This is my last note as chair, and it comes at a time of significant change for the department. Not only will it have a new chair, Victoria Young, and a new clinical faculty and director of the American Museum of Asmat Art, Eric Kjellgren, but we will also have the retirement of Sue Focke as program manager at the end of May. Sue joined the department when it consisted of three faculty and a part-time slide librarian (yes, we once had slides), with no graduate program, no exhibitions program and no art collection to speak of. Over the past 23 years all of that has changed, and we are now poised to take further significant steps in developing our department. We would not be where we are or be thinking about the place we want to go without Sue. Her initial position was as a secretary, but her organizational and networking skills, sound judgment and ability to think and act ambitiously have not just transformed her position into a program manager but have been key to the growth and success of the department. Her retirement reminds us all of the importance of the people, staff, students and faculty in making this a model department on campus. I hope that you will take time in the next couple of months to thank Sue for what she has done and to wish her a joyous retirement. I am sure she will continue to flourish at whatever she sets her mind.

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

Exhibitions

- **Museum and Mission: American Crosiers in Asmat and the Spirit of Vatican II**
  Through Dec. 19, 2014
  The Gallery, Anderson Student Center
  American Museum of Asmat Art at the University of St. Thomas

- **Class of 2014: Art From the UST Child Development Center**
  May 29-June 13, 2014
  O’Shaughnessy Educational Center lobby gallery

**Save the Date**

- **CAGC 11th Annual Fall Art Tour**
  Free guided docent tour of up to six college and university galleries
  Saturday, Oct. 4, 2014

**Art History Graduate Student Forum**
4:30 p.m. Friday, May 23, 2014
Woulfe Hall, Anderson Student Center

**SARA OELRICH CHURCH**
“Drawings from Dharamsala: An Engaged Buddhist Memorial to Tibet’s Self-Immolators” (working title)

**WENDY DEPAOLIS**
“Anne Brigman: This is What I Believe; Redefinition of Nude and Landscape in Photography at the Turn-of-the-Century” (working title)

**AVA GROSSKOPF**
“Planters Grove: Understanding Modern Landscape Design Through the Corporate Giving and Community Involvement”

**CARIN JORGENSEN**
“A Transformation From Within: Mikhail Vrubel’s Liminal Women of Folklore (1889-1910)”

**SOREN HOEGER-LERDAL**
“Source of Confusion: The Contentious Promotion of Constantin Brancusi and Early Modern Art in New York”

**SAMANTHA WISNESKI**
“Desire for the Other: Negotiating Female Subjectivity in Amrita Sher-Gil’s Oeuvre”

**WAR/ART/PEACE**

**Department of Art History Fifth Annual Speaker Series**

**WAR/ART/PEACE Graduate Student Symposium**
Friday, Sept. 19
Keynote Speaker: Dr. David Lubin
Charlotte C. Weber Professor of Art
Wake Forest University

Saturday, Sept. 20
Student Presentations

**WAR/ART/PEACE Speaker Series**
Dr. David Lubin
Dr. Joan Breton Connelly
Bartholomew Voorsanger FAIA
Dr. Kim Miller

Visit the website for details:
www.stthomas.edu/arthistory/newsandevents

Enduring Afghanistan by Harriet Bart, photo by Rik Sterra
From Your Grad Rep

We are happy to announce that the lengthy winter did not hinder the bustling activity of the Art History Department. Our speaker series this year has been a monumental success, and we thank all of you who layered up to join us on the chilly, slippery evenings these past months. **Dr. Victoria Reed** dazzled a crowded auditorium with her talk on museum provenance research, as did **Cori Wegener** with a portfolio of images from her world travels protecting cultural heritage. The talks could not have been better timed, on the heels of the discovery of a cache of looted artworks in Munich and the “Monuments Men” movie and subsequent press coverage. We also had a wildly successful “What Can You Do With a Master’s Degree in Art History?” career panel in February. We give our sincerest thanks to **Erika Holmoquist-Wall, Katie Hill, Lisa Melander, Sarah Muenster-Blakley** and **Theresa Downing** for their engaging insight into post-graduation life.

