As its mission, St. Thomas “educates students to be morally responsible leaders.” Five years ago, each program in the College of Arts and Sciences was asked to create an ethical component in their curriculum to live up to this goal. In fact, many faculty in the Art History Department were already dealing with ethical issues, such as the looting of art and protecting and preserving cultural patrimony. As part of the required methodology course for both undergraduate and graduate students, we created a unit on ethics and considered concrete case studies, and even asked students to write on real issues about provenance here at St. Thomas. This is, I think, one of the hallmarks of our programs.

Beyond the classroom, the department has sought to engage the community with these issues. We have brought in guest speakers such as Donny George, formerly the director of the Iraq Museum in Baghdad, and Lynn Nicholas, author of The Rape of Europa, chronicling Nazi looting of art. We are pleased that for next year’s Graduate Student Symposium, we will focus on issues of protecting and preserving art in the call for papers. With the support of the dean of the College of Arts and Sciences, we will bring Jason Felch, co-author of Chasing Aphrodite, as our keynote speaker to talk about issues surrounding the collecting of Greek antiquities. Our students have been reading this book for the past two years, bringing home the fact that ethical issues are both important and complicated in art history. Ethical situations require thoughtful research and reflection if we all are “to think critically and work skillfully to advance the common good,” as our mission states.

It also gives me great pleasure to make one other announcement, and that is Victoria Young’s appointment as chair of the department on her return from sabbatical in summer 2014. The department will be in good hands, and I look forward to working with her well into the future.

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

---

Calendar of Events

- **Wowipitsj: Man, Myth, Legend**
  Through Aug. 4, 2013
  The Gallery, Anderson Student Center
  American Museum of Asmat Art at the University of St. Thomas

- **Class of 2013: Art From the Child Development Center**
  May 30–June 30, 2013
  O’Shaughnessy Educational Center lobby gallery

- **The Face of Faith: Sacred Images From the St. Thomas Collection**
  Aug. 1–Jan. 4, 2014
  O’Shaughnessy Educational Center lobby gallery
  Reception Oct. 5

- **Graduate Student Research Symposium**
  Keynote Speaker: Jason Felch
  co-author of Chasing Aphrodite
  6:30 p.m. Friday, Oct. 11
  Anderson Student Center
  James B. Woulfe Alumni Hall North

  “Protecting the Past: Looting, Identity, and the Preservation Crisis”:
  Fourth Annual University of Art History Graduate Student Research Symposium
  9 a.m.–3:30 p.m. Saturday, Oct. 12
  O’Shaughnessy Educational Center auditorium

Art History Undergraduate Student Forum
4 p.m. Friday, May 17
John Roach Center for the Liberal Arts, Room 126

**AMANDA LESNIKOWSKI**

*Theater and Family in Rembrandt’s Lucretias*
Robert Ferguson, faculty adviser

**RAMONA DA SILVA**

*Moi Kiawakava: Navigating through Source Material in an Attempt to Understand the Spiritual and Cultural Context of a Rapa Nui Sculptural Form*
Julie Risser, faculty adviser

Art History Graduate Student Forum
4:30 p.m. Friday, May 24
Anderson Student Center
James B. Woulfe Alumni Hall south

**SARAH CHONG-SING**

*The Dynamics of Power: A Study of Ritual at Chavin de Huántar*
Andy Barnes, adviser, with Victoria Young and a professor from the University of Minnesota as readers

**ANDREW HERKERT**

*The Purpose of Style in the Codex Telleriano-Remensis: How the Aztecs Made History*
Andy Barnes, adviser, with Elizabeth Kindall and Mark Stansbury-O’Donnell as readers

**OLGA IVANOVA**

*Boissonnas and Eggler Photography Atelier: Challenging the Painting Tradition on the Russia Imperial Court*
Craig Eliason, adviser, with Victoria Young and David Little, Minneapolis Institute of Arts, as readers

**NATALIE ANDRON MCMONAGLE**

*St. Mary’s and St. Nicholas Eastern Orthodox Churches: Expressing Tradition Through Modern Architecture*
Victoria Young, adviser, with Mark Stansbury-O’Donnell and Nancy Thompson, St. Olaf, as readers

**RACHEL TURNER**

*The Pillsbury Owl and Zoomorphic Bronzes in Late Shang China: Cultural Exchange Between the Middle Yangzi Region and Shang Cultural Core*
Elizabeth Kindall, adviser, with Mark Stansbury-O’Donnell and Minku Kim, University of Minnesota, as readers

Study Art History in London, J-Term 2014

The department is pleased to announce a new study-abroad opportunity for St. Thomas students: Introduction to Art History in London! This course will debut in the upcoming January Term, with priority enrollment for first-year students. Craig Eliason and Heather Shirey will team-teach the course.

