back! I'd especially like to greet our incoming students! We hope you enjoy your time here with us!

We've had lots of events this fall and I am hopeful that you've had a chance to partake in them. I'm glad to see our alums getting involved with your careers. . . . their hosting of the informal gathering at the Art Attack Gallery Crawl* was a very nice gesture! Thank you!

Thank you for taking the time to submit answers to Emily Dunsworth's email survey of the program. Here's the condensed version of your replies: Most of you learned about the program via our website. (I'll thank Barb here for doing such a great job maintaining it!). And thanks for your suggestion of marketing venues. We are always looking for new places to get the word out about the program. This fall we will be sending to all undergrad art history programs in the country a letter of introduction as well as our poster. And we've already committed to advertisements in the College Art Annual Meeting Guide as well as the Minnesota Women's Press, The Rake, and the Minnesota Daily. We've decided to go with a summer course, as there was a strong consensus in favor of doing so (see description below). And finally, your suggestions for students to become involved in the field beyond the classroom included joining curatorial councils at the MIA, becoming a member of College Art or other appropriate organizations, getting to know art gallery owners and dealers, visiting the Resources and Counseling for the Arts office in downtown St. Paul, and thinking about working on Minnesota topics. One of you mentioned that several institutions in the area (MNHS, Hennepin Historical Society, etc.) have archives with uncatalogued papers of Minnesota artists. This would be a great venue for qualifying papers followed up by articles and books! There's also the Northwest Architectural Archives filled with architect's papers. Also, several of you mentioned having more social events, some of which could be centered on art. I'd like to thank Mark and Wendy Stansbury-O'Donnell for hosting our first grad program social event* of the year in September! As always, please talk to me about any of your concerns or run them through your grad rep.

Our summer 2005 course will be on the theory and practice of historic preservation and your instructor will be Dr. Betsy Bradley. Betsy has had a long career in the preservation field and has recently published a book on industrial architecture in America. This is a great opportunity for you not only to learn from an expert in preservation, but also to network and gain practical skills that will be useful to you as you move forward with your careers after graduation. We'll need 10 students to make this course a go, so please see me if you require any further information about it. (The course will be offered on Thursday nights from 5:30-8:45 p.m., May 26 – July 28.)

Best wishes for a great semester!
Victoria Young

**Check out photos of these events on the grad website under 'students': www.stthomas.edu/arthistory/gradsite*

GREETINGS FROM YOUR GRAD REP . . . EMILY DUNSWORTH

As the school year commences, we find a year full of new and exciting events and activities. We started the year with an informal survey about the program. Thanks to all who responded and gave valuable input about the program.

By now, you will have attended the Resume and CV Workshop held by Treden Wagoner from the MIA. I trust you all took advantage of the opportunity to have your resumes critiqued and ask questions about creating a CV or resume to highlight your education in art history. The workshop was also an excellent way to network, as Treden stressed in the career opportunities symposium last fall.

On Oct. 7, St. Thomas was one of five local colleges and universities that hosted Art Attack: A Five Campus Gallery Crawl. I hope everyone had a chance to participate and support the local arts community, as well as have fun and support our neighbor schools and colleagues of St. Thomas.

I also want to take this opportunity to direct you to our great graduate program website. The site includes calls for papers, faculty bios, class descriptions, internships, and other important information about art history. Please take advantage of this beneficial resource to get involved with not only the graduate program, but also the arts community. Also, Prof. Mary Swanson's entire manuscript is now available on the website. Make sure to read Mary's wonderful contribution to the field of art history.

I hope everyone is enjoying the new school year and I anticipate I will be seeing you all at the many events coming up, including the Graduate Symposium on Dec. 9.

Best,
Emily

GRAD STUDENT NEWS

Welcome to new 2004-2005 MA students **Rebecca Chinn**, **Kathleen Cotter**, **Rebecca Davis**, **Christine Dent**, **Emily Koller**, **Catherine McShane**, **Jason Onerheim**, and **Abigail Rolland**, and new non-degree students **Emily August**, **Laura Dadd**, **Diane Hallberg**, and **Jean Ubl**.