Students are now deep into seminar and independent study research, and it is a pleasure watching everyone hard at work. I have no doubt we are the single greatest represented department in the library at all times of each day. We are all indebted to the baristas (baristi, for you Italian aficionados) at Coffee Bené and, even more so, the folks at Interlibrary Loan. They certainly hate sending the daily OVERDUE NOTICE emails, but we sure appreciate all that they do.

This May we will graduate six students, including myself, and the graduate forum is sure to be filled with diverse and exciting research. The past three years have been an honor and a pleasure with all my colleagues and faculty. The availability and diverse expertise of the professors make this program stand out, but how the students go out of their way to help other students make it is absolutely top notch. As I come upon the bittersweet end, I thank all of you who have sent me articles you thought I’d be interested in, or sat with me in the library or at the local coffee house, or used me as a reader for research papers. You all inspire and spoil me.

Good luck in these final weeks of research, writing and presenting. As much as you may look forward to graduation, every time you are on campus take a second to bask in this stage of your career and life.

Soren Hoeger-Lerdal

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**Protecting the Past: Looting, Identity and the Preservation Crisis**

The Art History Department’s Speaker Series on looting, antiquities and preservation of the past wrapped up this spring with two outstanding talks. On Feb. 21 Cori Wegener, the cultural heritage preservation officer in the Office of the Undersecretary for History, Art and Culture at the Smithsonian Institution, presented “The Worst of Times: Protecting Heritage in Armed Conflicts and Natural Disasters.” And on April 11, Dr. Kimberly Cleveland, assistant professor of African and African-American art history at Georgia State University’s Welch School of Art and Design, shared her research in “Preserving Art, History and Memory: The AfroBrazil Museum.” The department is grateful to the many attendees of these events and hope that the topics presented in all of our talks this year encourage you to remain vigilant when it comes to dealing with art and its provenance and preservation.

Many thanks to Dr. Julie Risser for her dedication to the Asmat collection and our students over the years. We wish her the very best in the future.

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**Victoria Young’s new book will be available in October 2014.**

**SAINT JOHN’S ABBEY CHURCH**
**MARCEL BREUER AND THE CREATION OF A MODERN SACRED SPACE**

*Victoria M. Young*
In January 2014, professors Craig Eliason and Heather Shirey traveled to London with 18 University of St. Thomas undergraduate students. The group was the first to participate in a new study abroad version of Introduction to Art History, a general education course that is taught on campus on a regular basis. The study abroad version of this popular course focuses on London’s rich cultural offerings and its multicultural history. Museum and gallery visits, experiences with architectural sites and meetings with contemporary artists were coupled with lectures, discussions and student-led activities for an engaging exploration of the city and its art. Meetings with researchers, gallery directors, curators and artists provided students with opportunities to learn about the working lives of professionals in the field.

Through five case studies, students explored London’s architectural traditions, British painting from the 18th and 19th century, museums and collecting practices from the colonial era to the present, African art in London and a wide range of contemporary art practices. London has a number of tremendously important art collections, among them the National Gallery, the British Museum, Tate Britain and Tate Modern, which allowed students to engage with art from all over the world, produced from ancient times right up to the present moment. The group visited sites such as Hampton Court Palace, Westminster Abbey, St. Paul’s Cathedral and the Queen’s House in Greenwich. In addition, students did independent research on additional architectural examples, such as Shakespeare’s Globe Theatre, The Royal Albert Hall and some of London’s famous train stations and bridges.

Students Justine Lloyd and Whitney Lloyd reflected on their experiences:

**What was your favorite part of the course?**

**JUSTINE LLOYD:** London itself was definitely my favorite part of the course. I fell in love with the city. I loved the little things, like taking cover in a cafe in pouring rain, or the quiet, yet busy underground. It was incredible to feel so at home after just a few weeks.

**WHITNEY LLOYD:** One of my favorite sites we visited was St. Paul’s Cathedral. It was one of the biggest and most beautiful buildings I’ve ever seen! There’s so much cultural history that is a part of the building, such as the reconstruction that took place after the bombings during World War II. We learned about the impressive architecture, as we were able to climb to the top of the dome and see an aerial view of London with Westminster Palace, the London Eye and other iconic buildings. It was such a great way to be welcomed to the city, especially since we had only arrived the day before! Once we got down from the dome we could hear beautiful singing echoing throughout the atrium; it was the St. Paul’s Cathedral choir practicing for a service. Our visit to St. Paul’s Cathedral epitomized my art history experience in London. When we learned about something, it wasn’t just the bare facts we needed for our unit; instead, we got to see the art, hear about it from multiple perspectives and experience the work for ourselves. Being immersed in this setting made it easy to learn and feel a genuine understanding about the topic we were learning.

