Brown Bag Research Seminars

The Brown Bag Seminars were very well received. **Ann Stout**, Macalester College; **Phillip Larson**, Minneapolis College of Art and Design; **Mark Stansbury-O'Donnell** and **Susan Webster** were the presenters. Future Brown Bags are scheduled:

- **February 25** - Macalester College;  
  Art 113 in Janet Wallace Art Center;  
  12-1:00 pm  
  Presenters:  
  *Francesca L'Hoir* - Roman Lamps  
  *Mary Swanson* - Nationalism & the Art of Finnish Women

- **April 1** - Hamline;  
  room 109 Art Building  
  12-1:00 pm  
  Presenters:  
  *Shelley Madson*  
  *Kristin Anderson*

- **April 29** - Augsburg;  
  Century Room in the Student Center;  
  12-1:00 pm  
  Presenters:  
  *Robert Gambone*  
  *Nick Zimmer*

Everyone is invited and encouraged to attend. We will also be glad to provide rides or arrange for a parking permit.

Free Films

The series, "Art of the Western World" which was being shown every Thursday last semester has ended. We will let you know what extra curricular activity we will offer this semester.

On The Road With ARTH

The Art History faculty are continuing their high school visits, and have been pleased with the enthusiasm and interest shown by the students to their presentations.

Mark Stansbury-O'Donnell visited **Totino-Grace** in November and presented a lecture on Roman art, and also included a related tour at the Minneapolis Institute of Art on a separate day. He will return to Totino-Grace in the spring. Mark visited the **Museum Magnet School** in St. Paul in January and spoke to fifth and sixth graders on Bronze Age ship wrecks. Mary Swanson visited an **Apple Valley Senior High** art class in November and presented a lecture titled "Images and Ideas of Christmas", and **Burnsville Senior High** in December for a lecture on Native-American Art. She will be going to **Roseville High School** and **Eden Prairie High School** in February, and **Hill-Murray** this spring to present lectures on modern art. Susan Webster presented a lecture on Spanish Renaissance and Baroque sculpture to students at **Hill-Murray** in December. She will visit **Totino-Grace** and Hill Murray in the spring to deliver lectures on Renaissance and Baroque art.

Art History Department
Lor 302 962-5560

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<thead>
<tr>
<th>Dr. Eileen Michels</th>
<th>2-5568</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr. Claire Selkurt</td>
<td>2-5560</td>
</tr>
<tr>
<td>Dr. Mary Swanson</td>
<td>2-5561</td>
</tr>
<tr>
<td>Dr. Mark Stansbury-O'Donnell</td>
<td>2-5564</td>
</tr>
<tr>
<td>Dr. Susan Webster</td>
<td>2-5563</td>
</tr>
<tr>
<td>Ms. Ginger Moraczewski</td>
<td>2-5562</td>
</tr>
<tr>
<td>Ms. Susan Focke</td>
<td>2-5560</td>
</tr>
</tbody>
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**STUDENT NEWS**

**Margaret Bernal**, is finishing up her masters in art at Tufts College in Boston.

**Cynthia Bland**, so., danced in the ballet *The Nutcracker* at the State Theatre Dec, 10th - 20th. Cynthia portrayed Maria, the young girl.

**Pamela Herr**, sr., is studying overseas.

**Jane Lally, Megan Smith** and **Leanne Wilcox** graduated in December. Megan, an education major and Art History minor, is presently working as a receptionist for Burnet Realty and pursuing other options. Leanne is looking into graduate internships with the Metropolitan Museum of Art in New York, and the Smithsonian Institute in Washington D.C. Congratulations and good luck!!

