This spring marked a big milestone for the Art History Department with the opening of the American Museum of Asmat Art at the University of St. Thomas in The Gallery in the Anderson Student Center. Since the collection was given to us five years ago this summer, only bits and pieces of it have been on public display, although behind the scenes Julie Risser has been able to work with students on the collection, both in the classroom and through various types of assistantships. Now, having a space where some of the permanent collection is shown as well as rotating thematic exhibits, we have much more visibility for Asmat art and enhanced opportunities for students to see and work with the collection. Much credit should be given to Dr. Risser and her students who worked on the installation and management of the collection: Sarah Church-Benish, Rachel Simmons and Carin Jorgensen, and to Natalie Andron McMonagle, who developed the inaugural exhibition under a Patricia Jaffray Curatorial Research Scholarship.

The opening is a strong first step in promoting and raising the role of the arts at St. Thomas, a strategic priority for our new dean of the College of Arts and Sciences, Dr. Terry Langan. While the faculty and programs of the department have been cutting edge, our facilities and program support have not. Gallery space, collection storage, classrooms, work and study facilities and offices all are challenging to say the least. More support for faculty and student research, particularly for travel to present papers at conferences and symposia here and abroad, is urgently needed. Greater engagement with the community would be beneficial for students and faculty and lead to greater opportunities to support the arts in the Twin Cities. Dr. Langan’s vision is for a performing and visual arts center that would provide a new home for art history, as well as support for our programs, along with music and other activities. This is a long process, but one that is already off to a strong start as we meet with people who are interested in our programs and in helping us to find opportunities to make them stronger. Indeed, I am more optimistic about the future than I have ever been during my 20-plus years at St. Thomas and look forward to what lies ahead.

Mark Stansbury-O’Donnell is department chair of the Art History Department.

Calendar of Events

- **Remembrance of Past Things:** Memory, Mourning and Ritual
  Through Jan. 26, 2012

- **Class of 2012: Art From the UST**
  Child Development Center
  May 24-June 15, O’Shaughnessy Educational Center lobby gallery

- **Stoked: Five Artists of Fire and Clay**
  Ceramic works by Richard Bresnahan, Kevin Flicker, Stephen Earp, Samuel Johnson and Anne Meyer
  O’Shaughnessy Educational Center lobby gallery

- **Dr. Matthew Welch Opening Lecture**
  Stoked: Five Artists of Fire and Clay
  Oct. 4, reception following lecture

- **CAGC Fall Art Tour**
  Annual 10-college/university art tour
  1-5 p.m. Oct. 6

- **Building the Collection: Gifts and Recent Purchases**
  June 28-Nov. 18
  The Gallery: Home of the American Museum of Asmat Art, Anderson Student Center

- **Sculptural Forms and Oral Traditions: Exploring Myths**
  Sept. 20-Dec. 21
  The Gallery: Home of the American Museum of Asmat Art, Anderson Student Center

- **Generations and Traditions: How Design Moves Forward**
  Third Annual University of St. Thomas Art History Graduate Student Research Symposium
  Nov. 15-16

- **Dr. Nancy Wicker**
  Keynote lecture
  Nov. 15, O’Shaughnessy Educational Center auditorium

- **Research Symposium**
  9 a.m.-3:30 p.m. Nov. 16, McNeeley Hall

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**Art History Graduate Student Forum**
5 p.m. Friday, May 18
O’Shaughnessy Educational Center auditorium

**KATHERINE C. HILL**
Working title: The Construction of Modern Black Identity: Aaron Douglas’s 1920s Harlem Renaissance Graphic Illustrations

**ALYSA M. OHLAND**
Working title: The Influence of Early Swedish Title Page Design on the Work of Andreas Guttewitz

**RITA K. RIOS**
Cultural Sovereignty in Museums: How History Has Shaped Native American Exhibitions

**NICOLE J. WANKEL**
Working title: Alchemy, Astronomy, Astrology, Oh My! Caravaggio’s Jupiter, Pluto, and Neptune and the Art of Science in Early Modern Italy