Why is it important to travel to London to study Art History?

**WHITNEY LLOYD:** One of the many things that I enjoyed about studying ARTH 110 in London was the ability to have an insider view on the art world. It was really interesting to see the different perspectives people had from such a broad range of expertise. We were able to talk to curators, artists, museum
experts and many more people about their role in the art world. Our class had the privilege to talk with a contemporary artist, Doug Fishbone, about his film “Elmina” that was displayed in the Tate Britain. I was also able to see the original painting of Van Gogh’s “Sunflowers” and learn from a room full of original Turners. Being able to see original art and learn directly from people who have some of the greatest knowledge about these works was unbelievable. I felt like I gained such a greater understanding of how the art world works and a greater appreciation for the works themselves.

How do you think this trip changed you?

JUSTINE LLOYD: There is something about traveling abroad that truly does change a person. Being completely self-reliant in a foreign environment made me very independent; moreover, I developed a sense of self that I had never experienced before. I think this was due to the fact that there were no ties to hold me back; I was literally free to explore the world, and with that, myself.

WHITNEY LLOYD: London was an amazing experience that taught me about art and helped me grow as an adult. Even though the majority of us were freshman, we were expected to find our way on our own to each of the sites we visited, buy the majority of our food and budget our free time that wasn’t spent in class. At first I was overwhelmed with navigating the tube to get to our classes, searching for a decent meal that was less than $20 and trying to find the right time to visit places I wanted to see. But by the end of the trip, I was helping others navigate the tube, finding inexpensive ways to get a good meal and nearing the end of my London bucket list. I learned so much more when I went to London than how to identify types of columns; I learned some of the fundamentals of living independently. Going to London as a freshman was one of the greatest experiences of my life! I can say that I’ve been to Phantom of the Opera in Her Majesty’s Royal Theater, seen the changing of the guard and had afternoon tea in Chelsea. Studying ARTH 110 in London is a great way to learn about art history, get to know St. Thomas students, learn from amazing professors, explore London and gain personal insight. I highly recommend going!
The Wonder of Nature on a Winter Day

The winter this year has been difficult, with rain, snow and ice, and painfully cold weather. Even the typical bright winter sunlight has not been enough, and everyone started wishing for spring in January. But also since January, there has been a place for relief against the bitter weather: O’Shaughnessy Education Center’s Lobby Gallery space. Opening Jan. 13 and continuing through May 24, the exhibition Botanical Art in All Its Wonder, provides a visual respite from the cold. Featuring the works of seven regional artists and connected to the Sacred Arts Festival, the show takes the traditional definition of botanical art and expands it, pushing the boundaries of the concept into several media and three dimensions.

Botanical art is usually described as hyperrealistic, life-sized depictions of plants, usually in pencil or watercolor. The works by Anna Rosenthal, a student at UST, are classical botanical prints, as are Sandra Muzzy’s, and both do photo-realistic flowers, pinecones and other plants, both wild and cultivated. Charles Lyon’s flowers are also extremely realistic but on a monumental scale. Marian-Ortholf Bagley’s series of horticultural watercolor drawings includes life-sized corn plants in various stages of growth. Nancy Hemstad Seaton does both flat work and fused glass totems that push the definition of botanical. Jo Wood’s carefree needlework and bead pieces belie the immense number of hours it takes to produce works of this complexity, and the moody prints of Stephanie Hunder expand the interpretation of nature itself.

The concept for the exhibition was a fortuitous accident. Rosenthal brought some of her works with her when she came for an appointment with her adviser. The opportunity to feature the work of a member of the St. Thomas community was irresistible, and six other Minnesota artists were soon recruited to expand the show. They all bring their own interpretations of botanical/horticultural art, lending the display depth and continuously surprising the viewer as the cases slowly reveal unexpected combinations and art forms, most devised by student curators as part of their assistantship learning experiences.

A reception with the artists was held April 26 in the lobby gallery.

