IN CONTEXT
The Programs of the Art History Department

IN THIS ISSUE

Frank Gehry and St. Thomas

Site-Specific Exhibit Design for the Crosier Gallery

Graduate Students Research in Turkey and Alabama

SPRING 2011
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ACTING CHAIR GREETING

During fall’s first graduate symposium, I was comfortably sitting back, arms crossed, enjoying Dr. Eugene Wang’s keynote. But then he emphasized that the images in Chinese art and the popular press that he was studying were largely about “the experience of looking.” I snapped up in my chair and immediately reached for a pen and wrote down those simple yet profound words. I knew exactly what he was talking about, but from a 19th century American perspective acquired from my own book project on the relationship between journalism and realism in the 1800s United States. Here was a journalism historian (me) connecting with the insight of an art historian. Though his concise description was better than mine, we both had come to similar conclusions. That shouldn’t be surprising to anyone in this department.

As my year as acting chair of art history winds down, I’ve been reminded just how the department plays a vital role in “the experience of looking” on this campus, an experience always about connecting to the larger cultural context with its many shapes and forms. The department does this in so many ways, but I have been particularly struck by two of those.

Throughout the department’s curriculum, for instance, students learn how to look in the fullest sense of Eugene Wang’s words. Because of enrollment numbers, perhaps that occurs more prominently in the Introduction to Art History, which is designed to examine “the importance of art as cultural expression across time. …” That phrase resonated with me when I first read the course proposal as dean, and it is even more meaningful to me today. Infusing a course with that perspective contributes to a more fully developed “experience of looking.”

But the department isn’t only showing students how to look. The campus community and beyond also benefits from the experiences it provides. That easily occurs with the range of speakers and exhibits made possible by the department, whether an exhibit deals with colorful Guatemalan textiles or rich and varied graphic images or the arresting photographs that make up the current aptly titled exhibit “The Vision Changes: The Eye Remembers.” All enhance our “experience of looking” and allow us to see not just materials and images but also the culture that is meaningfully articulated through them.

This year, the exhibits, speakers and the first graduate symposium were given coherence and further tools for looking through the year’s theme on narrative and art, the merging of text and images. Next year’s theme will be “memory.” When I heard that, the concluding lines of a poem, “The Lost Hotels of Paris,” by my favorite poet, Jack Gilbert, flashed through my mind: “We look up at the stars and they are / not there. We see memory / of when they were, once upon a time. / And that too is more than enough.” Even though my formal connection to the department will have ended, I nevertheless again will enthusiastically join in next year’s experience of looking. I want to “see memory.” I can’t wait. I’m sure it will be “more than enough.”

Thomas Connery, acting chair
Department of Art History

Art History Undergraduate Senior Research Symposium
5:15 p.m. Friday, May 13
O’Shaughnessy Educational Center auditorium

STEPHEN B. CARLILE
From Windsor to Madras: A Look at American Men’s Fashion Diffused From the Ivy Leagues
Shelly Nordtorp-Madson, faculty adviser

MARISSA A. ELLINGSON*
Painting Politics: Propaganda and Art in Murals at the Palazzo Vecchio
Shelly Nordtorp-Madson, faculty adviser

MAIRIN B. GOETZINGER
Seeing Tamara de Lempicka: An Expression of Self Through Portraiture of the 1920s
Craig Eliason, faculty adviser

LAUREN M. GRAFF*
Ruisdael in the Wood: The Harmony of Humanity and Nature
Shelly Nordtorp-Madson, faculty adviser

AVA M. GROSSKOPF*
Louis XIV and Versailles: Defining the Influence of a King on His Palace
Victoria Young, faculty adviser

AMY E. OLSON*
End of the Object
Shelly Nordtorp-Madson, faculty adviser

KATHLEEN K. PETERSON*
Illusionism in Italian Palaces: Palazzo del Te
Victoria Young, faculty adviser

LINDSAY J. SIMMONS*
Art and Healing: How Art and Architecture Affect Health Outcome
Victoria Young, faculty adviser

*Latin honors

Art History Graduate Symposium
4:30 p.m. Thursday, May 19
O’Shaughnessy Educational Center auditorium

BARBARA AIKEN-ALI
“Russia’s Grizzly Coast” and “Polar Bear Odyssey”: The Charisma of Conservation in Zoo Design
Victoria Young, faculty adviser

THERESA DOWNING
Stephanie Liner’s “Corporal Architecture” and Womanhouse: Deploying the Essential Gendered Space of the Domestic Interior
Craig Eliason, faculty adviser

JOSH FEIST
Democratic Murals and Museums: Two Renaissance Realized in the Façade of the American Visionary Art Museum
Victoria Young, faculty adviser

AMY NYGAARD
Hale Woodruff’s Talladega College Murals
Heather Shirey, faculty adviser
My Persian Bust

Little did I know a decade ago when I began my research paper for Shelly Nordtorg-Madson’s graduate seminar on medieval art how far it would lead me or the opportunity for puns that it would present. I researched Byzantine women’s crowns to a chorus of jokes about my (very real) desire to wear a tiara whenever appropriate. I expanded the project into my qualifying paper and presented pieces of it at a number of conferences. One of these, the International Medieval Studies conference in Leeds, England, led to an invitation to publish that paper as an article. Fast forward to 2005 when Dr. Jacques MoraMarco came across that article, which compared Byzantine with Sasanian Persian crowns. He had been trying to authenticate a portrait bust of a woman wearing a Persian crown that had been in his family’s possession since the early 20th century. Dr. MoraMarco hired me first to do a study of the crown, then later for a broader stylistic and iconographic analysis of the piece.