**Department of Art History Undergraduate Student Research Symposium**
4 p.m. Friday, May 4
O’Shaughnessy Educational Center auditorium

**JEFFORY L. DODSON**
Leon Battista Alberti’s Architecture of an Ideal City

**MADELEINE C. FROST**
North Oaks, Minnesota: America’s Only Private Suburb?

**NICHOLAS A. TUTTLE**
Marian Images in the Art of Hispanic Latin America
Generations and Traditions: How Design Moves Forward

The University of St. Thomas Art History Department will host its third annual Graduate Student Research Symposium, “Generations and Traditions: How Design Moves Forward,” on Nov. 15 and 16. Paper topics will address or problematize the generational passing of traditions and skills in artistic and architectural production. Research will explore the cultural, methodological, theoretical and historical aspects of apprenticeship and academia across all time periods, media and geographical regions.

Topics may include but are not limited to:
- The master/apprentice relationship
- The history of workshops and guilds
- New models of academic structure
- The relationship between artistic lineage and/or family relationships in small workshops over several artistic generations
- The transmission/ transformation of artistic traditions by workshops set up by immigrant artists working for a new clientele
- Mentorship and heirs apparent, such as “starchitects” branding future generations of talent
- Analysis and definition of the “masterpiece”
- Teachers and students as rivals in the art market
- Reviving the technologies/ materials of past generations
- The trope in criticism of “learning from the ancients”

Paper presentations will be 20 minutes in length. The graduate program will award a prize to the best paper in the symposium.

Please direct questions to artgradsym@stthomas.edu.

From your grad rep

The spring semester has flown by. Even as we have been scrambling to assimilate and deploy loads of information for our classes, there also have been important events: the opening of the Asem Gallery, a grad get-together at the Muddy Pig and the “Robyne Robinson: Hands and Heart” exhibition and lecture. We also hosted local speakers who came to tell us about some of the fantastic job opportunities that may come after we have completed our studies.

One of the duties of the grad rep is to host an educational symposium or forum of some sort, and this semester Victoria suggested that we host a career workshop symposium. During the first week of March, I invited four professionals from various arts-related fields to speak to the graduate students: Mary Abbe (art critic/journalist of the Star Tribune), Theresa Downing (UST alumna/exhibitions director and curator at Northern Clay Center), Elizabeth Gales (historian/architectural historian at Hess Roise and Company) and Mollie Loiselle (development assistant-stewardship at Children’s Hospitals and Clinics of Minnesota/Arts and Healing Project). The event was informative, insightful and engaging, and students were able to spend time with these professionals. I believe we all came away feeling more confident about the opportunities and possibilities that lie ahead of us.

As the semester winds down and you become more focused on research papers and presentations, don’t forget to take a break and support your fellow colleagues at the various symposia and student-curated exhibitions. There is plenty to explore! I wish to extend my thanks to each and every one of you for your continued enthusiasm and support of UST’s art history program. Best of luck to you all!

Poppy Di Candeloro is a UST graduate student and grad rep.
From the Classroom to Quebec

Over the weekend of March 16-18, 2012, I presented a paper I wrote in Elizabeth’s ‘Shanghai Modern’ seminar (fall 2011) entitled “Wu Qinghua’s Body in The Red Detachment of Women: A ‘Model’ Model?” at Concordia University in Montreal, Quebec. The conference theme was ‘Situate Yourself: Embodied Knowledge in Art and Visual Culture’ and I submitted an abstract to their call for papers in hopes that it would truly encourage subjective experiences of art within the ‘objective’ academic community. I got so much more than I bargained for.