The response of visitors to the gallery has been very positive, particularly because the winter weather could be denied, if only for a few minutes. The curatorial staff thanks the College of Arts and Sciences, members and students of the Art History Department, the Sacred Arts Festival, the Luann Dummer Center for Women and the Groveland Gallery.

O’Shaughnessy Educational Center lobby gallery location and parking information can be found at www.stthomas.edu/campusmaps. The exhibition is free and open to the public.

Dr. Shelly Nordtrep-Madson is chief curator of the University Collections and a clinical faculty member.
Museums and Mission: American Crosiers in Asmat and the Spirit of Vatican II

During fall semester 2013, six art history graduate students researched Asmat art for a seminar taught by Dr. Julie Risser, director of the American Museum of Asmat Art at UST (AMAA@UST). Their efforts and insight are featured in the upcoming show, “Museums and Mission: American Crosiers in Asmat and the Spirit of Vatican II.” For Risser, “Every exhibition needs a focus and this one is particularly well-suited to the collection at St. Thomas. It gets at some of the essential reasons why American Crosier missionaries collected Asmat art.”

The Second Vatican Council began four years after the 1958 arrival of the first group of American Crosier missionaries. It promoted dialogue between religions and supported anthropological efforts to understand and work in consort with Asmat cultural traditions and spiritual beliefs. For missionaries serving in Asmat, addressing the goals of Vatican II were complicated by official policies enacted by the Indonesian government. These prohibited traditional Asmat feasting and art forms, including carvings.

Student curators BRET CAMPION, ANGELA DANIELS, TONTONG GUO, KATHRYN JOY, CHELSEA LYNCH and DAKOTA PASSARIELLO reviewed scholarly material as they selected works in the collection for their individual exhibit areas. Campion chose five drums that Bishop Alphonse Sowada donated in 2008. These range from traditional to modern and reflect Crosier and diocesan support for traditional instruments that were named after and embodied a beloved ancestor as well as contemporary works created specifically for an external art market – works that are more sculptural than instrumental. The drum by Julianus Asayur falls into this latter category and was made for the annual Asmat Cultural Festival or Pesta Budaya Asmat, an event initiated by Bishop Alphonse Sowada and his confreres. For Campion, “Exhibiting the drums that Bishop Sowada collected is a way to honor all of his work in Asmat.”

Given the approximately 1,000 square feet of gallery space available, students needed to select works carefully and think about how their individual exhibition concepts could connect with those of other students. Kathryn Joy pursued a topic that intentionally addressed aspects of works her colleagues chose for their exhibition themes as she pursued decoration and embellishment. She proposed a display with nosepieces and armbands along with concepts applicable to the ornamentation found on fiber objects presented by classmate Dakota Passariello and a sago pounder handle in Chelsea Lynch’s exhibit about how people harvest and consider sago, an essential food source.

A video loop of excerpts from interviews with American Crosier missionaries is also included in the gallery. The show runs from April 1 to Dec. 19, 2014. A reception was held Monday, April 7. The Gallery is free and open to the public. http://art.stthomas.edu/asmat/museum-info

Dr. Julie Risser is director of the American Museum of Asmat Art and a clinical faculty member.

Remembering Bishop Alphonse Sowada
Missionary and Advocate for Asmat People, Culture and Art

Bishop Alphonse Sowada, OSC, died Jan. 11, 2014, in Onamia, Minn., at the age of 80. Bishop Sowada served in the Asmat region of what is now Papua, Indonesia, for 40 years (1961-2001). Before departing for Asmat he earned a master’s degree in cultural anthropology from the Catholic University of America and Georgetown. His interest in economic development projects along with his respect for Asmat art were instrumental in establishing a museum in Agats, Asmat for traditional and contemporary art forms. Asmat carvings and weavings that he and his confreres collected were shipped to the United States to the Crosier Monastery in Hastings, Neb. In 1995 these works were moved to Shoreview, Minn., and then in 2007 they were donated to the University of St. Thomas. A memorial in Bishop Sowada’s honor was held Feb. 24 in The Gallery.
One Intern's View

I’m a Kodaker. This term was given to describe a person in the early part of the 20th Century who “pressed the button and let Kodak do the rest.” The marketing and advertising by Eastman Kodak not only left in its wake an explosion of picture takers but also created an avenue for the accessibility of this art form. Generally speaking, it is not the Kodak moments that find their way into a museum, but they do serve as a segue to familiarize people with this art. It was certainly nothing more than this casual acquaintance with the camera that gave me the confidence to think that I could contribute something as an intern in the Photography and New Media department of the Minneapolis Institute of Arts.