The family probably acquired the silver bust as a diplomatic gift, but they had no further information about it. Each Sasanian crown is distinct, and the bust’s crown has parallels with the crowns of Chosroes II and his daughter Buran, both of whom ruled in the seventh century C.E. What is extraordinary about the piece (and what makes authentication so challenging) is that there are virtually no comparanda for it. There are no three-dimensional portraits of Sasanian queens and scant few in any other form. The rarity of the piece also makes it an important addition to the corpus of Sasanian art, and I am working with a metallurgist at Oxford Materials to publish the bust and prove its authenticity on metallurgical and art historical bases. Until recently, all of my research was done with photographs, as the bust is in Los Angeles.

In February Dr. MoraMarco flew me to Los Angeles to work on “my bust.” This visit was much like seeing an old friend, since I have been working on the piece for so many years. My visit also affirmed how important it is to see an artwork in person, because there are so many details that do not stand out in photographs but reveal themselves to the eye. I hope to soon finish the article and complete this journey that ultimately began in a UST seminar by telling the story of this seventh century Persian queen.

Vanessa Rousseau is a visiting assistant professor.

Exhibition Calendar

- The Vision Changes: The Eye Remembers
  Through May 22

- Class of 2011: Art From the UST Child Development Center
  May 25-June 8

- Skimming the Surface: Pattern and Narrative
  June 9-Aug. 22
  Artist Reception: 4-6 p.m. Sunday, June 12

- The Horizon Line: Continuity and Change
  Sept. 6-Oct. 21
  Artist Reception and CAGC Fall Art Tour
  Sat., Oct. 8

Exhibitions are on display in the OEC lobby gallery.
In December 2007, unbeknownst to anyone in the Art History Department, the University of St. Thomas accepted a gift from donor Kirt Woodhouse. You might be thinking, What kind of painting did he give? The gift was art; however, it was not traditional. Woodhouse had donated Frank Gehry’s 1987-built Winton Guest House to the university. After a formal announcement three months later, my life (and that of many others) changed forever as St. Thomas made a commitment to relocate the house from its site on Lake Minnetonka to the Gainey campus in Owatonna—75 miles! That meant that the house would be taken apart, hauled on a flatbed semi truck to southern Minnesota and put back together. For me (believe it or not), that was the easy part, as the process was handled by professional building movers, contractors and architects. My challenge was to create an exhibition about Gehry, the Wintons and the donation that will be a permanent fixture in the house. As an architectural historian, this process has been my “once in a lifetime” event. Why? I will tell you.

First, with the support of Dean Marisa Kelly and others, I have been able to travel to interview Frank Gehry, Penny Winton and others associated with the project. Gehry is by most accounts the most famous architect in the world, a “star-chitect” as the press calls him, winner of every architectural award, and very hard to get an appointment with. In August 2010, with videographer Brad Jacobsen and photographer Mike Ekern, I interviewed Gehry at his office in Santa Monica, Calif., about the project, and even today when I watch the video, I am in awe of the event, not because of the popular hype on Gehry, but because I think he is an outstanding architect, a game-changer in the field. Penny Winton has been lovely to work with, and although originally she was not thrilled about the removal of the house from the site, as it was designed to work with the existing Philip Johnson house, she has come to understand the value of this project. The Winton Guest House will be the only Gehry domestic structure open to the public.

Second, the press coverage of the event has been extensive and, with the fall reopening (and particularly if Gehry comes to the dedication of the building to donor Woodhouse’s parents), will be even more extensive. From website to blog to newspaper to magazine to television, no one has missed the donation of the building thus far, thanks to the power of Gehry’s name and our good folks in University Relations.

And finally, the collaboration across the university has been powerful. I’m working with Development, University Relations, Web and Media Services, the Physical Plant, Gainey and more in ways I never have done before. An exterior committee led by university alum Greg Hennes has been vital in bringing the design of the exhibit to completion.

But, what is not a “once in a lifetime” event has been the best part of this entire project. In putting together the exhibition, booklet, website and marketing materials, I have been able to work closely with Dr. Nordtrop-Madson and students. Given the three-year time frame of the event, several students who are now alumni have been involved, including Rachel Nelson, Mary Springer, Eva Quigley Timmons and Maria Wiering. But as the project comes closer to completion, Katie Czarniecki and Marria Thompson have been vital in not only creating the show, visually and didactically, but also the associated materials that go with it. I could not have done it without them, and this kind of collaboration is one of the many reasons I love being a teacher at St. Thomas.