London is the ideal site for this course because of the depth and breadth of its art collections and its rich architectural history. London has six of the top 20 art museums in the world in terms of attendance (including three in the top five); no other city has more than two. It also has a vibrant contemporary arts scene. We also have selected London because of its tremendous social and cultural diversity, which is evident in a study of its art. An exploration of the history of art and architecture in London allows us to examine cross-cultural exchanges over time.

Our first unit, focusing on architecture, and our second unit, centered on British painting in the 18th and 19th centuries, will help students understand the changing social structures of the city in the modern era. Our third unit looks at global art housed in British collections, opening a window into the history of the British Empire and the legacy of colonialism. Our fourth and fifth units on African and contemporary art will direct us to discussions about the multiplicity of identities in the contemporary metropolis. Course activities will guide students to see the complexity of London, both past and present.

Craig and Heather extend their thanks to the International Education office, the College of Arts and Sciences dean and the Art History Department for support in developing this course.

Visual Resources News

A final wrap-up on the slide project is going on. Those last boxes are being emptied, slides transitioned and space made in the basement. Exciting new developments are on the horizon. Stay tuned for details in the future!

Did you know?

There are so many amazing resources on campus – if you have not already done so, check out Special Collections in the O’Shaughnessy-Frey Library, which holds all kinds of treasures. Stop by and explore in person (appointments are encouraged), look online at their amazing digital collections (www.stthomas.edu/libraries/special/digitalcollections), or search in CLICnet to get a sense of what kinds of things they hold.

Christine Dent is the UST visual resources curator.

Art History Graduate Student Research Symposium, Oct. 11 and 12

The Art History Department is pleased to announce its fourth annual Art History Graduate Student Research Symposium Oct. 11 and 12, 2013. The graduate student committee coordinating this year’s event has chosen the theme “Protecting the Past: Looting, Identity, and the Preservation Crisis.” National and international graduate students will present papers that address the concepts of cultural patrimony, artistic heritage, looting and preservation. This year’s keynote speaker is Jason Felch, an award-winning investigative reporter at the Los Angeles Times and co-author of Chasing Aphrodite. Felch will present the keynote talk on Friday, Oct. 11. The graduate students will present their research on Saturday, Oct. 12. Please plan to join us!
Wowipitsj: Man, Myth, Legend

On Feb. 4 the American Museum of Asmat Art opened its third exhibition, Wowipitsj: Man, Myth, Legend. The show, which was curated by art history graduate Rachel Simmons, explores how wowipitsj, or master carvers, preserve and celebrate oral traditions through their art. Simmons based her exhibition on a project for a graduate seminar about Asmat art. She researched and selected high-caliber narrative carvings from the collection as well as utilitarian works with sculptural elements that frequently appear in myth. The result is a visually stunning exhibition in which visitors can see how myth is revealed or reflected in physical forms.

Simmons, along with AMAA@UST director Julie Risser and graduate assistants Abby Hall, Wendy DePaolis, Gretchen Burau and Sarah Church, built the exhibition from the ground up. This required filling out condition reports on all of the works that were being considered, identifying any pieces in need of conservation or preservation, creating supports, planning case displays and writing labels, panels and brochure copy.

Simmons stepped into the role of curator during September 2012. Having studied Asmat art in two graduate seminars and served as a graduate assistant, Simmons had the knowledge necessary to move forward with her general concept about an exhibition that celebrated Asmat myth: “Working with the objects in the gallery space made it possible to understand the significance of object placement. The exhibition that resulted differs from the one we first envisioned. We were able to open up the gallery space by shifting cases. This made it possible for a significant amount of wall space to be dedicated to the paddles. Our first idea was to place the paddles over the canoe. That would have made if more challenging to connect them with the exhibition themes.”