From the moment I lugged my suitcase off the airport shuttle in downtown Montreal, over 2,000 people organized in protest of two issues; police brutality and the threat of Quebec college tuition’s 50 percent increase greeted me. The protests were also incorporated into ‘Situate Yourself’, and over the course of the weekend we were treated to demonstrations, speeches, and an interpretive dance troupe’s reactions to the climate in Montreal. This, coupled with the amazing quality and range of my co-presenters’ research, resulted in some intensely personal, out of the box dialogue ranging from the creation of new, subjective art histories, to the role of the artist researcher as a listener, to the possibilities of literally beading, dancing, or singing our research into existence. I came away from the conference, the protests, and the city itself feeling totally refreshed and inspired to move forward in new directions with my research and creative practice.

Sara Church-Benish is a graduate student.

Sara Church-Benish is a graduate student.
The Photographer’s Journey: Minneapolis to Moscow

While writing a research paper on the American photographer Alfred Stieglitz this past fall in Craig Eliason’s graduate seminar, I came across an intriguing photographic resource relating to Nicholas II, the last Emperor of Russia. I was fascinated by the photography of K.E. von Gan at the czar’s court, but although Soviet photography is a main area of interest for Western scholars, pre-1917 Russian photography has yet to enjoy the same attention. With the dissolution of the Soviet Union, many photo archives have become more accessible for national and international scholars, making it a rewarding area of research. My qualifying paper topic was finally found!

My excitement was beyond reasonable measure when I found out that I was going on a work trip to Moscow, Russia, for two weeks in January 2012. I defined my research agenda before the trip and stayed focused during my visit, a task made more challenging by the famous -20 degree-Fahrenheit weather. Although my work schedule did not allow me to visit the National Photo Archive – it had a very limited working hours – I was advised to submit a request for an electronic access of the photographic documents. It has become a key resource in my ongoing research, and I’ve found that interpreting original sources is a challenging task.

I spent a day enjoying the art of The Moscow Kremlin Museum. It houses a truly remarkable collection of czars’ treasuries that “casually” appear on the photographs I have looked at. It was an overwhelming moment for me! Resources at Tretyakov State Gallery were notable and provided good historical context of that period. Librarians at The National Library of Russia were helpful even though they acted as gatekeepers of information, as only librarians have a full access to reading resources, and one cannot conduct a research without their assistance.

The resources and visual evidence that I collected in Moscow created a context for the independent study I am doing with Eliason this semester. I encourage graduate students to explore various opportunities for conducting international field research – it is an important component of an education in the field of art history and an experience you will treasure in your professional life.

Olga Ivanova is a graduate student.

*Note from the Grad Office: Olga Ivanova is also a photographer in her own right and is on the staff of UST photographers.
American Museum of Asmat Art at the University of St. Thomas Opens Inaugural Exhibit

It was four and a half years in the making, so on Feb. 23, 2012, when the American Museum of Asmat Art at the University of St. Thomas held its formal reception for the inaugural exhibition “Deconstructing Eden: Asmat Identity Rediscovered,” long-term supporters, students and staff had a lot to celebrate. With the opening of The Gallery, a 1,500-square-foot room dedicated to permanent and temporary exhibitions of Asmat art, St. Thomas can now display pieces from its collection of 2000 Asmat objects. For UST students, this means easy access to a culture that easily can take four days to reach.

In reflecting on the experience, art history masters student Natalie Andron McMonagle noted, “The opportunity to curate as a graduate student offers a unique experience that we may take with us to our future endeavors. It reflects the core of our program, which encourages the practice of our research – be it through conferences, internships or curating.”

The opening represented care of, commitment to and study of the pieces in what is the most comprehensive collection of Asmat art in the United States. McMonagle, recipient of a Patricia Jaffray curatorial scholarship, developed a seminar project into this exhibition. Highly appropriate for introducing the community to a very remote part of the world, McMonagle’s exhibition explores how Asmat identity is informed by objects in the collection as well as photographs and video produced by outsiders, particularly the Dutch artist, Roy Villevoye.

Hours for The Gallery

Monday–Wednesday, 10 a.m.–4 p.m.
Thursday, 10 a.m.–8 p.m.
Friday, 10 a.m.–2 p.m.
Saturday and Sunday, Noon–4 p.m.