Victoria Young is the director of graduate studies and a professor.

If you would like to learn more about the Gehry, the Wintons and the guest house, please check out the May 2011 issue of the St. Thomas magazine at www.stthom.edu/magazine.
Getting Real: Site-Specific Exhibition Design for the Crosier Gallery in Onamia, Minn.

During his meeting with seven art history graduate students, Father Holl underscored the significance of the effort involved in traveling to Asmat, a region of southwest Papua, Indonesia. The journey can take five days, includes crossing the international date line and requires a ride in a single-engine plane followed by a brief sail in a small fishing boat. Asmat culture is remote. Asmat art can provide insight into this far away culture, but because few people have encountered Asmat culture directly, displaying works clearly and appropriately is challenging.

Meeting with Father Holl was comparatively simple, merely calling for a 90-mile drive north of the Twin Cities to the Crosier priory in Onamia, Minn. Here the Crosiers have a modest-sized gallery dedicated to Asmat art, a space the order is making available to students enrolled in this semester’s Asmat Art Seminar.

As part of their visit, students gathered information about the audiences that interact with the priory gallery space, learned about Asmat culture from former missionaries and examined Asmat carvings and drums on display and in climate-controlled storage. For their final project, a formal exhibition proposal, students design a site-specific exhibition featuring 12 Asmat works. They choose pieces either from the Crosier collection or from the American Museum of Asmat Art at the University of St. Thomas (AMAA@UST).

As students generate their exhibition proposals, they consider the needs of the Crosier community. Resident Crosiers have a range of familiarity with Asmat culture. On one end of the spectrum are fathers and brothers who have heard accounts of Asmat, seen art as well as photographs from the area but never have visited. On the other are former missionaries, including Father Edward Greiwe, who organized the visit and provided a tour of the priory. Father Greiwe spent 31 years in Asmat. In addition to the residents, school groups and individuals visit the 21’ x 11’ rectangular gallery. Exhibition content and design should hold interest for both highly informed individuals as well as people who never have heard of Asmat culture.

To help students understand the significance of Asmat art at the priory, students visited Brother Clarence Neuner’s former room. Brother Neuner was one of the first four American Crosier missionaries who travelled to Asmat in 1958. While he now resides in the care facility adjoining the priory, the art that he hung in his room remains in place. Carved forms inspired by the shape of banyan tree roots as well as seated figures with elbows resting on bent knees, reference ancestor spirits, beings believed to be pervasive in the dense forests and complex waterways of Asmat. Two crucifixes and a cross by Asmat carvers reveal the influence and strength of Catholic spirituality. Carefully hung in the entry space, as well as the walls surrounding his desk and bed, the carved objects in Brother Neuner’s room show two worlds interacting.

As students consider works and generate themes, they also need to address physical issues concerning display space and art objects. They must complete condition reports that include recommendations about what should happen before the objects go on display – light preservation work, such as carefully removing dust or insect webbing, to more complex conservation work repairing splits or possibly remediating previous repairs conducted in the field. A few objects have hastily reattached elements, such as a carved foot that was secured with a nail. Although contracting with a professional to correct what might be viewed as “an unfortunate historic repair,” could make sense, keeping the work in its current condition has the advantage of allowing people to understand aspects of art collection in remote locations.

The visit to Onamia is part of a collaborative relationship between the Crosier fathers and brothers and the AMAA@UST that has grown since 2007, when the Crosiers, along with the Diocese of Agats, gifted the bulk of the objects that form the AMAA@UST. While objects in the collection offer hands-on experience to students, the ongoing relationship with the Crosiers provides students with experience designing for an off-site “client” as well as contact with people who worked extensively with the Asmat and seek to continue promoting Asmat culture.

Julie Risser is director of the American Museum of Asmat Art at the University of St. Thomas and a clinical faculty member.
Surface Design? Not Always What it Seems

When we talk about surface design, it is implied that it is some form of embellishment that is applied to the outer face of a textile or other object. But, does it have to be so limiting? What about surface pattern created through the manipulation of the structure itself? In this exhibition, we explore both ways of creating a design on the surface of – in this case – textiles. Held in conjunction with “Confluence: When cultures and ideas flow together, our art and our world are transformed,” “Skimming the Surface” features the work of seven local textile artists, who excel in the ability to create surface pattern through a range of techniques. Sponsored by the International Surface Design Association, the conference runs from June 4-17, 2011. See www.surface design.org/conference/conferences for more information.

Minnesota, particularly the Twin Cities, is an unusually rich area nationally for artistic and utilitarian handmade textiles in weaving, quilting and other surface embellishment, and the arts community strongly supports these efforts, previously grouped under the less-than-flattering category of minor arts. In the works of these artists, it is obvious that there is nothing minor about the textile arts, and each is a superb and original practitioner. Beth Barron explores memory and the present in her altered and then further embellished pieces. Charlene Burningham, one of the mainstays of quilting in the area, not only shows how piecing and quilting can be used to obtain surface pattern, but that weaving – often in unusual materials – can provide the same visual interest. Nancy Eha, with her complex and time-consuming beadwork, focuses gently on social issues that the viewer will immediately recognize. Bernadette Mahfood is, as are several of the other artists, an expressive artist in several mediums and is able to be decorative while making serious social points. Barbara Otto combines ancient sewing stitches with the latest in digital imagery to produce intriguing collages in textile. Christine Pradel-Lien creates tapestries that tell stories, both familiar and enigmatic, and is a master in her craft. Karen Searle works in three-dimensional textile creation and is unafraid to tackle both difficult materials and questions about society and gender roles.