David Little, chief curator, didn’t seem to balk when I explained that beyond Dorothea Lange’s “Migrant Mother,” I would have a hard time coming up with a dozen names and corresponding images in the history of photography. He stated that the basic skills for one curatorial department transferred over to the next and that this would at times be a “learn as you go” opportunity.

Enter day one to find a meeting being conducted in the Print and Study room between David Little and another gentleman. They ask me to join them. I was introduced to Alex Soth, who seemed reserved in his flannel shirt and jeans. I would come to learn that this Minnesota-based photographer is one of the very few in the state to reach the pinnacle of the photographic world. He is a member of Magnum, an invitation-only organization; he has won Fulbrights and Bush and McKnight Fellowships; and his work hangs around the world in museums from London, Paris and Zurich to the Walker and, of course, the MIA. This artist is one of the biggest names in contemporary photography using images from around the world and his own backyard. I listen as they talk of the placement of his works in the galleries, the upcoming affinity-group meeting, the economics of the business and his current projects. I wish I could say that every day was filled with such excitement but the reality is that while there are these Kodak moments in my brain, the vast amount of work that I did would be classified as research and writing.

Label copy for a Sebastiao Salgado print the Minneapolis Institute of Arts recently acquired, proposals for traveling shows, PowerPoint presentations for David to use in meetings … these were my day-to-day rituals. The great part about this internship was the seamless blending between my studies at St. Thomas and the tasks required. Each paper written in a seminar gave me the tools and procedures necessary for the job. I can now name many more than 12 photographic artists, tell you all about the Photosecessionists, speak to the local photographic Minneapolis art and gallery scene and, best of all, see my Kodak (OK, it’s really a Canon) in a whole new way. Academically, it turns out that a research assignment David gave me turned into a grant opportunity, which then in turn became the focus of my qualifying paper. This exchange and interplay between intern and student has been the most gratifying component of this assignment. Each role has built on the strength of the other, ultimately making each experience richer.

Wendy’s research was supported with a Graduate Fellowship from the Luann Dummer Center for Women.

Wendy DePaolis will graduate this spring with an M.A. degree in art history.

Christie’s Internship

This fall I completed a graduate internship at Christie’s, in the 20th-Century Decorative Arts and Design Department. Established in 1766, the internationally recognized auction house made headlines in early November with the sale of Frances Bacon’s 1969 triptych of Lucien Freud for $142.4 million.

I applied for the position earlier in the summer. In July, I flew out to New York for an interview. Within two weeks of receiving the acceptance letter, and with suitcases of books in tow, I moved to New York City. I had vacationed in New York before, so I knew a bit of what I was getting into in terms of big city living, but as anyone who has lived in Manhattan knows, living there is much different than visiting. Subway maps became my greatest companion and, at times, my worst enemy. I learned to avoid all puddles, to wear comfortable shoes and that the exchange rate for U.S. currency can’t possibly be the same in New York as it is in Minnesota. The internship began in September and ended in late December. I was able to follow the auction process from beginning to end; the 20th-Century Decorative Arts and Design auction was on Dec. 19, 2013.

Much of my time was spent in the libraries and architectural archives around New York, including the institutions of Columbia University, New York University, The Metropolitan Museum of Art and The Museum of Modern Art. I was tasked with finding the provenance of prospective pieces, verifying referenced sources and researching the artist, techniques or locations of interest. Once the sources were verified, my attention shifted onto the needs of the seller and the buyer of the perspective piece. The 20th-Century Decorative Arts and Design department is responsible for the sale of decorative art; typically, this includes Louis C. Tiffany lamps, American furniture, Art Deco-themed pieces, and functional objects such as utensils, vases, furniture and lighting. For the seller, I accompanied their property to the restorer and photography studio in preparation for the auction catalogue; for the buyer, I transported the property for their viewing.

All of the preparation, research and work culminated in the department’s December auctions: the 20th-Century Decorative Arts and Design and Louis C. Tiffany Lamps. Apart from editing the catalogue in its entirety, I was entrusted with writing two essays on important 20th-century furniture pieces. The essays highlighted the pieces’ history, character and value for the potential buyer. In addition, my short essay on David Adler and Francis Elkins’ Kersey Coats Reed House in Lake Forest, Ill., was published in the November-December 2013 issue of Christie’s international magazine.