The Gallery follows the UST academic calendar. During breaks the gallery is closed; however, individuals and groups can contact AMAA@UST staff to arrange time to visit the gallery: (651) 962-5512.
The American Association of Museums annual meeting convened this year from April 29 to May 2 in Minneapolis. This year’s theme was “creative community.” The American Museum of Asmat Art functioned as one of the On-Site Sight locations that attendees could visit in order to explore the art gallery within a student union environment. Participants explored specific issues concerning how museum display space, exhibition preparation/installation work and museum programming could function well within a structure that serves multiple purposes.

AMAA@UST is singled out as one of the best Twin Cities museums.

The March/April edition of AAA Living Magazine listed the American Museum of Asmat Art at the University of St. Thomas as one of “three of the best Twin Cities museums” along with the Museum of Russian Art and the American Swedish Institute. Check out page 45, “Get Up and Go! Ways to Enjoy Minnesota This Season.”

“Those of us who wish to enter in the museum field face a dilemma. One cannot gain a position at a museum without experience, but how does one gain experience if they are not given the chance? The answer is right here in front of us. This is our chance, working with our collection in The Gallery gives us the hands-on experience we need to succeed after graduation.”

Rachel Simmons

“We are so lucky to have this collection, and I feel grateful to have been able to help introduce it to the public. This exhibition does not seek to define or fully represent Asmat identity. It is an attempt to dispel misconceptions and rediscover who the Asmat are.”

Natalie Andron McMonagle graduate student

“Building the exhibition required late nights, an unrealized level of patience and character-building persistence. This opportunity has been undoubtedly rewarding and challenging.”

Carin Jorgensen graduate student

“The culturally rich artwork not only provides insight into the daily practices and traditions of the Asmat people, it also encourages greater awareness of a culture other than our own.”

Madeleine Frost undergraduate art history major

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STOKED: Richard Bresnahan: Minnesota Pottery

Richard Bresnahan, artist-in-residence at Saint John’s University, creates breath-taking pottery influenced by his Japanese training and consistent use of Minnesota’s natural resources. While his art continues to capture hearts on an international scale, there is still debate on the exact style of his pottery. “Americans sometimes say, ‘Richard makes Japanese-style pottery,’ and then Japanese who come here say, ‘Boy, Richard, you sure make American-style pottery.’ Bresnahan explains, ‘I say it’s Minnesota pottery.’

After graduating from Saint John’s University in 1976, Bresnahan’s former professor, Sister Johanna, secured him an apprenticeship with Nakazato Takashi in Karatsu, Japan. Takashi’s instruction proved to be life-altering and included everything from menial tasks such as cleaning the studio to throwing 500 pieces of pottery in a single day. One critical development in Bresnahan’s training included the realization that local clay excavated directly from the earth was preferable to the clay ordered from catalogues. Along with excavating and washing clay he also learned how to make glaze from ash and plant materials, as well as the ideal method for applying the layers of glaze. Now he and his apprentices only use material found within a 10-mile radius of Saint John’s University.

Upon his return to Minnesota three years later, Saint John’s hired Bresnahan as the university’s first artist-in-residence. Bresnahan revamped a garage and root cellar provided as work space by the university, and with the help of his brother, two apprentices and five monks, created a functional pottery studio and a five-chamber wood-fired kiln. Over 30 years later, Bresnahan’s Pottery Studio continues to exemplify self-sufficiency and maintains Saint John’s Benedictine values of humility, community and hospitality. In fact, it has become a favored meeting place for artists of all skill levels to hone their skills and experiment with new techniques.