While all of the above artists create works of great beauty, they are fearless in facing issues that are as ancient as some of the methods they use and as contemporary as digital cloth and plastic thread.

The exhibition will be on display June 9 through Aug. 22 in the O’Shaughnessy Educational Center lobby gallery. A reception with the artists will be held on June 12 from 4 to 6 p.m. in the OEC lobby gallery. ■

Shelly Nordtorp-Madson is chief curator and adjunct faculty.

The Vision Changes: The Eye Remembers

Zach Dolinaj, Amanda Herman, Olga Ivanova, Hernán Navarrete, Julie Risser, Laura Thayer

The photographers in this exhibition all have ties to St. Thomas. Their photographs illustrate that while we look forward, it’s impossible to escape or deny the past. The exhibition was a collaboration between the Sacred Arts Festival, “Sacred Water,” and Interfaith Art pARTners. Support was provided by the College of Arts and Sciences and the Sacred Arts Festival.

The exhibition is on display in the O’Shaughnessy Educational Center lobby gallery through May 22.

Left: On My Way Home, Laura Thayer
Above: Lake Pontchartrain, Amanda Herman
Persistence Pays Off!
Amy Nygaard Researches the Talladega College Murals

When I began researching Hale Woodruff’s Talladega College murals in the fall of 2009, I did not realize they would become my qualifying paper topic or that the research would be such an emotional rollercoaster ride. The whole thing started simply when I recognized what I considered to be a major hole in the scholarship. Woodruff’s mural series, The Amistad (1939) and Founding of Talladega College (1942), had yet to be contextualized within the college’s history or recognized for their intertextuality. The murals total six panels of comparable sizes — the three Amistad panels line the west lobby wall of Savery Library and the three Founding of Talladega College panels line the east wall.

Admittedly, the murals have garnered a small amount of contemporary scholarship, so that “major hole” can be credited to a lack of scholarly attention and not to some genius on my part. Regardless, I had claims that needed evidence. I resolved to spend spring break of 2010 in Talladega, Ala., where I’d gather sources and take some quality photographs. One problem: Talladega College is a private institution, so I couldn’t just walk into Savery Library ranting about my tax dollars and demand an access pass. I needed permission. My visit and research requests to the college remained unanswered, until UST art librarian Susan Price came to my rescue. One phone call on my behalf, and Ms. Price had rescued my visit, under one condition: absolutely no photographs of the murals were to be taken.

After visiting Talladega College, my appreciation for its history, art and architecture consumed me. I began submitting abstracts to a variety of calls for papers. This method challenged me to look at my research in different contexts. I presented a portion of my research in fall 2010 at the Minnesota Society of Architectural Historians Student Symposium. This experience opened my eyes to the rich history of campus architecture. In February of this year, I traveled to Montgomery, Ala., and presented at “Southern Studies: The Auburn Montgomery Liberal Arts Conference.” Over three days I mingled with students and scholars who shared my interest in Southern cultural history — I was in heaven, only partially because I consumed a ridiculous amount of grits during each morning’s reception.

My next conference took me to Grand Rapids, Mich. for the 38th annual Midwest Art History Society Conference in April 2011. I was particularly excited about this conference because of the recent news attention that Woodruff’s Talladega College murals have received. As of January 2011, Talladega College entered into a contract with the High Museum in Atlanta, where all six mural panels will undergo one year of restoration followed by a five-year, multi-city museum tour. I hope the recent press will continue to peak people’s curiosity about these little-known treasures.

Amy Nygaard is a UST graduate student.

Visual Resources News

LOCAL HAPPENINGS

The ARLIS/NA-VRA Second Joint Conference happened here, in Minneapolis, March 24 to 28. Art librarians, visual resources professionals and other people working in art and information fields from around the world met at the downtown Hilton for five days of networking, learning and fun.

The local planning committee worked with the leadership of both national organizations to plan the well-attended conference. Special events included an evening at the Gale Mansion, a welcome party at the Walker Arts Center and the opportunity to see the “Titian and the Golden Age of Venetian Painting” show at the Minneapolis Institute of Arts.

VR NEWS

LunaWeb, the Web version of the department’s image database is now live for three major collections: The UST art collection, The American Museum of Asmat Art@UST and the UST art history collection. The UST art Collection and the Asmat collection are both freely available to the general public. The UST art history collection is available to anyone with a current UST login and password. Go to: http://luna.stthomases.edu/luna to access the login screen (for the UST art history collection or the AMICA collection) or to access the museum and art collections.

DID YOU KNOW?