Having the internationally known and recognized Asmat collection on campus as well as a space large enough to explore a theme allows students to gain valuable hands-on experience as well as to learn about the remote and rich culture of Asmat, Papua, Indonesia.

The exhibition will run through Aug. 4, 2013.

Julie Risser is director of the American Museum of Asmat Art at the University of St. Thomas and a St. Thomas clinical faculty member.

Asmat Art on the Road

Using art pieces from the University of St. Thomas’s American Museum of Asmat Art, fifth-grade docents guided fellow students and parents on a journey to Papua, Indonesia. Twenty objects from the museum became an onsite exhibition at Diamond Path Elementary in Apple Valley in January 2013.

The objects were divided into four categories, allowing students to become “experts” on Asmat ancestors, daily living, adornments and tools, and weapons. According to art teacher Anne Landreman, “Having the art of the Asmat was a delightful experience for everyone at Diamond Path. It is important to be able to view the authentic artifacts of a culture to enhance the appreciation and depth of the learning experience in art.”

The children also enjoyed a visit to The Gallery, home of the American Museum of Asmat Art in the Anderson Student Center. Here they learned about life as a museum professional. Art history graduate students Abby Hall and Wendy DePaolis showed students how to handle and measure objects so that they could collect information for conditions reports.

Museum director Julie Risser worked with students on light preservation work – removing dust and insect debris. Being a docent was a new experience for most students. “It taught me many things, like how to talk in front of people, memorizing lines and how to share ideas with my partner. It has also taught me about an amazing culture and its people,” said fifth grader Emma N.

Parents also enjoyed the program, with one parent writing, “I think this was an incredibly unique learning opportunity for the students, particularly in that it allowed for quite a number of students to participate in the docent portion of the program. I’ve experience with schools systems in Minnesota, New York, Pennsylvania, Tennessee, Texas, Nebraska and Georgia and done many field trips where the students travel to museums. This is first time I’ve ever seen an exhibit brought into the school and I thought it provided for quite a different experience on many levels.”

This successful partnership between the AMAA and a public elementary school has paved the way for future endeavors. Laminated labels and information cards are stored along with the objects and their mounts – the exhibition is ready for another school to replicate.

Wendy DePaolis is an art history graduate student.
Dolly Fiterman Collection: Insights into Modern Art

This spring modern art from the Dolly Fiterman Collection is being exhibited on campus. The exhibition is the result of a graduate seminar I led in the fall, which focused on the 20th-century art recently donated to UST from this prominent Twin-Cities collector, gallery owner and philanthropist. From the moment of their arrival on campus last summer, these artworks have offered a remarkable opportunity for students to develop real-world experience in generating and presenting research on original works of art.

In our seminar, students researched the artists, some of whom are quite prominent (Robert Rauschenberg, A. R. Penck, Karel Appel, René Magritte) and some of whom are obscure. They decoded the subject matter and themes of the sometimes confounding works. They reflected on their direct experiences of the art, paying visits to their assigned works in the temporary campus space arranged for their storage. And they tracked down and reviewed sources that would enrich their understanding of the contexts of the Fiterman works.

With their research inquiries well developed, students in the seminar then learned about the best practices for museum writing and faced the challenge of recasting their academic research into effective gallery formats: exhibition labels and catalogue entries.

The graduate students did terrific work on this project. Their research uncovered fascinating insights into these artworks, as is apparent in their labels and catalogue writing. A few students also will be presenting more extended versions of their research at the panel discussion scheduled for the April 27 reception:

“Opposites Attract: The Reciprocity of Influence Between Mark Rothko and Milton Avery”  
Abby Hall

“Feminist Artistic Lineage: Frida Kahlo through Miriam Schapiro’s Eyes”  
Kate Tucker

“James Rosenquist: Print Symbols of His Disastrous Decade”  
Marquette Bateman-Ek

Other seminar participants also will be on hand during the reception to answer questions about the artworks on view.

“Dolly Fiterman Collection: Insights into Modern Art” is on display in the O’Shaughnessy Educational Center Lobby Gallery through May 26.