Bresnahan’s passion for his art drives him to constant experimentation with new forms, glazes, techniques, etc. This same enthusiasm and curiosity is found in each of his apprentices whose work appears in the traveling exhibition, “Stoked.” Since the late 1970s Bresnahan has taken on four apprentices: Keven Flicker, Stephen Earp, Samuel Johnson and Anne Meyer. They experienced the same methodical training adapted from Bresnahan’s own apprenticeship in Japan. A typical day included long hours and extreme concentration. Only after completing cleaning and preparation tasks could his apprentices work on their own projects. Their work on the wheel consisted of molding exact replications of a specific shape before moving on to the next form. As strenuous as the training became, each agreed it was crucial for their development as artists. Their work at SJU led them to develop exceptional dexterity as well as keen insight to clay’s potential.

“Stoked” will be on display in the OEC lobby gallery from Sept. 14, 2012, to Jan. 5, 2013, and features several programs related to the exhibit.

Lindsey Rindo is a curatorial intern.
Conservation Plans for the Ghent Altarpiece

The Ghent Altarpiece in St. Bavo’s Cathedral, Ghent, Belgium will be undergoing extensive conservation for the next five years, beginning in September 2012. So, I was ecstatic to join my daughter Elizabeth in Brussels and travel to Ghent to see this iconic work of art, intact for the last time before its restoration.

The Ghent Altarpiece, more commonly known in Belgium as “The Adoration of the Lamb,” 11’5” x 15’1”, 1432, is one of the most famous works of art coming from the early northern renaissance painting tradition. It is a monumental polyptych consisting of 20 Baltic Oak wood panels. The entire altarpiece is framed, and those frames separate 24 oil painted images. When closed, the altarpiece’s main images represent the Annunciation and the donor portraits of Joost Vijdt and his wife Elisabeth Borluut, who commissioned this altarpiece for their chapel in St. Bavo’s Cathedral. When opened, the panels depict the fall of mankind through Adam and Eve and mankind’s salvation through the Mystic Lamb.

The physical history of this work is intensely complex as well as the art historical questions that have few answers to date. Among other indignities, according to Noah Charney, the “Ghent Altarpiece has been looted in three different wars, burned, dismembered, illegally sold, attacked by iconoclasts, ransomed, and stolen on seven separate occasions.” Questions of attribution (the Hubert and Jan dilemma) and workshop production have all surrounded this iconic work of art and are mysteries that the conservation teams hope to unravel.

Professor Anne van Grevenstein-Kruse, University of Amsterdam, and Professor Ron Spronk, Queen’s University, Kingston, Ontario, were appointed the directors in charge of the research to assess the structural condition of the altarpiece and to determine whether the altarpiece was in need of restoration. It was concluded by the conservation committee that a full restoration was necessary.

When I contacted Dr. Grevenstein-Kruse, I asked her if any of the under drawings revealed different “hands” at work on the panels. She replied that “(through) infra-red reflectography the Singing Angels and the Angel Musicians have a different style of preliminary drawing than the central panel, but that is it for now.” When I asked her about the originality of the panels, she said that “dendrochronology confirm(ed) the originality of the panels.” She concluded her email by saying, “ … in the coming five years, all research energy will be focused on finding answers.” I will be waiting for their conclusions.

For further information on the structural condition of the Ghent Altarpiece and excellent images, visit www.closertoverych.kikirpa.be.

Cathy Ostrom Peters is an adjunct professor.


“Grevenstein-Kruse, Anne. Email, April 12, 2012.

“Ibid.

“Ibid.”
Nick Tuttle

Nick Tuttle thought he was going to major in music business, but then he took an art history class. “It opened up a whole new world,” he says. He switched his major to art history and hasn’t looked back.

Nick’s laidback attitude and engaging grin hide the questing mind of a true scholar, something noted by the faculty members he has studied with and who encouraged Nick to pursue public presentations of his work. Nick presented his paper, “Rice Lake: Investigation of Sacred Space,” at the student symposium of the Minnesota Society of Architectural Historians, where he was the only undergraduate to be invited to speak. He also was selected to represent St. Thomas at the ACTC Undergraduate Research Symposium April 14, at St. Kate’s. Additionally, he was the recipient of the Patricia Jaffray Scholarship, which allowed him to work directly with Julie Risser, curator of the American Museum of Asmat Art at the University of St. Thomas, on a project monitoring microclimates around art objects in the Asmat storage facilities.

