Art History Students Receive Awards and Present Research

Congratulations to Sue Nieland ... Recipient of the 2003-04 LDCW Graduate Student Research Fellowship!

A committee of the Luann Dummer Center for Women Advisory Board carefully reviewed seven graduate student applications from across the university and selected art history graduate student Sue Nieland’s proposal for the $3,000 fellowship award. Nieland’s research proposal, Beyond J-Lo: Forging a Contemporary Chicana Identity from a Visual Tradition of Goddesses, Saints and Seductresses, contends that contemporary Chicana artists possess the potential to provide future generations with strong female images, positive role models and a feminine identity beyond that currently portrayed in popular culture. Her research project will survey the work of these artists with particular attention to their use of female imagery from Mexican history as intrinsic to this identity. Bravo! Susan Webster served as the faculty sponsor of Sue’s proposal.

Undergraduate Senior Paper Presentations

Graduating seniors presented their research papers at symposiums for colleagues, family, faculty and staff.

Gretchen Zafft
“Taste Transformed: Hector Guimard and the Paris Metro”

Laura Dadd
“Horta’s Architecture: for the People, for the Privileged”

Courtney Seaberg
“The Foshay Tower: A Minneapolis Landmark With an American Identity”

Courtney Seaberg’s paper was selected for presentation at the 17th National Conference on Undergraduate Research (NCUR). Courtney’s presentation, “The Foshay Tower: A Minneapolis Landmark with an American Identity,” was included in a session on Architecture and Interior Design on March 14th in Salt Lake City. Courtney’s parents were there to support her as well as her faculty advisor, Victoria Young. Courtney said the experience of presenting at a national conference was rewarding and she highly recommends this conference to other students.

Congratulations to Courtney Seaberg, the recipient of the 2003 Department of Art History Outstanding Research & Scholarship Award.

Permutatio: Historic Manuscripts and Recent Works by Robyn Beth Priestley

April 4-May 30
Art Space Gallery, Terrence Murphy Hall
1000 LaSalle Ave., Minneapolis

Inspired by History: A Book Arts Workshop
9-5:30 p.m. Saturday, May 17
Reservations required – call (651) 962-5560

Robyn Beth Priestley’s inspiration for this exhibit of collages and books was the facsimiles of medieval manuscripts housed in Special Collections at the University of St. Thomas.
Cynthia Becker has had a busy spring semester and is looking forward to summer. After leading her J-term course to Morocco, she was off again to Paris to visit the facilities of the St. Thomas Paris program. Becker will direct the program and teach an art history course there next spring. An article written by Cynthia, "We are Real Slaves, Real Ismikhan: Memories of the Trans-Saharan Slave Trade in the Tafilalt of Southeastern Morocco," was published in The Journal of North African Studies. Cynthia is traveling to Mali this August to continue her research on the trans-Saharan trade and its influence on visual culture in North Africa.

Congratulations! Adjunct professor Elizabeth Fowler and David Rothman will be married in May, and will honeymoon in Paris. Elizabeth was awarded a Mellon Fellowship for Travel Abroad for Historians of American Art from the National Gallery of Art in Washington, D.C., and will travel for eight weeks in Italy next fall.

Mark Stansbury-O'Donnell will be on a sabbatical next year. Mireille Lee has been hired as his one-year replacement.

Having fun with music and art! The Society for the Doctrinal Affectation of Baroque Music, with Chris Kachian on guitar, Dave Jenkins on organ and harpsicord, and our own Shelly Nordtrop-Madson providing the "visual treats and scintillating commentary," presented a concert at the School of Divinity in February to a standing-room-only crowd.

Mary Swanson is enjoying retirement. Her manuscript on patronage for Swedish-American artists is out for peer review at an academic press, and she has gone back to her first love – sketching landscapes. She is serving as a docent at the Weisman Art Museum. She will enjoy springtime in Paris with grandson Martin.

Susan Webster published two chapters in a book, Arte de la Real Audiencia de Quito, siglos XVII-XIX, ed. Alexandra Kennedy (Barcelona: Editorial Nerea, 2002). She also has an article, "Shameless Beauty and Worldly Splendor: On the Spanish Practice of Adorning the Virgin," forthcoming this fall in Analesca Romana Instituti Danici. Her paper, "Confraternities as Patrons of Architecture in Colonial Quito," was read in absentia at the Renaissance Society of America conference in Toronto in March. In May, she presented a lecture, "Architects, Assassins, Inca 'Idols,' and Colonial Churches: An Archival Tale," at the Center for Iberian and Latin American Studies at the University of California, San Diego. She also presented a talk to the St. Paul School of Divinity, "Popular Religion in Spain and Latin America." Susan received a generous grant from the American Philosophical Society to support summer research in Ecuador.