Dr. Craig Eliason, is an associate professor of modern art history.

Art on Campus

ANNE MEYER has been commissioned to make a ceramic bust of Luann Dummer for the Luann Dummer Center for Women’s 20th anniversary. The sculpture will be unveiled at a gala in May. Luann Dummer was the second female professor in the English Department.

Thank you to GEORGE AND PEGGY GRIEVE for the gift of “Mother Owl and Baby,” which is displayed in the O’Shaughnessy-Frey Library Center.

We are honored to have one of RICHARD BRESNAHAN’S ceramic vases in our permanent collection. Bresnahan and four of his former apprentices exhibited their work on campus in a traveling exhibition, “Stoked: Five Artists of Fire and Clay,” September-January 2013. Anne Meyer was one of the artists in this exhibition.

Above left: Bust of Luann Dummer by Anne Meyer
Above right: Mother Owl and Baby
With the support of a research assistance grant from the Center for Faculty Development, I traveled to Salvador da Bahia, Brazil in December and January to gather primary source materials at the Fundação Pierre Verger and the Instituto Carybé.

Beginning in the late 1940s, photographer Pierre Verger and painter and sculptor Carybé documented the African Brazilian religion Candomblé from the vantage point of foreign residents living in Bahia. My scholarship considers their work in the context of a broader intellectual movement that sought to provide legitimacy to Candomblé, which at the time was a marginalized African-Brazilian religion.

Carybé and Verger created iconic images of the religion, making it visible and accessible to a broader audience at a time when the religion itself was just beginning to gain wider acceptance. In addition, the trip also provided me with the opportunity to document contemporary representations of Candomblé throughout the city of Salvador, supporting my argument that the works of Carybé and Verger have had a long-term impact on the representation of the religion.

Heather Shirey is an assistant professor at St. Thomas.
I travelled to Peru in February to visit the archaeological site of Chavín de Huántar, the focus of my qualifying paper. I first became interested in Chavín during Dr. Barnes’ Spring 2012 seminar and had been thinking about the site and its imagery ever since! Chavín is a temple complex that emerged between 1800-900 BCE and remained in use for at least 700 years. Much of the site consists of a network of subterranean tunnels, though above ground there are courtyards and exterior walls. My research is centered on ritual practice at the site and explores how the space may have been used by priest-practitioners and other worshipers. I believe clues to the role of the site can be found in the layout of the complex and its various stages of development.

Sarah Chong Sing is a UST graduate student.

Architectural Travels: Spring Break in New Orleans

It is always great to see architecture firsthand, and several students from Victoria Young’s graduate seminar on the architecture of New Orleans traveled in late March with Dr. Young to the Crescent City to do just that. Students visited sites of their research projects and led a walking tour of important sites in the French Quarter, on Canal Street and in the Central Business and Warehouse districts. The department also provided the opportunity for students to tour the Lower Ninth Ward, an area devastated by the Katrina flooding, with the executive architect of Brad Pitt’s Make it Right Foundation. A final Saturday morning excursion to one of New Orleans’s fascinating cemeteries concluded the week’s events. Please check the art history blog for further details and images about the trip: http://blogs.stthomas.edu/arthistory.
Paris, and life after the fact

In his memoir, “A Moveable Feast,” written decades after his time in France, Ernest Hemingway penned, “Paris was never to be the same again although it was always Paris and you changed as it changed.” Hemingway and I are decades apart, but we both came to Paris for a reason many go abroad: to gain a new perspective. Things continue to change as I transition back to life at St. Thomas after studying abroad fall semester, but the four short months I spent in Paris remain crystallized in the past, the experiences preserved through photographs and memories.

Although I’ve been learning French since eighth grade, the main reason I chose to study in Paris was that I wanted to spend a semester in the same city where French revolutionaries stormed the Bastille, Impressionist artists shocked the Académie des Beaux-Arts with their paintings and where the American writers of the Lost Generation found their voice. And there’s also Audrey Hepburn’s opinion: “Paris is always a good idea.”