Rebecca Davis, grad assistant curator for the Luann Dummer Center for Women, has arranged (along with Debra Peterson, Director) for the *Cuadros of Pamplona Alta: Textile Pictures by Women of Peru* exhibition to be brought to UST. Watch for the opening on Nov. 15, and the 'Feminist Friday' presentation on Nov. 19 in conjunction with the exhibit.

Thanks to our fall semester grad representative, **Emily Dunsworth**, who planned the details for the valuable Oct. 14th Graduate Resume and CV Workshop with Treden Wagoner of the MIA.

Grad assistant, **Emily Koller**, has been busy in the slide library working on an extensive listing for online image sites, as well as assisting Susan Webster with digital pictures of archival records from Susan's church in Quito, Ecuador. Congratulations to Emily and husband, Adam Johnson, who were married on July 31 in her hometown of Greycliff, WY.

Nicole Watson, grad assistant to the UST Art Exhibition Task Force, is helping coordinate the major spring exhibition, *Building the Impossible: Architecture in Motion*. In addition, Nicole and husband, Patrick, are expecting twin baby boys in Dec.! We're having fun watching the progress of both 'projects'!

Bravo! to **Jennifer Benjamin** who was promoted in August to a fulltime position as Tour Coordinator at the MIA.

Congratulations to **Molly Borer** and husband, Jonas Skjei, who were married on September 25th in St. Paul.

Laura Dadd served as a docent for the Wing Young Huie exhibit *Nine Months in America: An Ethnocentric Tour* at the Minnesota Museum of American Art this past spring/summer.

In Oct., **Christy Dent** presented at the Minnesota Library Association Annual Conference on government websites.

Erika Holmquist-Wall curated the exhibition *Restoring a Masterwork II: Guercino's Erminia and the Shepherds*, at the MIA through Oct. 31. She co-curated the fall show *Revisiting Our Roots: The Legacy of the Keating Sisters* at St. Kate's Catherine G. Murphy Gallery. Erika will be one of 25 U.S. invitees attending the International Provenance Research Colloquium being held in Washington, D.C. in Nov.

Hired by the Sioux City Art Center, **Sue Nieland (Dec. '04)** will curate an exhibition she proposed: *La Lotería: Una ventana en la cultura i historia de México*, scheduled for July 2005. In conjunction with the exhibit, Sue traveled to Texas in June to view holdings in the San Antonio Museum of Art's collection.

Congratulations to **Amy O'Brien** and husband, Sean, on the birth of their new son, Evan Michael O'Brien, on Sept. 12!

The November 30th meeting of the Minnesota Society of Architectural Historians will feature **Amy Pence Brown** presenting her thesis research on funeral home architecture. Pence Brown has recently accepted a part-time position as an independent curator with ExhibitsUSA. That project finds her organizing a show on local 20th century wildlife artist titled *Living Records of the Wild: Walter Wilwerding's Animals*.

Abby Rolland is preparing for a trip to Morocco as a grad student in Cynthia Becker's January UMAIE course.

GRAD ALUM NEWS

Beverly Hedin '04 works full time in home design at Gabberts and continues her docent work at the MIA, most recently conducting Thursday evening tours for *Currents of Change: Art and Life Along the Mississippi River, 1850-1861*.

Originally interested in museum work, **Laura Miller '01** enjoys the challenge of the undergrad teaching opportunities she's had at UST, currently, and again in spring '05. She's in awe of colleagues who manage to teach, research, write articles, present papers, etc. as well as have a life outside of school!

Besides co-curating *Redefining Delicacy: Non-Traditional Works in Traditional Media* this fall at UST, **Cathy Peters '01** gave a talk at the Kelly Rae Theiss Fine Arts Gallery in early Oct. Peters will teach a J-term course at UST and spring semester will find her teaching a Medieval Art History course at Gustavus Adolphus College in St. Peter.

Maribea Barnes '03 spent the summer in Morocco learning Arabic, and completing her own research while participating in a program at Al Akhawayn University. Barnes was named Treasurer for the Graduate Students in Art Education Assn. at Ohio State this year and is supervising student teachers in art ed. She will also be presenting "Islamic Designs: An examination of Morocco's Ceramic Industry" and "Beyond Mask Making: The Visual Culture of North Africa" at the Ohio Art Education Association Convention in Nov.