Carin Jorgensen will graduate this spring with an M.A. degree in art history.
Ancient Angkor

I hope you all know the feeling. The one that overwhelms you as you enter a space that is so unfamiliar that you aren’t sure where you’ve gone; so ancient it feels you’ve traveled through time; so clearly sacred that you instinctively whisper, because you don’t want to disturb a deity whose name you cannot even pronounce.

I was fortunate enough to escape the wintry tundra of the Twin Cities this January for my honeymoon in Southeast Asia, my first nonwestern excursion. After touring the Wats of Bangkok and northern Thailand and visiting the sites of the Vietnam War in Saigon, we spent the last of our days in Siem Reap, Cambodia. Although we found a plethora of excitement previously unknown to us, our main reason for this stop on our trip was to see the ancient ruins of Angkor.

Angkor served as the capital of the Khmer Empire (now Cambodia), a powerful Hindu-Buddhist empire that flourished between the ninth and 15th centuries. At their height, their vast rule included parts of present day Laos, Thailand and Vietnam. Angkor now sits in the forests and farmlands of Siem Reap with more than 1,000 temples. Many of these consist of large rock heaps, while others have been restored to give visitors a tiny glimpse at the once golden grandeur. Via satellite imagery, Angkor has been deemed the largest preindustrial city in the world at nearly 400 square miles. Today, tourist numbers near 2 million annually, a major preservation challenge for the UNESCO World Heritage Site and the many sandstone structures.

Our day touring the temples was nothing short of magical, although littered with other tourists and tour guides. Our guide was a seasoned veteran, no doubt, as we approached all the sites from the back and moved against the grain from the other groups. This line of attack often left the three of us unfettered, walking ancient hallways to nothing but the wind and our echoes.

We first went to Angkor Wat, believed to be the largest single religious monument in the world. The temple was built in the early 12th century, dedicated to Hindu Supreme God Vishnu. As with most temples built by the Khmer Empire, the wat consists of the temple mountain, surrounded by gallery temples. The importance of this temple, aside from the size, is apparent from the surrounding wall, representing surrounding mountains, and the moat, which represents the ocean. The temple mountain refers to Mount Meru, the home of Hindu gods topped with five peaks.

The interior walls were adorned with floor-to-ceiling bas-relief. While the outer walls contain large scenes of various battles and historical scenes, the interior is made up of apsara dancers and Hindu devata. A shortage of things to look at is absent here, and an entire day could be spent wandering the grounds. But, alas, we were in a time crunch.

Our next stop was Ta Prohm, sadly referred to as the “Tomb Raider Temple,” as it was the site for some scenes of Angelina Jolie’s epic film. (If you haven’t seen it, consider yourself lucky.) Ta Prohm was founded as a monastery and university in the late 12th century. In the early 2000s, as restoration was about to begin, it was decided that the site would be left largely as it was found. The way it had merged with the jungle makes it one of the most picturesque. Giant trees grow on top, through or inside the walls. Our tour guide told us the site is well cared for in order to keep the abandoned feel. It works.

The final of our major sites was Angkor Thom, the capital city of the Khmer empire. Several monuments are located inside Angkor Thom. The most incredible and well-maintained is the Bayon temple. Also built in the late 12th century, Bayon served as the state’s Buddhist temple. The most striking decoration is the massive stone faces that surround the towers around the central peak. The faces number close to 200!

The whole experience was incredibly surreal and worth any detour if you are in Southeast Asia. Siem Reap sits on the Tonlé Sap, the largest freshwater lake in Southeast Asia. You can rent a boat and drive to see the floating village, home to many displaced Vietnamese families. As a primarily tourist city, the nightlife is generally geared toward Westerners (the main currency is the U.S. dollar); however, the mix of cultured and historic sites and the relaxed nightlife made Siem Reap the perfect end to our incredible vacation.

Soren Hoeger-Lerdal is a graduate student in the Art History Department.
It is time to say good bye to two of our fantastic student workers. Seniors Samantha (Sam) Wisneski and Rita Kovtun are graduating this year. We want to thank them for their hard work over the years and wish them the best as they set off into the world! Here are some highlights of what they’ve accomplished in their time at UST.