Fresh from her successful dissertation defense, Victoria Young presented a portion of her research in a symposium on sacred space at the University of Virginia three days later. Her dissertation work on St. John's Abbey and Marcel Breuer will also be published in the Italian architecture journal Casabella this summer. Victoria has been exploring her interest in modernism and sacred space in various ways. She attended a Midwest Faculty Seminar on Modernism and the Cultures of Modernity at the University of Chicago in February 2003, and has been asked to deliver a paper on the subject at the Liturgical Institute at St. Mary's of the Lake/Mundelein Seminary outside Chicago in October. Victoria and her husband, Erich, spent the month of January traveling in the Czech Republic, Bavaria and Italy, looking at great architecture and art. She plans to travel in the United States this summer and work on her book manuscript.

ACTC Art History Faculty Symposium

The Art History Department invited the faculty and students at the neighboring ACTC schools to attend an Art History Faculty Research Symposium and reception at UST. Presenting their current research were Kristin Anderson, Augsburg College; Joanna Inglot, the College of St. Catherine; Aida Audeh, Hamline University; Donald Celender, Macalester College; and Craig Eliason, University of St. Thomas. Craig's topic was "Subversion and Promotion: Kurt Schwitters' Avant-Garde Logo." Professional and program information was shared at the symposium. Next year's host will be the College of St. Catherine in what we hope to be an annual event with rotating school sponsors. The symposium was funded by a grant written by Susan Focke and received from the ACTC. Academic Dean's Council.

www.stthomas.edu/arthistory
Join us in welcoming these students to our program. Majors Ryan Desch, Kristin Martinson, Emily Schupp, Chelsea Sutcliffe and Sarah Swanson. Minors Chiara Bjorklund, Jessica Eidsenschink, Elizabeth Heitzman, and Studio Arts major Kathryn Thompson.

Congratulations and best wishes to our recent graduates. Casey Holley (fall 2002), Gretchen Zaff (December, 2002) and Laura Dadd (cum laude) and Courtney Seaberg (magna cum laude) (spring 2003).

The Art History Resource Center has been a busy place. Graduate student Daniell Nunn-Weinberg completed her yearlong project to make the slide catalog easier for patrons to search, and undergrads Courtney Seaberg and Jennifer Burgess continued their work as slide assistants.

Interning

Jennifer Burgess is researching and cataloging Eugene Larkin's prolific art career from the 1940s to the present for a retrospective exhibit opening in fall 2005 at the Minnesota Museum of American Art. An exhibit of Larkin's Erewhon Series and the Blake Series was shown at St. Thomas in fall 1999. Jennifer is working on an independent study of Irish art with Thomas Redshaw in the Center for Irish Studies.

Melissa Hunt has an internship with the Minnesota Center for Photography.

Lindsey King is interning with and Gallery, located at 526 Selby Ave. She is working with gallery owner Kate Meyer researching the history and culture of motorcycles and the motorcycling world for an exhibit opening in July. Lindsay is also involved in marketing the show, sending out press releases and installing the exhibit.

Studying Abroad

Emilie Kenney has been studying in Rome for a year and will return this fall.

Jennifer Burgess traveled to Italy (Naples, Pompeii, Siena, Pisa and Florence) over J-Term with the UST Engineering Department.

Sara McCormack has been studying abroad in Dublin and will return this fall.


Enjoying the UST Liberal Arts Semester in Paris last spring were Lindsey King and Kristen Shields. Kristen spent fall semester with the UST London Business Semester Abroad program and visited Italy, Austria, Ireland and Scotland.

Congratulations to Leisl AuVante '99 and Scott Johnson on their upcoming August wedding.

Sally Brandt '99 is employed in the marketing department at Edina Realty Mortgage.

Caroline Churchill '02 and Jürgen Baum met at the MIA and will be married at the end of May. Caroline is working in Research and Development at Boston Scientific.

Congratulations to Sarah Dierich '02 and Christopher Campbell who will be married in August. Sarah is a manager at the Woodbury Seasonal Concepts.

Jean Ehling '98 volunteered her time and talent for the 20th anniversary of the Minneapolis Institute of Arts Art in Bloom display.

Joanna Lindell '01 is the assistant curator of the Collection of Religious Art at Thrivent. She has been admitted to the master's programs in art history at St. Thomas.