The Art History Department subscribes to the AMICA image database. This series of high quality images represents over 108,000 works of art from major museums and unique collections around the world. Current students may access AMICA through LunaWeb. Be sure to login! ■

Christy Dent is the visual resources curator.
“We’re on the Internet?”

Located in the Üsküdar neighborhood on the Asian side of Istanbul, Sakirin Mosque is far enough from the shoreline that tourists tend to not visit – which may be the reason the man who posed the above question was surprised to find me excitedly taking photos of the mosque’s prayer space in the first place. He was sitting silently with his back against the wall, looking upwards and smiling. It turned out that it was also his first time visiting the space, as he was there for his aunt’s funeral. That didn’t stop him from expressing great pride in such a unique structure compared to the Ottoman-styled mosques that fill the surrounding skyline. Not only was my presence somewhat surprising to him, but so was the fact that I first learned about the mosque through the Internet. While he clearly appreciated it, he didn’t seem to think that this mosque would be something the world would care about.

In 2009, the Sakirin Mosque opened, establishing Zeynep Fadıllıoğlu as the first female designer of a Turkish mosque. Her involvement is exactly why the Internet is filled with news stories and blog entries about it, and largely why I was there in Istanbul. This past summer while studying Sacred Space with Dr. Young, I found my qualifying paper topic within the architectural landscape of Turkey. I had been researching the treatment of Muslim women within the mosque, where they are usually provided with separate, lesser spaces. This, of course, brought up the discussion of how a female designer, familiar with women’s desires for their own space, but who also want access and aesthetic beauty, would handle such an area in relationship to the larger structure.

It wouldn’t be until the following January that I would finally be able to see and experience the Sakirin Mosque in person, when I visited Istanbul with fellow graduate student Kristina Dahle. While I continue to be interested in the women’s place within the Islamic faith, my research has since turned to the contemporary architectural identity that is developing with the addition of Sakirin to Istanbul’s landscape and within the larger architectural program of Islam.

Marria Thompson is a UST graduate student.
FACULTY AND STAFF

WILLIAM BARNES had a busy fall semester. In October he chaired a session and delivered a paper at the annual conference of the American Society for Ethnohistory in Ottawa, Canada. The session was titled “Monarquia Indiana as Model and Medium: Crafting Identity in Mexico, 15th-18th Centuries.” His presentation was titled “Hewn by Conflict: Creating Imperial Identity in Tenochtitlan.” In November, he delivered a paper, “Divine Enterprise: The Birth of Imperial Art at Tenochtitlan,” at the second Association for Latin American Art Triennial at the Los Angeles County Museum of Art, Los Angeles, Calif. This conference was planned to correspond with the ongoing “Olmec: Colossal Masterworks of Ancient Mexico” exhibition, currently at the de Young Museum, San Francisco.

CHRISTY DENT is the 2011 chair-elect for the ARLIS/NA-Twin Cities Chapter and chair in 2012.

CRAIG ELIASON released his first commercial digital typeface design, Ambicase Modern, in October. The design was selected as one of the “Best Fonts of 2010” by FontShop (fontshop.com). He published a review of Adrian Frutiger Typefaces by Heidrun Osterer and Philipp Stamm (eds.) and José Mendoza y Almeida by Martin Majoor and Sebastien Morlighem in the March issue of Design and Culture: The Journal of the Design Studies Forum. He will give a talk on the classification of printing types to the Minnesota Center for Book Arts Collectors’ Forum in May.

SUSAN FOCKE and JULIE RISSER received awards at the University Advocates for Women and Equity’s spring reception. Susan received the Good Sister Award for providing help and support to women on campus in formal and informal ways. Julie received the Sapientia Award for bringing a focus on women’s art to the university’s Asmat art collection.

ELIZABETH KINDALL presented the paper “A View From the Top: The Experience of Mount Jizu at the Edge of the Himalayas” at the College Art Association in New York in February. She is presently on a Junior Scholar Grant from the Chiang Ching-kuo Foundation for International Scholarly Exchange and working on her project “Viewing the Southwest in Seventeenth-Century China.” She received a research grant from the University of St. Thomas Faculty Development office to continue her work on this project during fall 2011.

SHELLEY NORDTORP-MADSON chaired two sessions and presented “A Change of Face: Yet Another in the Unending Explorations of Possible Syncretic Shape-Shifting Imagery in and Around the Volsunga Saga, This Time With Feathers” at the Society for the Advancement of Scandinavian Society annual conference held in late April in Chicago. She presented “The Dragon Slayer” (March) and “Modern Interpretations of the Medieval Stories” (April) at the University of Minnesota Seminar in Medieval Scandinavian Languages. In March she taught “Churches and Mosques of the First Millennium” for the Center for Senior Education. She translated Medieval Garments Reconstructed: Norse Clothing Patterns (Lilli Fransen, Anna Norgard and Else Ostergard. Åhurs University Press, 2010), from Danish to English.