Visual Resources News

Local happenings

Lots of excitement and plenty of work went into the planning for the American Association of Museums (AAM) Annual Meeting+MuseumExpo conference held in Minneapolis April 29 to May 2. Several faculty, staff and grad students were part of the planning committees and worked at and/or attended the conference.

VR News

It’s evaluation time. The student workers and I are busily sorting through the remaining slides, condensing down the drawers which have been emptied out and debating the merits of creative things to make with old slides (curtains or a lamp shade, anyone?). Our slide project continues to move forward with new items being added to Luna, the department’s digital image database, on a consistent basis.

Did you know?

The American Museum of Asmat Art has a new gallery, The Gallery, in the new Anderson Student Center on the St. Paul campus. Do make time to visit – it’s a well-designed, beautiful space with an interesting student-curated exhibit. If you cannot make it to the new gallery in person, check out the Asmat collection’s online presence at http://luna.stthomases.edu/luna. Select Asmat Art at UST from the menu on the left side of the screen.

Have you lost touch with your classmates?

The Quad, St. Thomas’ virtual meeting place that includes an online alumni directory, can help you find your St. Thomas classmates and friends as well as deliver information on current events. www.stthomases.edu/alumni

St(ART)

St(ART) is a club on campus for students who enjoy art. We do a range of activities on campus, along with visiting art museums, performances and shows around the Twin Cities. St(ART) also hosts an annual All-Student Art Exhibit on campus, displaying the works of club members and other students. St(ART) is for art fans of all levels and is a great way for students to keep the passion of art in their time during school. Whether you’re interested in making art, observing art, watching the arts or anything in between, St(ART) is the club for you!

The Frank Gehry Winton Guest House Hours

www.stthomases.edu/arthistory/GehryWinton/tour

Submissions Are Welcome

Please send submissions for the fall newsletter by Sept. 15, 2012.
FACULTY AND STAFF

WILLIAM (ANDY) BARNES presented “The Son Also Rises: A Reconsideration of Cecelia E. Klein’s Analysis of the Aztec Calendar Stone” at the Cecelia E. Klein Homage Colloquium: The Intellectual Legacy of Cecelia E. Klein. The talk was held at the Fowler Museum, UCLA. This fall he will deliver a paper, “Divine Reckoning: The Calendrical Ground of Mexican Dynastic Imagery,” at the Dumbarton Oaks Pre-Columbian symposium. In February he presented a lecture and workshop on Aztec art at UST; a lecture, “Time and Meaning in Aztec Art,” at Hamline University; and a workshop, “Mexican Divinatory Almanacs,” also at Hamline.

In January, CRAIG ELIASON gave a talk about the history of type design in conjunction with designer Chank Diesel at the Minneapolis Institute of Arts as part of their “Cross Talk” series. He is part of a team bringing to the UCLa. This fall he will deliver a paper, “The Intellectual Legacy of Cecelia F. Klein,” at the Helga F. Klein Homage Colloquium: Mexican Diaspora Studies.

ROBERT FERGUSON received a Ph.D. from the University of Cambridge on July 23, 2011.

SUSAN FOCKE has been appointed by Gov. Mark Dayton to the Governor’s Residence Committee. She was the recipient of a grant from the UST Beverage Committee that will be used to purchase exhibition vitrines.

ELIZABETH KINDALL was on the panel “Place, Memory, and Visuality in Chinese Painting” at the Association for Asian Studies conference in Toronto, Canada. Her article, “Envisioning a Monastery: A 17th-Century Buddhist Fundraising Appeal Album,” was published in To’ong Pao 97.

In February, SHELLY NORDTORP-MADSON presented a keynote talk at the Nordic Spirit Conference in Thousand Oaks, Calif., gave a tour of the O’Shaughnessy Frey Library art with UST Reference Librarian Susan Price; and was a presenter for the annual Society for the Affectation of Baroque Music at UST.