**Mary Monn**, Jr. and **Kathleen Keeler**, sr., have internships at the Minneapolis Institute of Arts this semester.

**Sara Pilstulka**, Jr., is studying abroad in Italy this spring.

**Beverly Watson**, so., visited Japan and Bankok in December.

**Mike Werner**, fr., and **Amy Braegelman**, fr. are the new student workers cataloging in the slide library.

**COOKIE WEDNESDAY**

STOP BY THE SLIDE LIBRARY LORAS 302 FOR COFFEE AND COOKIES EVERY WEDNESDAY.
BRING A CLASSMATE

**FACULTY NEWS**

**Mary Swanson**'s essay on the American painter John F. Carlson was published in an exhibition catalogue for the Babcock Gallery in New York. Carlson's paintings will be exhibited Feb. 1-March 15.

**Dr. Susan Webster**, spent two weeks during January in the state of Puebla, Mexico, initiating a research program on Colonial Mexican art and architecture. She researched and photographed the oldest Franciscan monasteries in that area, as well as numerous seventeenth- and eighteenth-century cathedrals and churches. She also established contacts with scholars at the Instituto Nacional de Arqueologia y Historia, and hopes to develop an upper division course on the art and architecture of Colonial Mexico in the coming year. As a result of her trip, she is currently working on an article about the relationship of pictorial decoration and processional ritual at the Franciscan Monastery of San Miguel, Huejotzingo. Dr. Webster was recently awarded a UST Research Assistance Grant and a matching funds grant from the Program for Cultural Cooperation between Spain's Ministry of Culture and United States Universities to continue her studies of Colonial art in Mexico during the summer of '93. Susan has been invited to present a paper on her current research at Sonoma State University in California in March.

**Mark Stansbury-O'Donnell** will be traveling to New York to see the exhibit "The Greek Miracle".

**Eileen Michels** is chairing a panel for the National Conference for the Society of Architectural Historians. The panel reviews research papers.

*Newsletters and journals from the Society of Architectural Historians, and the College Art Association are in the Slide Library for anyone who is interested in looking them over.*
Native American Pow-wow

On December 5, 1992 I experienced my first UST Native American Pow-wow (as a child I had been to many Indian pow-wows while vacationing across the United States), but this pow-wow at UST was the first one I really appreciated as an adult. I learned many things I hadn't known before: like the meaning of a pow-wow is a celebration that is usually held in the spring time to celebrate new beginnings in life such as to sing, dance, renew friendships, and for people to gather together. Pow-wows are religious ceremonies.

In Sioux, a pow-wow is called 'Wakon-Tanka' meaning the Great Spirit or Grandfather. The word pow wow traces back to an Anglo Saxon term meaning council or meeting.

At the pow-wow there was music, dancing and many drums as well as numerous vendors displaying unique Indian artifacts like feathers, leather goods, a green painted turtle skull, quills, deer claws, hooves, antler, buttons, shells, sweet grass, real sinew string, mink and weasel furs, dream catchers, beads, birch bark, pottery, sacred circles and animal teeth. All of these items are used by native peoples in their crafts and dance clothing. Other things for sale included blankets, buttons, tee shirts, mugs and posters - which were much more commercialized.

There are two types of drums used for pow-wows; traditional and social drums. The social drum was used at this pow-wow - because the traditional drums are much too sacred for presentations for the public. Once again I learned about different categories of dancers. The kind I will focus on is the male traditional dancer. We met "Gary" a Lakota male traditional dancer who teaches near St. Cloud during the week and participates in pow-wows on the weekends.

Gary wore a hawk feather head dress with a roach. He also wore a naturally colored bird feather back bustle. Under his breast plate he was bare chested. He said his breast plate was made of carved wood and plastic teeth because "real bone is too heavy and it cuts into my neck." He also wore beaded arm bands and leggings with beaded moccasins. He wore a feather choker and held a staff with a real eagle's head attached to it. He told us one of the eagle's claws was on his staff while the other eagle's claw was on his brother's staff - it was kept in the family that way. He also wore a dance shirt with leather fringe and in his back pocket he had a real deer hoof that was a knife holder. His sister did his bead work and he had real buffalo fur on his moccasins. Sweet grass was used on the eagle staff too.

Gary was an interesting man and appeared to be happy discussing his outfits and artifacts with us - he definitely seemed to be proud of his culture and sharing information.