At the end of last August, I arrived at the Charles de Gaulle Airport and met my future classmates and the staff from CIEE, the program with which I studied. I was the only student from a school in Minnesota. The Contemporary French Studies division of the program I selected had about 35 students. I lived with a host family in the Levallois-Perret suburb, just north-west of the 17th arrondissement, one of the 20 districts that comprise Paris. It was about a 30-minute Métro ride from my stop, Louise Michel, to the heart of the city. My school days consisted of grabbing coffee and bread with Nutella for petit déjeuner (breakfast), riding Métro line three to CIEE’s center in the second arrondissement and learning about French grammar, culture, art history and literature in French. Out of five classes, intercultural communication was my only one in English.

My weekend, a Thursday-to-Sunday break from class, was spent appreciating countless masterpieces at a never-ending stream of art museums, mentally pinching myself as I visited famous monument after famous monument, gorging myself on French classics such as Camembert cheese and beef Burgundy-style and traveling to nearby countries like Spain, Italy and Morocco.

Studying abroad allowed the unique opportunity of pairing new experiences with new knowledge. For my final paper in art history, I examined the influence of American painter Edward Hopper’s time spent in Paris on his work. Instead of relying solely on written sources for my research, I paid a visit to the Grand Palais for a temporary exhibition of Hopper’s work.

My biggest fear of coming home was not that I would miss Paris or that I would lose the progress I had made with my French – it was that I would simply go back to the same life I’d left behind and feel as if I’d never left at all. I returned to Minnesota on Dec. 21, but I’ve since abandoned that fear because essentially, I’ve found a way to make Paris for myself here. I discovered an organization in Minneapolis called the Alliance Française, which offers French classes as well as events and outings centered on French culture. And though it’s silly, I’ve even undertaken the ridiculous task of finding Paris “replacements” in the Twin Cities. Some of my solutions include trading in the Métro for the Light Rail, the Seine for the Mississippi and the Louvre for the Minneapolis Institute of Arts.

To make a journey is to make a passage “from one stage to another,” as the dictionary defines it, and to make a real journey by physically traveling can’t be done without making a journey by traveling mentally, emotionally and spiritually as well. Though I might forget the words I learned in my French classes, Paris gave me a new perspective on myself, on people and on the world that I will continue to carry with me.

Rita Kovtun is a communication and journalism undergraduate student and a student worker in the Art History Department.
A Country of Contradictions

In January 2013, I had the rare opportunity to actually see in person artwork I’d diligently studied in several of my art history classes on a study abroad course called Indian Art and Music. During our short stay, we visited important sites in both the south and north, including Chennai, Thanjavur, Madurai, Mahabalipuram and finally Aurangabad, Delhi and Agra.

One of my favorite memories of Thanjavur was a visit to the Marabu Foundation, an organization committed to social justice and the arts. We enjoyed a traditional South Indian meal served on a banana leaf, seated on the floor, using only our hands. After dinner, we witnessed a Kolattam ritual at sunset in which a young boy carries an idol to the river, followed by young girls dressed in traditional attire performing a traditional dance that involves hitting two sticks together. Villagers carrying various offerings for the idol weave through the village in procession.

As an art history major, one of the most fascinating experiences for me was a visit to a traditional bronze workshop in Swamimalai where the ancient lost-wax technique of bronze casting is still practiced. From the initial beeswax model to the final pouring of molten bronze into the mold, the entire process was demonstrated and explained to us.

Our time in the south was filled with visits to spectacular temples such as the Brihadishwara Temple commissioned by Rajaraja the Great, and the Meenakshi Amman Temple complex, one of the few temples dedicated to a female deity.

In Mahabalipuram we saw beautiful sculpture at the Shore Temple; the Pancha Pandava Rathas, a monument complex; and Bharata Natyam, a traditional South Indian dance. In Aurangabad we saw the Buddhist Ajanta caves, renowned for their paintings, and Ellora, which has Jain, Buddhist and Hindu caves and the largest monolithic rock-cut structure in the world, the Khailash Temple. In Agra we saw famous Mughal sites such as the Taj Mahal and the Agra Fort, where Shah Jahan was imprisoned by his own son, Fatehpur Sikri, Akbar’s mysterious abandoned city. In the capital city, Delhi we visited temples, mosques and several museums and enjoyed delicious Mughlai fare.