Susan Clayton '02 writes: For the past 2 years, interested alumni of the grad program have been meeting informally to exchange experiences and information over dinner. Art History Group gatherings are scheduled approximately 6 times/year and have proven to be a good place to discuss ideas and keep up with former classmates (now colleagues). Meetings are around 6 p.m. on weeknights, and venues are suggested by the group at large. All are welcome! Please contact Susan for more information (shclayton@mac.com, 651/335-5095).

October Gallery Crawl enjoyed by (standing) Mary Ann Goldstein, alums Vanessa Rousseau, Bev Hedin, Cathy Peters, Marilyn Olson, Laura Miller, (seated) Susan Clayton, Kelly Denzer.



UNDERGRAD NOTES

Join us in welcoming the following students to our program: Majors **Emily Dowd**, **Caroline Engel**, **Heather Johnson**, **Dominique Jones**, **Ashley Rick**, **Marcellina Streff**, **Linda Westby**, **Michaela Wineman**, and minor, **Korey Connor**.

Congratulations to art history minor **Jesse Burish** who was awarded one of ten annual scholarships from the Lilly Grant: Beyond Career to Calling, and is therefore an Aquinas Student Fellow. According to the grant, "These undergraduate fellowships are designed to honor students who model the university's larger commitment to a theological exploration of vocation as an essential condition of its larger culture of discernment." Jesse is majoring in theology, and is a member of St. John Vianney Seminary. **Andrew Liaugminas** also received a Lilly Grant scholarship. Both students were nominated by Victoria Young, and were students in her Sacred Architecture class. Bravo, Jesse and Andrew!

Several of our students are experiencing up close the art they have seen in slides as they study abroad this year: **Korey Connor** (Venice), **Caroline Engel** (Italy), **Inga Hakanson** (France), and **Marcellina Streff** (Madrid).

Congratulations to our spring 2004 graduates! Majors **Jennifer Burgess**, **Rebecca Chinn**, **Lindsay King**, **Sarah Klesk**, and **Sara McCormack**; studio arts major **Lindsay Ford**; and minors **Laura Hammer**, **Emilie Kenney** and **Kristen Shields**. Lindsey Ford showcased her work in May at the College of St. Catherine's 2004 Senior Art Show.

THANK YOU to the members of Art Attack who worked at the bus stop and reception for the Five College Gallery Crawl. Many people commented on how friendly and helpful our students were. Thanks **Brianna Barnes**, **Erin Catlin**, **Nikki Conley**, **Emily Dowd**, **Inga Hakanson**, **Rachel Hoffman**, **Kristin Martinson**, **Suzy Piper**, **Emily Place**, **Debbie Stella**, **Shane Sullivan**, and **Linda Westby**. We couldn't have done it without you all - you're the best!

ALUMNI UPDATE

Stephanie (Hodges) Krusemark, '96, and husband Matt have made Portland, Oregon their home for the past 4 years. Stephanie is the new Internship Coordinator for Pacific University.

Susan Sochacki, '95, serves on the board of directors at Midway Contemporary Art, a not-for-profit contemporary art gallery supporting emerging artists located on University Ave. To learn more about Midway Contemporary Art visit their website at midwayart.org.

The IRT reception area, 3rd floor Aquinas Hall, has a facelift thanks to the addition of paintings by **Paula Sethre** and **John Jarpe**, '97.

Sally Brandt, '99, is employed with Edina Realty Mortgage in their marketing department, and looking into MA programs in Art History.

Emilie Kenney, '04, is working for Arches teaching art to 7th- and 8th-grade home-schooled children. Stop by the Highland Park Caribou Coffee and say hi – she makes a fabulous Mint Condition!

Lindsey King, '04, has relocated to a town south of Rouen proper called Louviers, where she is teaching English 12 hours a week to students ages 8-11. In her free time she is traveling and looking into graduate schools. She hopes to attend the University of Manchester in the 2005-06 school year.



Sara McCormack, Lindsay King, Jennifer Burgess, Sarah Klesk and Becky Chinn presented their research at the Senior Paper Research Symposium in May, 2004.