We talked with several other people who participated in the pow-wow activities. Each had its own unique story to tell us.

Besides the beautiful beadwork on the outfits, my favorite part of the dancing was the music. It was so beautiful and I wanted to start dancing to the beat and to join into the festivities.

The pow-wow was quite a cultural experience for me. So many beautiful things to see and hear and so many interesting people to talk with. Next year I'm planning on going to the sixth annual pow-wow at UST!

Beth Peltzer, So.
Art Around Campus

• "The Age of Women"
  Exhibition of Minnesota Women Artists - Second Wave
  March 2-April 5
  Minneapolis Campus

• "The Silent Language of Quilts"
  March 8-19 (note date change)
  O'Shaughnessy-Frey Library, Rogge Room, Monday-Friday 1-4 p.m.
  March 8, 4:30 pm: Gallery talk with Wilma Gary

• "Affection for the Past"
  Feb. 15 - March 15
  Murray-Herrick Campus Center Atrium

• "Images of the Passion: Depictions of the Passion of Christ in Art"
  Sacred Arts Festival - March 29 - May 24
  O'Shaughnessy-Frey Library Center Atrium

Slide Bequests

Slides from the personal collection of Luann Dummer were donated to the Art History Department. Dr. Dummer was a faculty member and chair of the English Department and passed away this past summer. She had a strong interest in art and in women's studies.

The slide collection of Kemper Kirkpatrick was donated to our department by his brother Bruce Kirkpatrick. The collection includes views of European cities and architectural sites, along with a group of "museum slides" of famous art pieces. Mr. Kirkpatrick was a specialist at 3M companies where he established their corporate art collection. He was a native of St. Paul, and received his degree in architecture from the University of Minnesota. An active collector of 17th century prints, he held an office on the Print Council of the Minneapolis Institute of Arts, and was an accomplished watercolorist in his spare time.

John Gabriel donated slides of various sites in Europe taken while vacationing.

The slide bequests are a welcome addition to our collection and we are very grateful to John Gabriel and the families of Ms. Dummer and Mr. Kirkpatrick.

Robert Snyder donated a podium light to be used in our Brady Education Center classroom. - it should shed a little light on ART 111.

Matt Lamb

Chicago artist Matt Lamb donated his painting "Crucifixion, 1992" to the University of St. Thomas. The painting was in the exhibition opening the Minneapolis campus in October. The Crucifixion will be hung in the Fireside Room in the Priest's Residence.

Facade, a chamber work by Sir William Walton in 1923, was performed at the Chicago Cultural Center January 15. Matt Lamb painted a 32-foot screen for the concert. The packed auditorium gave a standing ovation at the end of the concert both for the musicians and the artist.

Chicago, Chicago

The Chicago Art Tour April 2-4 has been filled. We have a waiting list, and will add your name if you call the dept. 962-5560.
Roman Treasures

The putti grinned impishly down at me from the tiny cupola. I think it was a Bernini church. I could look it up, but it does not matter. It could be any church in Rome yet there was no other like it.

It appeared to be a rather ordinary church (there seemed to be thousands of them in Rome). I was ready to leave to continue my day of exploring when something drew my eyes upward where two mischievous faces grinned at me; I grinned back. They seemed to be sharing a secret with me. I left the church not being able to stop thinking about these two figures. I wondered how many people had not stopped to take the time to look up and see what a wonderful gift they had missed. Instead they hurried off to see Moses in San Pietro in Vincoli or Saint Theresa in Ecstasy. Both sights not to be missed, but during my semester in Rome I tried to savor those things "off the beaten track", look for the unexpected, and try to gain an appreciation for those works not mentioned in the guidebooks.