Like many of the students at UST, Sam filled her schedule to the max. Double majoring in art history and communications and journalism, with double minors in justice and peace studies and American culture and difference, Sam also graduated with honors. She traveled to India twice, once to the southern regions (UMAIE course: Indian Art and Music) and once in the northern regions (teaching English and IT to middle-school children). In March and April of this year, Sam returned to India for the third time on a research trip for her senior paper, which focused on Amrita Sher-Gil, “India’s Frida Kahlo,” whom Sam discovered on her first trip.

Her many accolades include the Aquinas Scholars Honors Program, Delta Epsilon Sigma National Catholic Honor Society, Lambda Pi Eta National Communication Association Honor Society, 10 different scholarships and a couple of grants and fellowships, including one from the Luann Dummer Center for Women. She won awards for her papers and has presented both poster sessions and conference papers. In addition to all of this, Sam was a section editor for the Aquinas Yearbook, worked for TommieMedia, IRT, special collections in the library and the American Museum of Asmat Art. She worked for both the Science Museum of Minnesota and the Walker Art Center and interned at the Minneapolis Institute of Arts, the Minnesota Museum of American Art and the Minnesota Children’s Museum. And this is just a sampling of all that she achieved in her time at UST. Whew!

When asked what stood out about her time at UST, Sam said, “The amazing support and encouragement of faculty and staff members definitely stands out to me. I was a distance commuter (meaning, I didn’t live a block away from campus) my first two years at UST, so it was difficult really finding my niche at first. I was fortunate enough to have ended up in Dr. Kindall’s art history class and in an English class with a supportive academic adviser and brilliant professor (Dr. Todd Lawrence) my freshman year. Both these people pushed me to explore many academic options, which is why I’ve ended up with such an alphabet soup of majors/minors. I’ve been fortunate enough to have at least one faculty mentor in each department who has worked with me one-on-one in some capacity and pushed me to consider graduate-level study and academic opportunities I might never have considered.”

Regarding her plans, Sam said, “I want to take a year or two off before I apply to graduate school. During that gap, I hope to work [either in the nonprofit sector or arts/museum world doing something related to collection management or Web content management] for a while and volunteer internationally. I’ll need some time to reflect on what type of graduate program is best for me – cultural studies, communication studies, visual culture, South Asian studies, art history, critical theory, peace studies, museum studies, library and information science – all of these things have been swirling around in my head for the past two years, and I really need to pin down what area I’m truly passionate about and well-suited for.”

Congratulations to Sam on being chosen for the UAWA (University Advocates for Women and Equity) Sapientia Award for her research project: “Desire for the Other: Negotiating Female Subjectivity in Amrita Sher-Gil’s Oeuvre.” The Sapientia Award for Scholarly or Creative Work focused on women is co-sponsored by the Women’s Studies Department and the Luann Dummer Center for Women. Sam’s research was made possible with a Luann Dummer Center for Women fellowship.

Rita is equally accomplished. She double majored in communications and journalism, and justice and peace studies, minored in French and graduated with honors. An excellent photographer, Rita documented many events for the department, including exhibitions, opening receptions for exhibitions, speaker lectures (including Jason Felch), undergrad and grad forums and the CAGC Fall Art Tour, as well as art in the UST art collection. She also did photography for Face Forward, an organization that supports local artists and fosters social change.

Rita studied abroad in France, where she spent a lot of time in museums and wrote a paper on how Edward Hopper’s time in Paris influenced his art. She did a VISION trip to California that focused on sustainable living and permaculture, and an individual study on literary journalism where she worked with Dr. Tom Connery, who helped develop the field. She also participated in a HECUA program on writing for social change. HECUA is a scholarship program that offers a semester of immersive, community-based off campus study.
Rita was actively involved in many groups on campus including st(ART) and choir (Concert Choir and Chamber Singers). She interned for five St. Thomas magazines and related Newsroom websites as well as for MinnPost. She held multiple jobs, including associate editor/media producer for thirty two magazine, chief photo editor for TommieMedia, UST student photographer, and Web and digital content assistant at the Opus College of Business. Her accolades include first place in the Associated Collegiate Press Photo Slideshow category for “A Day in the Life of St. Thomas,” a TommieMedia slideshow, and a finalist for the Society of Professional Journalists’ Mark of Excellence award for her photos accompanying a TommieMedia story on Mallory Weggeman, paralympian.