Helen Stidger '00 was the guest curator for Permutatio: Historic Manuscripts and Recent Works by Robyn Beth Priestley, which was exhibited in the Art Space Gallery at the downtown Minneapolis campus. She also curated “Underflesh: Exploring Human Fragility and Resilience,” an exhibit of works by Kathryn Nobbe on the healing powers of art, exhibited at the College of St. Catherine.

Nicole Sirek Watson '01 will start the master's program in art history at St. Thomas this fall.

Art Attack Update

Art Attack has once again had a full semester. In addition to visiting the MIA's Eternal Egypt exhibit, club members have been busy planning a lecture on Impressionism for David Seaburg's fourth grade class at Forest Lake Elementary School. The year will wrap up with an end-of-the-year farewell party for treasurer, Courtney Seaberg.

To learn more about Art Attack, contact Jennifer Burgess, jsburgess@stthomas.edu.
Thank you

A special thanks to our friend John Jarpe for his donation to the art acquisitions and exhibitions fund.

Thank you to Bob Grossman for his generous donation of art books for our collection.

Thomas Redshaw, Center for Irish Studies at UST, gave a gift of slides from the National Gallery of Ireland to the department slide collection.

Paula Berit Sethre wanted to share her art with the University of St. Thomas and stimulate conversation among our students. She gave an oil triptych, “Gamut,” to the Department of Art History, and oil paintings to Communication Studies and the Luann Dummer Center for Women. Paula’s gifts are located in Room 114, Brady Educational Center; Room 103, O’Shaughnessy Educational Center; and Room 209, Loras Hall.

Internship Symposium

The value of internships was the topic of a symposium offered to students in February. Representatives from HECUA, the Minneapolis Institute of Arts and Young Audiences spoke to students about the benefits of an internship both for the student and the arts organization. Presenters Johanna Pherson, Young Audiences; Bill Reichert, HECUA; and Treden Wagoner, MIA, discussed their application processes and answered questions. For more information on these programs and other local and national internships, check the department web site or call Sue Focke, (651) 962-5560.

Newsworthy

Susan Webster and her new book, Architecture and Enterprise in Colonial Quito: José Jaime Ortiz, Master Builder, was featured in La Prensa de Minnesota and the Highland Villager.

Ellen Thomson, St. Paul Pioneer Press staff writer, featured the fall exhibit “Revealing the Invisible” in an article titled “Out of Obscurity: Invisible Photo Exhibit Focuses on the Older Woman.”

“Art Attack Makes a Good Impression” (4-11-03) was written by Aquin staff writer Somer Heins. Art Attack members Jennifer Burgess, Lindsey King and Courtney Seaberg are pictured admiring the art in the exhibit “Merging Methods: Science and the Artist’s Process,” on display in the O’Shaughnessy Educational Center Gallery. Four local art galleries were featured in “Take a Walk on the Artsy Side,” also in this Aquin issue.

Women’s Studies at the Associated Colleges of the Twin Cities (ACTC) highlighted the contributions and role of male faculty members, among them Mark Stansbury-O’Donnell, who are teaching in their program. Mark taught “Women in Ancient Art” this spring and will teach a graduate course on feminist methodology fall semester.

WWW.STTHOMAS.EDU/ARTHISTORY
UNDER CONSTRUCTION

This fall the UST undergraduate Art History Web site will have a new look, be easier to navigate and be more informative. Once the new site is up and running, students will have up-to-date information on internships, current and past exhibitions, course descriptions and curriculum, and will be able to link up to area museums and our Masters Program in Art History. We are planning to post ARTHfacts on the Web site and make the current issue and the archives searchable. We are excited about our changes, and welcome your comments.

Would you like to receive the newsletter electronically? Please send your e-mail address to sefocke@stthomas.edu.

Spring Events on Campus

The Department of Art History helped sponsor spring events on campus: a documentary photography symposium featuring a slide presentation and discussion with Bob Olsgard and Andrea Murrill, organized by Mark Jensen; a lecture by Margaret Randall hosted by the Political Science Department; and a lecture by University of Iowa art historian Christopher Roy on Graphic Patterns and Spirit Associations in the Art of Burkina Faso.
FROM THE DIRECTOR . . .

This letter marks the end of my third and last year as director of graduate studies. I will start a year-long sabbatical in June, and I am very pleased that Victoria Young will take my place and begin a two-year appointment as director. I am certain that she will enjoy working with the graduate students as much as I have, and with her they will continue to enjoy the exceptional success that they have had both inside and outside the classroom.

We again had a good group of applicants this year, and can look forward to some expanded enrollments next year while maintaining small class sizes that encourage discussion and dialogue. My hope is that this modest growth will be enough that we can begin planning for offering an additional graduate seminar every year, making it easier for the program to offer a diverse range of topics in its seminars.