While we saw many ancient structures, we also saw India’s unique artistic modernism unfold in several site visits. The most fruitful visit for me was the National Gallery of Modern Art in New Delhi, where I encountered the artwork of Amrita Sher-Gil – a female artist for whom I've developed a fascination. When I saw her best-known paintings, clearly influenced by the paintings of Ajanta, I immediately scoured the Internet, wanting to know more about this mysterious woman. Considered one of three most important modernists in India, Sher-Gil is little known in the West, and scholarship is sparse at best. I plan, through independent study or my senior paper, to examine Sher-Gil’s relationship to the Western and the Indian art canon and explore why she is largely overlooked by art history.

I went to India for its spectacular arts – which didn’t disappoint – but was more struck by the hospitality of people who had so very little yet offered so much. The most striking part of India, for me, was not the Taj Mahal but a visit led by a social work instructor to a small village outside of Chennai where we were welcomed like royalty. This outing was meant to demonstrate the manifestation of the caste system in the physical geography of the main part of the village and the colony where the lowest of the caste system reside. We were adorned with flowers while the matriarch of every home performed pooja rituals in our honor as we passed by. Later, we were invited into one of the huts in the colony that had three rooms with a dirt floor: a pooja room for prayer, a sparse living room with only a television, and a kitchen. While the interior was troubling, the entrance was more disquieting. The hut was literally so low to the ground one practically had to fold in half to enter. This serves as a symbol of the low status held by this group of people. Yet, on the exterior, they seemed to be some of the happiest people you ever might see.

Brimming with noise, color, people and one of the world’s greatest artistic traditions, India is a beautiful and extraordinary place. In the global society we inhabit, India’s future seems bright yet we were reminded daily of the poverty, squalor and flagrant injustice that is the reality of most Indians. Our experience in India was shaped by stunning art but was always tempered by the social reality of the consequences of the clash between tradition and modernity. While I learned volumes about Indian culture, strangely, I found that I learned more about my own American culture and accompanying set of judgments, values and beliefs.

Samantha Wisneski is an art history undergraduate student and a student worker in the Art History Department.
Dear staff, colleagues and friends of the program,

It may have been a long, cold winter, but the Art History Department kept things lively with plenty of events and exciting research. After congratulating three new alumni in December, the graduate program embarked on fresh seminars that again offer students diverse perspectives and opportunities. Dr. Victoria Young’s class even planned a trip to New Orleans for some invaluable firsthand research of the city’s architecture. Later in February, Dr. Shultz continued the Generations and Traditions lecture series with a lively discussion about Hellenistic baroque sculpture. The conversation about tradition and design continued in April at both St. Thomas and the Minneapolis Institute of Arts.

Besides conducting research for class, graduate students have been busy with internships, assistantships, curatorial projects and research travel. In March, the American Museum of Asmat Art celebrated its third gallery show, Wowipitsj: Man, Myth, Legend, curated by Rachel Simmons, and in April we celebrated the hard work of several graduate students at the reception for the Dolly Fiterman collection. It is a joy to watch the fruition of everyone’s hard work!

In May, five students, including myself, will share our final research at the graduate forum. It will surely be bittersweet. During these past three-and-a-half years, I have had many opportunities, including presenting research with colleagues at a regional conference and at our symposium, curating the inaugural exhibition for the American Museum of Asmat Art’s new gallery space, acting as docent at the Winton Guest House, traveling abroad as a member of a grant-funded research team and participating in internships at two local museums. Perhaps more importantly, I have been challenged and inspired by the extraordinary professors and colleagues who I have had the pleasure of taking seminars with and who have also facilitated many of these experiences. To all of you, I am forever grateful.

Best wishes as you push through the final weeks of research and writing! Remember to embrace every opportunity and savor every moment!

Natalie Andron McMonagle

Have you lost touch with your classmates? The Quad, St Thomas’ virtual meeting place, which includes an online alumni directory, can assist you in finding your St. Thomas classmates and friends as well as deliver information on current events.