When asked what stood out during her time at UST, Rita says, “HECUA was a big influence on helping me figure out what I want to do after college. I’m really happy I did it, and I would encourage others to do it. It’s a very different experience than typical classes at UST. It’s a nice to change to be out in the community and to be building relationships with others in the community, schools and neighborhoods.”

Rita is still figuring out what she wants to do after graduation. She hopes to travel this summer and then find a job combining her passions for writing and photography and sophomore art history major MACAULEY STEENSON was chosen to complete the project. So far all the portraits have been scanned and prepped for addition to the Governor’s Residence website. Mac is also doing extensive research on the first ladies and their projects, events and use of the residence over time. The research portion will be completed by the end of spring semester. Mac will share her findings along with the digitized portraits of the first ladies at the fall 1006 Summit Avenue Society meeting at the residence. The digital portraits and information on the ladies’ interactions with the residence will live on the Governor’s Residence website.

**Big news!**

The Visual Resources Library and the Department of Art History are working in partnership with the Minnesota Governor’s Residence on a project to digitize the first ladies of Minnesota portraits. The residence asked to partner with us on this project, and Graduate Art History Symposium on her topic “Sensation Through Abstraction: The Place Saint-Augustin Painting of Edouard Vuillard,” Gretchen will also be traveling to the Metropolitan Museum of Art to do research on Tobias Schneebaum with Eric Kjellgren.

**FACULTY**

**SHELLY NORDTORP-MADSON** presented “Creating Christian Identity During the Conversion Period: One Image at a Time,” on March 14 at the annual meeting for the Society for the Advancement of Scandinavian Study, held at Yale University.


**JULIE RISSER** wrote a review of Nick Stanley’s *The Making of Asmat Art* in Anthropological Forum, a journal published by the University of Western Australia. It is scheduled to come out in their next edition.

**GRADUATE STUDENTS**

**JESSICA ALLEVEN** was accepted to present at the California Museum of Photography in downtown Riverside, Calif., at its conference titled “Exchange: Assimilation and Appropriation in the Arts” on May 17. She was also accepted to present at the UST Graduate English and Art History Conference, “Visualizing the Past/Imagining the Future: An Interdisciplinary Graduate Conference,” held April 25 at UST. “For both conferences, my presentation is on Yin Xiuzhen’s work ‘Portable City: Beijing’ (2001), which I researched last semester for Professor Kindall’s class,” she said.

**ZACH FORSTRUM** spoke at the University of Oregon at the 10th annual Graduate Student Research Symposium. He presented his research “Re-Producing the Original: The Copy’s Role in the History of Art” on April 18.

**GRETCHE BURAU** presented at two conferences this spring: first at Northeastern University on March 29 on her research “Phallosophy of Music: The Castrati Condition Understood Through Lacan’s Graph of Desire.” On April 12, she presented locally at the MIA and ACTC Graduate Art History Symposium on her topic “Sensation Through Abstraction: The Place Saint-Augustin Painting of Edouard Vuillard,” Gretchen will also be traveling to the Metropolitan Museum of Art to do research on Tobias Schneebaum with Eric Kjellgren.

**UNDERGRADUATE STUDENTS**

Welcome to the program new majors, MAGDALENA KOEHELE, ANNICA MCLELLAN and ANNA WHITE, and minors, MAIRIN BIERER, RYAN NIEZGOCKI and SYDNEY WESTFELD.

**ST(ART)**

Members of the student art club invite you to join them for their spring events. The group has been to the theater, art museums, restaurants and now they are painting Tom’s Shoes for an exhibition. For more information contact Stacy, mell3661@stthomas.
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. www.stthomas.edu/alumni

Our website has been redesigned. Visit www.stthomas.edu/arthistory and let us know how you like it.

Visit the Art History Department Blog:
http://blogs.stthomas.edu/arthistory

Receive texts about upcoming Art History events
Text ABOUTART to 80077
Full terms:Mgive.com/e

Like us on Facebook and don’t miss any upcoming events.
https://facebook.com/USTArtHistory

Follow us on Twitter: @USTArtHist

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