ART ATTACK

Art Attack is off to a great start this year. We have 15 members, and we would like more! Remember, our club is open to anyone who loves art. We had fun participating in the Five College Gallery Crawl, and met art club students from the other schools. We have a meeting scheduled with the chairs of the other art clubs to discuss co-sponsoring some upcoming events. We are planning on a spring semester trip to Chicago to check out the Chicago art scene. We will be doing some fundraising to help with the expenses. To get involved with Art Attack, contact Inga Hakanson (ilhakanson@stthomas.edu) or Erin Catlin (ecatlin@stthomas.edu).

Inga and Erin

Visual Resources Update

This semester has been busy with a good contingent of undergraduate and graduate students taking advantage of the slide library by coming in for slides, scanning help and Power Point help. I encourage all of you to stop by and familiarize yourself with this great resource.

Last summer was a whirlwind of work for the VR interns. Inga Hakanson and Emily Dowd spent many hours in the basement scanning images for the introductory courses. These images are now loaded into the new teaching software tool, Luna Insight, which will be utilized later this semester by Professors Mark Stansbury-O'Donnell and Craig Eliason as they test out the product. Expect to hear more about this great teaching/study tool next semester.

Gretchen Tichel

Thank you to everyone who so generously contributed to the **Mary Towley Swanson Art History Book Fund**. Mary was an avid collector of books and fervently believed in the importance of building the university's library collection of art books in order to facilitate and foster student research and teaching in the field. Your contribution will enable us to maintain and expand this important commitment.

The Art History Department unanimously voted to rename the annual undergraduate research paper award in honor of Mary Swanson. The award will now be called **The Mary Towley Swanson Research and Scholarship Award**. The award recognizes Mary's numerous contributions to the formation of the department, to the support of the students and faculty, and to research in the field of art history. Were it not for Mary's vision, hard work, and dedication, the department would not be the success that it is today! The award recipients will have the opportunity to know her by meeting and visiting with her family.

ART EXHIBITIONS AND ACTIVITIES

FIVE COLLEGE GALLERIES IN THREE HOURS

Art Attack: A Five College Gallery Crawl brought together Augsburg College, the College of St. Catherine, Concordia University, Macalester College, and the University of St. Thomas for 3 hours of gallery hopping and receptions on Oct. 7th. Getting around was easy – two free buses traveled between the schools. The Gallery Crawl was part of the Art on the Town celebration. Dean's Departmental Grants written by **Susan Focke** made this collaboration possible. A very special thank you to **Paul McDougall** and **Suzette Gardner** in the ACTC office, who made everything run smoothly, and to **Safeway** for providing the bus service and drivers. The talented musician on the guitar was UST music student, **Jason Wolfe**.

St. Thomas hosted a reception for the exhibit, *Redefining Delicacy: Non-Traditional Works in Traditional Media* (Sept. 13 - Oct. 26). The exhibit featured metalwork artist **Maren Anderson**, beadwork artist **Nancy Eha** and tapestry weaver **Lila Nelson**. These extraordinary artists took traditional materials, motifs, or techniques and looked at them in unique ways.



Guest curator, Cathy Peters and Lila Nelson.

ARCHITECTURE IN MOTION FEB. 28 – APRIL 4

This spring the Department of Art History, the Arts Task Force, the School of Engineering and local engineering firm, Uni-Systems, are partnering to bring the history of kinetic (movable) architecture to St. Thomas. An exhibition of the history of kinetic architecture, a professional and academic symposia, and a keynote lecture by renowned architect and educator **Dr. Peter Eisenman** will be presented. All events are open to the public - registration is recommended.

Dr. Eisenman will open the exhibition at 6:00, Wednesday, March 2nd in the O'Shaughnessy Educational Center Auditorium with a lecture on the challenges he faced in designing the Arizona Cardinal Stadium in Phoenix. The stadium, currently under construction, is the first to feature a fully retractable roof and field. A reception will follow Eisenman's lecture. A professional symposium, which includes an AIA accredited lecture by **Frank Worms**, will take place from 8 am – 5 pm, Thursday, March 3rd. Friday, March 4th, 8 am - 5 pm, will feature an academic symposium with student presentations.

To register for Dr. Eisenman's lecture, and/or one or both of the symposia, (there is a fee for Eisenman's lecture and the professional symposium) please call (651) 962-5560 or email sefocke@stthomas.edu. For more information, check our website at www.stthomas.edu/arhistory/UndergradSite/events.html.