For more information, go to www.actc-mn.org/cagc
FACULTY

This spring CRAIG ELIASON is serving on the jury for the SOTA Catalyst Award, created by the Society of Typographic Aficionados to recognize young people who have created original work in type design, type history or other areas related to typography. In May he will travel to London with HEATHER SHIREY to advance the planning of their Introduction to Art History in London course, which they will teach in January 2014.

ELIZABETH KINDALL presented the paper “A Geo-Narrative of Southwest China as Pictorial Biography” at the annual conference of the Association for Asian Studies in San Diego, Calif., on March 24. She also reviewed Art by the Book: Painting Manuals and the Leisure Life in Late Ming China by J. P Park for the journal Ming Studies.

UNDERGRADUATE STUDENTS

“XI, Senior Juried Exhibition” at the Catherine G. Murphy Gallery, St. Catherine University, April 13-May 25 features the work of UST studio arts majors: ALEXANDRA WENBERG, ANDREA GREMBA and MAGGIE CLEMSEN. XI refers to the fact that there are 11 graduating studio art majors this spring. Congratulations to Andrea Gremba and Maggie Clemensen for receiving The Friends of the Catherine G. Murphy Gallery Award.

Congratulations to our spring graduates, RAMONA DA SILVA and AMANDA LESNIKOWSKI. All the best to you as you move on into your careers.

RAMONA DA SILVA is the campus connections adviser for the Ordway Center for the Performing Arts. She is thrilled with this paid internship, and it’s perfect for our students to be able to attend events at the Ordway.

AMANDA LESNIKOWSKI presented on Rembrandt’s two Lucretias on Saturday, April 13, at the ACTC and Minneapolis Institute of Art’s art history symposium. She presented this research at Baker University at the end of April. She also is presenting her summer research on the Quilters of Gee’s Bend on Friday, May 3, at the Luann Dummer Center for Women. Lesnikowski was the 2012-2013 Stanley Ryan scholarship recipient. She served as president of St(ART) this year and increased event attendance and enthusiasm. She will start a curatorial internship at the Whitney Museum of American Art in New York in early June. Congratulations!

Working with the art history collection are MAGDALENA KOEBELE, RITA KOVTUN, JOHNNAY LEENAY, MACAULAY STEENSON and SAMANTHA WISNESKI.

SAM WISNESKI is a member of the Aquinas Scholars Honors Program. She also is the recipient of an undergraduate research scholarship from the Luann Dummer Center for Women.

RITA KOVTUN is an editorial assistant intern at the new Thirty Two Magazine. She is a photographer at Face Forward and senior photographer for TommieMedia. Rita received first place in the Associated Collegiate Press “Photo Slideshow” category for “A Day in the Life of St. Thomas.” TommieMedia slideshow.

JOHNNAY LEENAY is an intern for the Minneapolis Jewish film festival and a designer for TommieMedia. She just joined the rock-climbing club on campus and is a member of the Communications Club. She has a radio show through KUST and participated in a VISION trip during spring break to Montana. Besides working at the Art History Department, Leenay also works at a frozen yogurt shop.

Welcome to new art history major SOLENA CAVALLA-SINGER and minor SAMANTHA PERRY.

GRADUATE STUDENTS

GRETCHE BURAU assisted Mark Balma this past summer with the world’s first free-standing fresco, which was painted using computer graphics taken from the Shroud of Turin. Her painting “Radial Transit” was chosen to be included in Studio Visit Magazine, Volume 19, which was sent to over 2,000 galleries, museum curators and art aficionados throughout the country. Burau is currently teaching graduate art appreciation and undergraduate art history at Crown College in St. Bonifacius, Minn.

HEND AL-MANSOUR organized three group exhibitions this past year: “The Dance of Words” in the Quarter Gallery at the University of Minnesota, which celebrates calligraphic traditions; “Beauty Made by the Unseen” by Saudi women artists in the United States during the International Day for Women; and “Huroob: Travel Across Identities” by local Arab-American artists.

KRISTINA DAHLE has been living in Los Angeles, Calif., working at the J. Paul Getty Museum as a paid graduate intern in the Registrar’s Department at the Getty Villa. She’s worked on special exhibitions both at the Getty Center and at the Getty Villa. During her internship she will take a study trip in April to Italy and London to further her career development, as well as conduct research for her qualifying paper.