JULIE RISSEr and graduate student RACHEL SIMMONS presented papers for the Midwest Art History Society conference. They were on the African and Oceanic Art panel. Risser presented “Culture, Distance, and Influence: the Asmat Art Festival,” and Simmons presented “Expulsion From Eden: The Effects of Patronage on Contemporary Asmat Art.”

In January, JUNA KUENZLER presented a keynote talk at the Nordic Spirit Conference in Thousand Oaks, Calif.; gave a tour of the O’Shaughnessy Frey Library art with UST Reference Librarian Susan Price; and was a presenter for the annual Society for the Affectation of Baroque Music at UST.

GRADUATE STUDENTS

HENED AL-MANSOUR’S art will be featured this spring in “Great Mothers of Islam: A Visual Art Exhibition” at the Vine Art Center in Minneapolis. Her work explores great women in Islamic history: Fatimah, prophet Mohammed’s daughter, and Aisha, his wife. Al-Mansour, a Saudi Arabian Sunni, installs 3-D shrines that have images of Fatimah. The artists spoke on April 14.

ANNY BIEGANEK is interning at the Hennepin History Museum, researching and cataloging in the photo archives.

KRISTINA DAHLE is interning at the Minneapolis Institute of Arts in the Registration Department. She also accepted a paid graduate internship at the J. Paul Getty Museum working in the Registration Department at the Getty Villa. The eight-month internship will consist of assisting with special exhibitions at the Villa.

POPPY DI CANDELORO is interning at the Northern Clay Center under the direction of the exhibitions director and curator, THERESA DOWNING (MA alum).

KATIE CZARNIECKI HILL is continuing her fellowship with mnaartists.org at the Walker Art Center and also interning in the Paintings Department at the Minneapolis Institute of Arts, researching French Renaissance royal portraiture for an exhibition.

CARIN JORGENSEN presented a paper at the 2012 Southwest/Texas Pop Culture Association in Albuquerque, N.M. “Sculptor to Sketch: History of Medical Illustration at the Turn of the Century,” explored the collaborative relationship between the physicians and artists at Johns Hopkins University (Baltimore, Md.) and the Mayo Clinic (Rochester, Minn.) at the turn of the 20th century. The paper was honored as “2012 Best Paper in Art and Culture” for the conference. Carin also will present this work at the 2012 International Journal of Arts and Society conference in London, U.K. at the end of July. In June, she’ll talk about research from Dr. Nordtorn-Madson’s fall seminar, “Ambiguous Self: Gender Blending and Transvestite Performance in Berlin Cabaret of the Fin-de-siècle,” at the 2012 International Journal of Arts and Science conference in Prague, Czech Republic.

SARAH KUENZLER will present a paper at the annual Midwest Art History Society conference titled “Elihu Vedder: Transforming the East Into a Western Type in the Rubaiyat of Omar Khayyam.” She has been working with the Department of Decorative Arts, Textiles, and Sculpture at the Minneapolis Institute of Arts, doing research on the museum’s collection.

SARAH MUNSTER-BLAKEY is interning for the Department of African Art at the Mia. She was the St. Thomas representative at our annual grad symposium, presenting “Exhibitions of Memory: The Photographs of Rape Victims from Somalia and Rwanda by Fazal Sheikh and Jonathan Torgovnik.”

NATALIE MCMONAGLE is interning at the Walker Art Center in the Department of Education and Community Programs doing research under Christina Alderman, the manager of Family Programs. Eventually she will expand the special needs programming for the Walker because of her background in teaching children with special needs.

RACHEL SIMMONS is presenting a paper on the Asmat at the Midwest Art History Society meeting in Wichita, Kan.

RACHEL TURNER is interning in the Asian Art Department at the Minneapolis Institute of Arts.

NICOLE WANKEL presented her qualifying paper research on Caravaggio’s only ceiling painting, Jupiter, Neptune, and Pluto, in the Baroque Session of the Midwest Art History Society conference, March 29-31.