JULIE RISSER presented “Challenges and Opportunities for Fiber Artists in Asmat, Papua, Indonesia” at the April Feminist Friday hosted by the Luann Dummer Center for Women. Julie travels to the Campbell Center for Historic Preservation in Mount Carroll, Ill., in June to learn about making exhibition mounts. Julie’s photographs of Asmat were in “The Vision Changes: The Eye Remembers” exhibition at St. Thomas.

VANESSA ROUSSEAU presented “Changing Aesthetics in Late Roman Wall Paintings at Sardis” at the ninth annual ACTC Art History Symposium held April 9 at Augsburg College.

HEATHER SHIREY presented “Pierre Verger, Documentary Photography and the Construction of Nagô Purity in Brazilian Candomblé,” at the Arts Council of the African Studies Association Triennial Symposium in March at UCLA.

Congratulations to former faculty member SUSAN WEBSTER, who is the recipient of a John Simon Guggenheim Memorial Foundation Fellowship and a fellowship to the National Humanities Center at the Research Triangle in North Carolina.

LAUREN GRAFF is helping coordinate the Third Thursday events for her MIA internship with the Public Programs Department. Each event has an overarching theme with art tours, exhibitions and craft activities, along with drinks and live music by local bands. Lauren helps brainstorm future themes and activities and

Art history faculty presented guest lectures at the MIA.

WILLIAM BARNES: “Gods and Rulers in the Art of the Ancient Americas: From Mexico to the Andes,” September

“Animals and Alter Egos in the Art of the Ancient Americas: From Mexico to the Andes,” November

HEATHER SHIREY: “Africa and Europe During the Renaissance,” February

SHELLEY NORDTORP-MADSON: “Clothing the Mourners: Into the Fold,” March

VICTORIA YOUNG: “The Mid-Twentieth Century Church: Medieval Modernism?” March

UNDERGRADUATE STUDENTS

Congratulations to our spring graduates, majors STEPHEN CARLILE, MARRISA ELLINGSON, MAIRIN GOETZINGER, LAUREN GRAFF, AWA GROSSKOPF, AMY OLSON, KATIE PETERSON and LINDSAY SIMMONS and minors KATIE PAULY and LAURA WIERING. Laura majored in studio arts, and her work was shown in the spring Juried Senior Exhibition at St. Catherine University.

We welcome new majors AMANDA LESNIKOWSKI and RAMONA DA SILVA and minor REBECCA HOGE to the undergraduate program.

NICK TUTTLE has been awarded a Patricia Jaffray Student Scholarship in Support of Asmat Study to support his Monitoring and Managing Microclimates: The Store and Display Areas of the American Museum of Asmat Art project. Nick will document and improve the environmental climes in the Asmat Storage facilities and display space from February through April 2011. Congratulations, Nick.

It’s a pleasure to work with our student workers who assist with exhibitions, the Visual Resource Collection and the Asmat Museum. MARISSA ELLINGSON, LAUREN GRAFF and AMY OLSON will graduate in May, but we are fortunate to keep NICK TUTTLE for another year.

MARISSA ELLINGSON is an editor/intern at PDI Ninth House, a business consulting firm, where she is a proofreader.

LAUREN GRAFF is helping coordinate the Third Thursday events for her MIA internship with the Public Programs Department. Each event has an overarching theme with art tours, exhibitions and craft activities, along with drinks and live music by local bands. Lauren helps brainstorm future themes and activities and
DEPARTMENT NEWS

UNDERGRADUATE ALUMNI

ZACH DOLINAJ ‘10 participated in the photography exhibition, “The Vision Changes: The Eye Remembers,” at St. Thomas. Zack is relocating to Beijing for two years to oversee the opening and management of a new store for Abercrombie and Fitch.

INGA HAKANSON THEISSEN ’06 and husband, Kevin, are expecting their first child. Inga is the curator/director of the Digital Collections and Archives Unit, College of Design at University of Minnesota, Twin Cities campus.

GRADUATE STUDENTS

GRAD REP COLUMN

Greetings,

As the semester ends and research papers and presentations loom large, let us not forget about the fun symposium planning underway as we get ready for our second annual event in November. I also would like to thank everyone for participating in the many events that took place this year. I hope to see you all at the grad forum!

AMY NYGAARD

(From Victoria Young – Thanks to Amy for all she has done as grad rep this past year!)

AMY OLSON is interning with the Decorative Arts, Textiles and Sculpture Department at the Minneapolis Institute of Arts. She has been working on projects related to textiles as well as modern craft for two exhibitions that will be installed later this year. Amy spent J-Term in Rome for an Archaeology and History course and spring break on a VISION mission trip to the Virgin Islands. She is pursuing grad school options in New York City.

Congratulations to Tommie of the Year nominees, KATIE PAULY and LAURA WIERING.

KATIE PETERSON’S spring internship was translating object lists from French and Italian for two of Exhibits Development Group’s exhibitions currently in development.

st(ART)
The St. Thomas Art Appreciation club underwent a name change this semester, formerly Art Attack and now known as: st(ART). The club meets twice a month in the evenings and hosts events on the weekends. This semester the activities included painting canvas, attending a performance of STOMP at the Orway, a picnic amongst the art in the Sculpture Garden and trips to The Museum of Russian Art and the Minneapolis Institute of Arts. The club hopes to begin a tradition of an annual all-student art exhibition on display at the end of each school year. If interested in learning more or joining the club, email the club at ArtAttack@stthomases.edu.