Aerial view of the Arizona Cardinals Stadium.
Peter Eisenman, architect.

UNCOVERING EVIDENCE: TIPS FOR PRIMARY AND ARCHIVAL RESEARCH

BY VICTORIA YOUNG

Last year we ran two newsletter articles on presenting papers at conferences. This fall, we'd like to add another informational article on the primary research process. We've asked some of our recent grads to provide tips on getting the information needed to write a successful qualifying paper. Of course, this applies to every paper you might write in the graduate program or perhaps give at a conference!

How do you find out where you should go and who you should talk to? **Debra Blair** ('04) spoke to librarians, museum workers, and archivists. **Bev Hedin** ('04) recommends, "sifting through periodical articles, videos, books, correspondence, interviews and monographs" for contacts.

Plan your trip well in advance! Debra advises you make the best possible use of travel time, making appointments ahead of time for visits to libraries and archives. Bev suggests that you write a letter to the institutions you need to visit and then follow up with phone calls. She reminds you that "some archivists were wonderfully helpful; others were eager to refer my requests elsewhere. These issues are seldom personal; most people are just very busy. The key is persistence." Bev's diligence in writing, faxing, and calling her contacts was well rewarded with a one-day visit to the Charles and Ray Eames House site in California, a task usually reserved for members of the press and senior scholars.

Rose Mack's ('03) research required a visit to the Museum of Modern Art's Archives in New York. Her early contact with the archives was particularly important as they were actually closed because of building construction at her first contact! They would open during the semester and she adds that prior to leaving she "visited the museum's extensive web-site and researched the contents of their archives and the process for visiting to access archived materials." **Noreen Waters** ('04) traveled to Italy to research original documents (which she translated from Italian) from the confraternity archives. She had to establish a relationship with the members of the confraternity well before her first visit so that she could gain access and receive materials for her research.

In planning your trip, Debra says that it is "important to allow time for investigating unexpected leads. While it is tempting to formulate an itinerary that is full of appointments, I found that some of the most important evidence I found was just plain serendipity. Without the flexibility to follow unexpected leads, I would have had a very different research outcome." Rose reserved two days in the archives and requested all materials related to the "Machine Art" exhibit prior to her arrival. Bev prepared a list of questions to ask of both the Eames House archivist as well as the Eames' grandson, Demetrios Eames, prior to her arrival in California. Bev's professionalism in her dealings

with the two ensured these interviews, in fact, she spent the day in the house working side by side with them! Noreen agrees that it is very important to be respectful and courteous to your archivist! Noreen states: "Any archivist is rightfully concerned for their materials, so it is important to be considerate and professional in your approach as well as patient and flexible if things do not always go as you hoped because it is likely they will not."

Collecting information on site can be challenging and overwhelming! Remember that not all documents can be photocopied. Rose "spent two eight-hour days at the archives and she was taking notes for the majority of that time!" (Take along several notepads, pencils, and etc. with your computer.) Be efficient with your time in the archives as Rose did, "briefly reviewing and then making photocopies of the materials that I was allowed to reproduce, taking the copies with me to be studied later." Noreen recommends digital videotaping documents as a faster way to collect information. You might also take digital photos and download them to your computer where you can spend more time with them. (Note: Check with your archive to make sure this is allowed). If you are conducting interviews, bring along a portable tape recorder but make sure and get permissions to tape your conversations.

Frustrating events may occur. Rose learned during her visit that photos of her exhibition were not included as part of the archive she was working in, but rather they were located in another that she was not able to get an appointment with before she left town. "In the end, I was able to access most of the installation shots through other means, but this was an important lesson in not making assumptions and asking detailed questions about the archived materials you are expecting to have access to."

In closing, I'd like to add that you should preferably not make initial contact via email and when you do send your first letter to an archive or site make it clear who you are, what your interests are, what materials you'd like to use, and also find out what their requirements are when you are on site. For example, some archives will only allow you to bring in a pencil; others might allow your laptop and digital camera. Networking is the key to a successful project and all of our students have told me about the people they met along the way who provided leads they would have never considered! And, finally, be sure and talk with your faculty about visiting archives and doing research away from St. Thomas. Each one of us has had experience working in archives in various countries and of various accessibility levels. And ENJOY YOUR TOPIC! It is your chance to shine....