GRADUATE ALUMNI

MEISSAA AHO ’09 is in her second year in the Ph.D. program in international development at the University of Southern Mississippi. Recently she has had book reviews published in Library Journal and Public Services Quarterly. She continues to teach for National American University and will present a paper this spring at the Western Social Science Association Conference in Houston, Texas.

PAIGE DANSINGER’S ’09 summer was spent researching Jewish art history in Germany and Austria. She enjoyed November in London and
DEPARTMENT NEWS

East Sussex painting “Seascapes.” She lectured on “Identity and Museum iPad Apps” at MIA and is developing research for a Ph.D. in digital innovations. She hosted a Museum Mobile “Tweet-up” during the annual AAM conference. She may be seen on the WCCO-Channel 4 Saturday Morning Show sharing a monthly “Minnesota Museum Minute.”

BECKY DAVIS ’06 defended her dissertation Nov. 29 at the Graduate Theological Union in Art and Religion in Berkeley, Calif. Her dissertation was “Women Artists of the Early 20th-Century Liturgical Movement: The Contributions of E. Charlton Fortune, Ade Bethune, and Sister Helene O’Connor, OP.”

KELLY TESKE DENZER is an adjunct online faculty member at South University and Allied American University and a docent at the Walker Art Center.

THERESA DOWNING is the exhibition and curator at the Northern Clay Center in Minneapolis.

LIZZIE HENDERSON ’10 still is enjoying her job at the Museum of Modern Art in New York City, where she has been assisting with an exhibition on language in contemporary art and the legacy of concrete poetry.

RACHEL NELSON ’10 has been hired as a curatorial assistant to Sabine Rewald, curator of 19th-Century, Modern and Contemporary Art at the Metropolitan Museum of Art in New York City.

AMY NYGAARD ’11 received a summer research grant from the University of Missouri – Kansas City (where she is doing Ph.D. work) to visit the High Museum in Atlanta, the home to the Hale Woodruff murals she wrote her qualifying paper on at UST. She’s also looking forward to getting married this summer!

MARY SPRINGER ’09 will present at the Midwest Art History Society annual conference at the end of March on Harvard University’s Memorial Hall (William Ware and Henry Van Brunt, architects), recently having conducted archival and on-site research at Harvard University on the topic. She also is conducting archival research on Bertram Goodhue’s Rockefeller Memorial Chapel at the University of Chicago as part of her continued Ph.D. course work at the University of Iowa. Mary also is leading the revision for a general humanities course at Kaplan University-Online this summer, where she was named part-time instructor of the year (2011) for the School of Gen Ed.

UNDERGRADUATE STUDENTS

RITA KOVTUN, chief photo editor for Tommie Media, is a finalist for the Society of Professional Journalists’ Mark of Excellence award. Tommie Media’s story on Mallory Weggeman, a paralympian, was accompanied by Rita’s photographs. Mallory’s story and photographs can be viewed at www.tommie-media.com/sports/paralympian-uses-aarc-pool-to-train-aspires-to-win-gold.

Welcome to our program, new major CASSANDRA LASSE and minors REBECCA HOGE and DANIELLE SALAZAR.

“Scenes Around Campus” is the title of an exhibit of UST student art on display in Coffee Bené in the O’Shaughnessy-Frey Library Center. St(ART) is mounting the exhibit of untypical UST campus scenes. A campus art tour and picnic also are planned.

Thank you to the student art club, St(ART), and chair Andrew O’Brien. Contact Andrew to learn more: obri3373@stthomases.edu.

NICK TUTTLE presented “Marian Images in the Art of Hispanic Latin America” at the ACTC Undergraduate Art History Symposium April 14. He was nominated by UST faculty to present his research.

Studio Arts Majors showing their work in the St. Catherine University Juried Senior Show are ANNEI HEJNY and LYNN NGUYEN. Internal External is up through May 20th in the Catherine G. Murphy Gallery.