Tied Up in Venice, Marissa Ellingson, A Sense of Place,

GRADUATE STUDENT NOTES

KATIE CZARNIEK and MARRIA THOMPSON, along with faculty adviser ELIZABETH KINDALL, have been awarded the University of St. Thomas Graduate Research Grant for Summer 2011. The grant will allow them to focus on their project “National Identity Through Architecture: Shanghai 2010 World Expo’s China Pavilion.”

HEND AL-MANSOUR’S art work was featured this past winter in a show at the Northcutt Steele Gallery at Montana State University in Billings (www.livelytimes.com/it/entry/arab_american_art st_creates_installation_at_msu_billings). She will open a new show on June 15, at the First Unitarian Society on Mount Curve in Minneapolis.

RYAN BARLAND is the author of a review of “Sean Keating in Context: Responses to Culture and Politics in Post-Civil War Ireland” (Dublin: Carysfort Press, 2010) published in the current issue of “New Hibernia Review,” the journal of Irish Studies at St. Thomas. Barland also presented during a panel with Eimear O’Connor, the author of the book he reviewed, on March 31, at the American Conference of Irish Studies in Madison, Wisc. His paper, “Seamus Murphy: The Last Stonie” discussed the end of the stone-carving tradition in Ireland. Barland has been hired as an oral historian for the Minnesota Historical Society, where he manages, researches and produces all the society’s oral history projects.

KATIE CZARNIECKI is working as the program fellow for the Walker Art Center/McKnight Foundation’s mnartists.org and planning her wedding to Matt Hill in June. Congratulations!

THERESA DOWNING juried the University of Minnesota Duluth 2011 Annual Student Exhibition, on view at the Tweed Museum of Art April 9 through May 8.

KRISTINE ELIAS finished an internship at the Minneapolis Institute of Arts this winter, where she researched and wrote label text for the current exhibition, “The Fabric of Society: 1500 Years of African Textiles.” It runs through July 2011. Check it out!

OLGA IVANOVA’S photography is featured in “The Vision Changes: The Eye Remembers,” on view in the O’Shaughnessy Educational Center lobby gallery through May 23.

AMY NYGAARD has been accepted into the Interdisciplinary Ph.D. program at the University of Missouri–Kansas City. Her coordinating discipline is art history, and her co-discipline is United States history 1800-present. Amy plans to continue researching African-American history and art.

KIRSTIN RUSSELL coordinated the April 9 event “MN Made” at the Walker Art Center.

MARRIA THOMPSON has been accepted into the Ph.D. program in art history at the University of Illinois at Chicago.

CAROLYN TILLMAN has been accepted to present two conference papers this year, “The Writings, Collections and Exhibitions of William Bullock: Simulated Travel and Geography in British Perceptions of Mesoamerica,” has been accepted to the “Geographies of Collections” session at the Royal Geographical Society with IGB’s Annual International Conference in London, England. “William Bullock’s Six Months’ Residence and
Travels in Mexico: Simulated Travel and British Perceptions of Mesoamerica” has been accepted to the Travel in the Nineteenth Century: Narratives, Histories and Collections Conference at the University of Lincoln in Lincoln, England. The conferences run from Aug. 31 through Sept. 2, 2011 and July 13-15, 2011, respectively.

As exhibitions assistants for the department, POPPY DI CANDELORO and MARRIA THOMPSON researched Guatemalan textiles and fair trade, writing the didactics and designing the winter 2010-2011 Trade Fair TO Fair Trade exhibition which took place in the OEC Gallery. As collections assistants for the department, KRISTINA DAHALE and LAUREN GREER have created a catalogue complete with images and descriptions for the Alanzo Hauser collection. Hauser’s son Tony is a professor at St. Thomas, and his father was a working artist who left behind hundreds of works.

**GRADUATE ALUMNI**

**ALUMNI REP COLUMN**

The latest UST Art History Graduate Alumni event at the Minneapolis Institute of Arts was a success! JENNIFER ADAM and JAMES WEHN, current co-coordinators of the Grad Alumni group and organizers of the event, met with alumni and other interested parties on March 24 to experience “Titian and the Golden Age of Venetian Painting” and “Venice on Paper.” James Wehn, curator of “Venice on Paper,” not only got the alum group in at no cost but afforded us a wonderful and detailed personal tour of both exhibits. Afterwards, many from the group enjoyed some great Greek food and wine at nearby Christo’s. Anyone who was unable to attend this event should keep in mind that the alumni group will host another fabulous and quite unique opportunity sometime in May. Please keep checking your email.

MELISSA AHO ’09 has been teaching online classes for National American University and Rasmussen College. She continues to publish book reviews for Library Journal and Public Services Quarterly, and is also a Ph.D. student in international development as a research assistant for one of her professors (Dr. Sue Yeon Syn) on a project to gather information about metadata and social media. Danielle also is a volunteer librarian at Alliance Francaise de Washington, D.C.