WENDY DEPAOLIS has a curatorial internship in the Photography Department with David Little at the Minneapolis Institute of Arts. She received the Graduate Student Fellowship for Research on Topics Related to Women.

Outside of class, work and co-chairing the graduate symposium, ABBY HALL has been working on planning and organizing her wedding, which will take place on June 21 of this year.

OLGA IVANOVA was awarded second place for her paper “Pictorial Photography of Alfred Stieglitz. Validating Photography through Painting” at “The Development of Ornamental and Applied Art” section in the International conference “Art. Ceramic. Gzhel” in Moscow. She is a photography intern at the Walker Art Center and is doing a three-month freelance project at the MIA photographing their permanent collection. Congratulations to Olga for receiving the Sapientia Award for Scholarly or Creative Work Focused on Women. The award is sponsored with the University Advocates for Women and Equity, the Women’s Studies Department and the Luann Dummer Center for Women.

Congratulations to NATALIE and LIAM MCMONAGLE on the birth of their daughter, Edith Beatrice (“Edie”). Enjoy!

As of this past fall, BARB QUADE-HARICK is a board member of the Friends of Christ Church Lutheran. The board helps support the preservation of this remarkable church by Eliel and Eero Saarinen located in the Longfellow Neighborhood, a whopping 2.5 miles west of St. Thomas. Check out the FCCL website at www.friendsofccl.org. Also, “friend’ FCCL on Facebook.

LINDSAY SIMMONS ‘11 is interning at the Weisman Art Museum, working with the museum educator, curators and artists of upcoming exhibitions to make K-12 cur-
Hayley Stoen has been busy with a project in Excelsior dealing with a controversial hotel design that is to be located on a prominent corner. Its design has been rejected several times by the City Council and the HPC (Heritage Preservation Committee) due to its failure to comply with existing building codes and aesthetic requirements, but the mayor has been working to get it approved. “There is much public outcry for a design that fits with the character and scale of the existing town,” Stoen said, “and I have been a part of the team attending city council and HPC meetings, getting signatures for a petition, and establishing the website www.excelsiorhoteleconomics.com in an effort to ensure that all existing regulations are met. There was an editorial in the Star Tribune from December 2012 that was pretty significant and has helped our cause: www.startribune.com/opinion/editorials/182608181.html?refer=y”

Rachel Turner has been selected to participate in the Chinese Object Study Workshop at the Freer-Sackler, in Washington, D.C., in Chinese bronzes. This will be a week of intensive research at one of the country’s top collections of Chinese art. Rachel is the recipient of a four-year fellowship for the Ph.D. program at the University of Florida.

Graduate Alumni

Katie Czarnecki Hill ’12 is now the First Thursday coordinator at the Minneapolis Institute of Arts. The Internet Cat Video Festival 2013 will take place this summer at the Minnesota State Fair.

Poppy Di Candeloro ’12 has been accepted into the University of Missouri-Kansas City. She will begin work on her Interdisciplinary Ph.D. program this fall with an emphasis in art history and humanities.

Angie McKinley ’08 is now the program director at the Minnesota chapter of the American Institute of Architects, working on the Homes by Architects tour, among other events.

Traci Olinger ’09 is a drafting and editing assistant with the Minnesota Legislature. She works with the Office of the Revisor of Statutes, assisting with the preparation of bills, amendments and various legal documents.

Mary Springer ’09 is completing her last semester of coursework for the Ph.D. program at the University of Iowa, focusing on American architecture, modern art and medieval art/architecture. Her dissertation topic is American collegiate gothic architecture, and she has been finalizing her outline and research scope. Over the winter break, she developed an online art history course for Concordia University-Seward and will teach it this summer. She will have another art history course and art appreciation course online for fall semester at Concordia University. Springer presented at the World Languages Organization Graduate Student Conference, “Exploring Divisions,” at the University of Iowa in April. Her presentation was on Eugene-Emmanuel Viollet-le-Duc’s French domestic designs and treatises.

Timothy Virnig ’10 has finished his doctoral coursework at the University of Georgia and is now working on his comprehensive exams before starting on the prospectus and dissertation on the architecture of the Venetian scuole from about the 14th to the 17th century.