After traveling throughout Europe, visiting places like the Guggenheim in Venice and the Picasso Museum in Barcelona, I have gained an incredible appreciation for art. I remember Hamburg and standing in awe for what seemed an eternity in front of the paintings of Caspar David Friedrich. I crowded around the Mona Lisa in the Louvre along with everybody else. I made a special pilgrimage to Arezzo to see the work of Piero della Francesca and a Cimabue cross. Giotto was well worth the side trip to Padua. I also remember the Raphael Madonna in Dresden. The two famous angels at the Madonna’s feet gazing upward. What a sight!

Back in Rome I made myself stop in every church I went past, saying to myself; who knows when I will have this opportunity again? and who knows what treasures lie inside?

Erin Betlock, sr.

Acquisition Committee

The Acquisition Committee received a bequest from Drs. Barbara and Grady Webster to be used for art acquisitions.

During the fall semester and January term the four students (Amy Braegelman, Clare Nemo, Krista Royal, Dave Meyer) conducting the University-wide art inventory completed their initial survey of most of the St. Paul campus and all of the Minneapolis campus and the Chaska and Gainey Center. During the spring they will survey the Seminary and complete the south campus, while working on the database that records the information on these works. The data base, when finished, will be made available to all interested groups and individuals for exhibit planning and other purposes.

In December an alumnus of the University made a significant donation of two Old Masters prints to the University. An engraving of the Pieta by Hendrick Goltzius from 1596 will be the focal point of this spring’s Sacred Arts festival exhibit on Images of the Passion. A second work, an etching of Venus and amor Mourning the Dead Adonis by Angelika Kauffmann, will also be in the exhibit. Both prints are superb examples of their periods and media and will make a solid foundation for the building of an art collection at St. Thomas. Following the exhibit, the works will probably be displayed in the library atrium.

Picturesque Speechless

ORDINARY POLLOCK

JACKSON POLLOCK

—Patrick Hardin in Natural History
Internship Notes

On January 4, I began an internship at the Minneapolis Institute of Art as a research assistant in the Education Department. Quickly, I began to realize that this experience would have many rewards beyond being challenging, stimulating, and satisfying.

Since it is now recognized that people learn in different ways, the MIA is working to offer a new approach to artwork rather than limiting themselves to didactic panels. For this purpose, they are planning to install audio tapes in their galleries. The research I am doing focuses on works of art from Eighteenth-Century France in the permanent collection for one of these audio programs. Part of my work includes looking for pertinent historical events and the music of the period so that the art will be considered in context. In addition, I am also interviewing visitors about an experimental audio station, a prototype currently installed in the cubist gallery, to get feedback that can serve as a guide for the audio program that I am doing research for. This work is giving me the chance to improve both my research skills and my written and oral communication skills.

By doing this internship, I have the opportunity to use the skills I have learned while studying at UST in a professional setting. In the short time I have been doing this research, it has become apparent that the library skills taught by Susan Price every semester to Art History classes are invaluable. I am establishing a closer relationship that I ever thought possible to RILA, the Art Index, online and catalogues, bibliographic citations, and encyclopedias. Similarly, I am seeing concrete benefits from my study of the French language since many sources for this project are written in French. In addition to the daily exposure to the operations in the Education Department, there is the opportunity to learn about a variety of museum careers. Sheila McGuire, the Intern Coordinator, arranges monthly classes to expose interns to the workings of a museum. This month 2 classes are being offered. The first will be with Louise Lincoln, Curator of African/Oceanic/and New World Cultures, who will talk about her department and job. Later in the month, Dan O'Leary, Assistant Director of the MIA, will talk about Community Outreach and its relation to the museum's mission.

As you can see, I think having an internship is great. Although I only named several advantages, I expect there are still more to be discovered.

Kathleen Keeler, Sr.

The MIA plans to install a touch computer screen in each gallery in the museum. The system already installed in three galleries provides the viewer with knowledge of some art works and artists in that particular gallery. Before installing each computer the Institute would like to conduct a survey of patrons in that gallery. As an intern during J-Term I have been doing the survey in the 17th century gallery.

In addition to the enjoyment of working in a wonderful setting, I was able to contribute a small part to a very worthwhile project.

Mary Monn, Jr.