PAIGE DANSINGER ’09 was welcomed to join the SMARTlab Digital Innovations Ph.D. program in Dublin, Ireland, and will apply that learning to Jewish museums internationally. Paige recently attended the Council of Jewish American Museums’ annual meeting in Philadelphia. She also was included in an art exhibition in New York, designed a new award-winning restaurant in Minneapolis and has sold many paintings this year. Paige continues to work and volunteer at the Minneapolis Institute of Arts.

SUSAN HARSTAD ’03 lead a workshop on Finnish band weaving at the Walker Art Center on April 9 as part of “MN Made – A Showcase of Minnesota’s Creativity.” She also hosted a demonstration booth for Finnish handicrafts in the Festival of Nations bazaar, May 5-8, where she displayed and demonstrated birch bark weaving projects as well as Finnish band weaving.

EMILY KOLLER ’07 is working on her professional report in order to finish up her degree in planning and preservation at the University of Texas in Austin. Her report stems from an internship she had with the Modern + Recent Past section of the National Trust in the summer of 2010 and is called “Listed, Obliterated or Status Unknown: A Study of Criterion G of the National Register of Historic Places Program.” Emily also co-wrote the trust’s “Minnesota Modern” booklet during her internship.

JOANNA LINDELL REILINGS ’08 book, Faithful Impressions: The Thrivent Financial Collection of Religious Art, was released in April. The catalogue chronicles the nearly 30-year history of the Thrivent Financial collection and its founding curator, Rev. Richard L. Hillstrom, and highlights special works in the collection. It also includes a scholarly essay by Lindell Reiling on the history of the Western religious print. JAMES WEHN ’09 is a contributing author to the book. An exhibition related to the book opened in late April.

JENNY MAKI ’09 has been accepted into the University of Minnesota’s College of Design Ph.D. program for fall 2011.

KATE MCCREIGHT ’07, husband Paul, and big brothers Noah and Finn welcomed the arrival of daughter/sister Addy Kathryn Regina, born Jan. 26. Congratulations to all!

In her role as curator of the Target Corporate Art Collection, LISA MELANDER ’09 has been overseeing the traveling loan of a major work from the collection as well as assisting with unique art commissions for the Target School Library Makeover program. She also served as the juror for Minnesota State University–Moorhead’s annual student art and design exhibition, where she gave a public talk on her career and experiences in museum work, gallery work and corporate art collections on March 31.

TRACI OLINGER ’09 has been hired by the Minneapolis Institute of Arts as a research assistant for contemporary art. She is working with curator Liz Armstrong on a forthcoming exhibition “More Real? Art in the Age of Truthiness” and its accompanying publication.

RACHEL NELSON ’10 is a curatorial intern for the Panza Collection Initiative at the Solomon R. Guggenheim Museum in New York City. The initiative addresses conservation and exhibition issues related to Minimalist and Post-Minimalist art. She is working on case studies of four artists: Dan Flavin, Donald Judd, Bruce Nauman and Lawrence Weiner. After doing extensive research and interviews with these artists’ estates, dealers, studio assistants, etc., Rachel and the team will present their findings to a committee of art histo-
rians and conservators to discuss and decide how the Guggenheim will proceed with exhibiting and caring for their collection. It is possible that the Guggenheim’s resolution may become a standard for the future display and conservation of these artists’ work.

AMY PENCE BROWN ’05 is chair of the City of Boise Historic Preservation Commission as well as chair of Idaho Modern, Preservation Idaho’s new advocacy committee dedicated to the state’s mid-century modern gems. She is also an arts writer for Boise Weekly, the city’s alt-weekly newspaper, and Treasure Valley Family magazine, where she writes about her life with her two daughters.

MARY SPRINGER ’09 will pursue a Ph.D. in art history this fall at the University of Iowa. In addition to teaching studio art, history and humanities courses at Doane College, Kaplan University Online and Concordia University (Nebraska), she’s helped to construct and pass a writing intensive art history course at Concordia and was recently offered a course lead position for Humanities and Culture with Kaplan University Online.

LAURA THAYER ’08 resides on the Amalfi coast in Italy but came back to campus for the spring “The Vision Changes” exhibition, where her images of Amalfi were featured.

EVA QUIGLEY TIMMONS ’09 was elected vice president of the Minnesota chapter of the Society of Architectural Historians at their March annual meeting.

TIM VIRNIG ’10 is enjoying his first year as a Ph.D. student in Renaissance/Baroque art at the University of Georgia, taking courses and teaching art history.

JAMES WEHN ’09 curated the exhibition “Venice on Paper” at the Minneapolis Institute of Arts. He also presented a paper about a large-format Passion series by the 17th-century Dutch printmaker, Nicolas de Bruyn, in April at the Midwest Art History Society’s annual conference.

MARIA WIERING ’10 got married on Jan. 1 and is now Maria Pedersen. Congratulations! The newlyweds settled in Washington, D.C., where Maria is working on Capitol Hill as a press assistant for Sen. John Hoeven (R-N.D.).