To end, I would like to express my deep gratitude and appreciation for the work of Barb Cocik during my term as DGS. She truly is the heart of the program and keeps us all pulling together. Without her, my job would have been impossible.

Mark Stansbury-O’Donnell
Director of Graduate Studies

MASTERING RESEARCH ABROAD

While paper presentation at national and international venues has been and continues to be one of the hallmarks of the Graduate Program in Art History, the original research to support this work often requires students to travel to conduct research in libraries, archives and museums abroad.

Susan Harstad used her 2002-2003 Graduate Student Research Fellowship award from the Luann Dummer Center for Women to fund her research travels to Helsinki, Finland, in January. Her research plan included studying the work of the first generations of Finnish women artists as preparation for her graduate qualifying paper that will be presented this May. Despite frigid temperatures, she visited numerous art museums, private collections and artists’ home studios in and around Helsinki to see and record works. She also gained access to many books that are not available in libraries in the United States. In her words, “January 2003 proved to be a month of cultural, artistic and language immersion.”

Danielle Nunn-Weinberg spent three weeks in England during the semester break, conducting research into the construction and evolution of embroidered English women’s jackets from the first quarter of the 17th century, as well as their visual record in art work from that time period. Her travel gave her the opportunity to examine items firsthand, and to photograph them for further study. Danielle also experienced the benefit of gaining access to private and mostly unpublished collections of portraits and miniatures by being on site in England. Her work on these items, along with studying late-16th century and early-17th century documents pertaining to women’s garments for her graduate thesis, will continue during a return trip to England in July.

In Italy, Noreen Waters conducted research on the Archcfraternity of Santa Maria dell’Orto in Rome and the decorations of its church and oratory. She is grateful to the fratelli for allowing her to study in their archives, which include 500 years of documents. Communicating and reading in Italian, coupled with deciphering handwritten manuscripts written in the Middle Ages and Renaissance, has dictated Noreen’s method of research. She skims the text for pertinent information, then uses her digital video and still cameras to take photos that she can study further back home. Another trip to Rome in fall 2003 will complete Noreen’s research for her graduate qualifying paper.

Mariaea Barnes and Barbara Hurlbeck visited Morocco in January 2002 for research contributing to their graduate papers this spring. Maribea’s focus was to examine ceramic forms firsthand, particularly tilework or zillij, to interview ceramic artists, and to videotape the production process. The language barrier was a bit of a challenge at times, but for Maribea the rewards were numerous: “Visually seeing the production process or for that matter, just seeing zillij adorning a multitude of buildings throughout Morocco provided me with information that cannot be found in books.” Barbara examined the calligraphic inscriptions on Islamic architecture while in Morocco and related its selection to the historical context of the time. While access to mosques was an occasional issue, Barbara loved the on-site work, commenting that “there is nothing like being in the space of the building and imagining how it was viewed by those who used it when it was built.”
Creating a Sense of Community: The Beaded Prayers Workshop  
by Kara ZumBahlen, graduate student

Not often do we have a chance of interacting with local communities through classroom activities, but the students in Cynthia Becker’s spring graduate seminar, Arts of Ceremony and Memory: Body Adornment, Masquerade, and Performance in Africa and the African Diaspora, were able to do so through participation in a community workshop project this March. The workshop itself was the culmination of the Beaded Prayers Service Learning Project.

The Beaded Prayers Project was developed in 1999 by Sonya Clark, a professor of Textile Design at the University of Wisconsin-Madison. Participants in a Beaded Prayers Workshop construct two beaded packets, each containing an identical written prayer or wish that is placed in a square of cloth, folded and sewn shut, then decorated with beadwork. Each participant contributes one of these packets to the Beaded Prayers Project, where it is eventually displayed in a traveling exhibit organized by Clark. The Project is an ongoing celebration of global unity and diversity.

The Ascension Parish Catholic Church, located in an ethnically and religiously diverse neighborhood in north Minneapolis, wanted to host an activity that would promote a dialogue between the diverse members of the parish and create a greater sense of community. An interest was expressed in having our class come to the church to present information on amuletic traditions and then teach a Beaded Prayers Workshop. Research on amuletic traditions within Africa and the African Diaspora was the early focus within our seminar, with each student researching and presenting upon a separate tradition.

The class as a whole then critiqued each presentation with the intent of choosing a limited number of images and general information to present at Ascension Parish. Upon completion of the classroom presentations, the chosen images were then given to Amy O’Brien, who incorporated all into a comprehensive PowerPoint presentation for our use. We also had a mini-Beaded Prayers Workshop during one class session so that we could develop some (admittedly rudimentary!) skill in constructing different styles of beaded packets before teaching the workshop at Ascension Parish.

A variety of beaded packets was the final result of grad students’ service learning project. Photograph by Melissa Stitt, Ascension Parish.

Although the actual workshop had a lower turnout than expected (as we were competing with the first beautiful Minnesota spring day), we did have participants who represented a good cross-section of the parish’s diverse community. Cynthia termed this workshop as a “service learning project,” and defined service learning as a process through which we provide a needed or requested community service and in so doing, learn the material we are studying much more fully. As a student, I appreciated both the exposure to the learning process as well as the opportunity to be involved in such a project, since it enabled our class to contribute to community needs as well as gain experience in presenting research in a nonacademic atmosphere.

(Members of Cynthia Becker’s graduate seminar participating in the Beaded Prayer Project include Maribea Barnes, Jennifer Benjamin, Molly Boror, Beverly Hedin, Barbara Horlbeck, Rose Mack, Angie McKinley, Amy O’Brien, Farrab Wicklund and Kara ZumBahlen.)
Greetings From Your Grad Rep . . .

Debra Blair

As I write we quickly approach the end of another semester. The mad dash is on for students, hard at work completing papers and refining presentations. Hang in there! You are almost finished.

I extend a warm thank you to Barb Kocik, Mark Stansbury-O'Donnell and Emily Dunsworth for their assistance with the PowerPoint presentation and hands-on workshop April 3 and 10. Their expertise and helpful hints made both evenings worthwhile and helpful. It was beneficial to consider the means through which we communicate our ideas whether through written, oral, or visual forms.

I would also like to thank the many students and faculty members who have been so supportive of me in the position of graduate student representative. Before long another student will take on this flexible and interesting job. I have enjoyed being the grad rep for our department and would be happy to speak to anyone considering the position. It has been a great year.

Cheers,
Debra

BRAYO, GRAD STUDENTS!

Congratulations to Maribea Barnes, Susan Harstad, Barbara Horibeck and Marilyn Olson who will present their qualifying papers at the Fourth Annual Graduate Student Forum on May 17 and will take part in commencement on May 24.

Congratulations to the following students who presented papers this spring:


Thank you to Debra Blair and Emily Dunsworth for facilitating the PowerPoint Workshop held in April.

Many thanks to Debra Blair for her successful efforts as the 2002-03 graduate student representative.

Area Instructors On Tap For Teaching Summer Courses

Keli E. Rylance, program director of the Department of Art and Design at the University of Wisconsin-Stout, will teach the summer graduate seminar Art History’s Proteus: Rembrandt van Rijn. Rylance is a baroque specialist, whose interests range from Spanish saint-making to early modern printing and book illustration. Her summer course, which begins in late May, will focus on art history’s myriad reinventions of the prolific 17th-century Dutch painter and printmaker. The recent re-examination of the attributions of the controversial Rembrandt Research Project, close analyses of Rembrandt prints in the collection of the Minneapolis Institute of Arts, and an expansive review of Rembrandt historiography will be key components of the course.

Linnea Wren, professor of art history at Gustavus Adolphus College, will teach The Maya: Ancient Art and World Views. Wren’s area of expertise is ancient Mayan art, particularly sculptures and inscriptions. Her research involves both working in archaeological field projects and in museum contexts in Mexico and the United States. Her summer course, which begins in late May, will focus on understanding Mayan art both as political propaganda by rulers and as visual symbols of cosmic beliefs. Sources in art history, archaeology and anthropology will be utilized as ways to understand an ancient civilization of the Americas.

We welcome both of these instructors to the department and to the University of St. Thomas.

GRADUATE CALENDAR

May 17
Graduate Student Forum, 4:30 p.m., 3M Auditorium, Owens Science Hall, UST
All are welcome to attend.

May 24
Graduate Commencement, 10 a.m.

May 29
Summer graduate course begins

June 1
Pre-registration deadline for fall 2003 for degree-seeking students

August 15
Nondegree application deadline for fall 2003

September 2
New student orientation (Part 1), 6 p.m., MHC 160

September 11
New student orientation (Part 2), library and writing presentation, 6 p.m., OSF Library

www.stthomas.edu/arthistory/gradsite
UNDERGRADUATE COURSE OFFERINGS

SUMMER SESSION I
• ARTH 291-01: The Maya: Ancient Art and World Views **
  For description see Page 7
SUMMER SESSION II
• ARTH 152-01: Intro to Art History: Renaissance to Modern **

FALL 2003
• ARTH 151: Intro to Art History: Ancient to Medieval **
• ARTH 152: Intro to Art History: Renaissance to Modern **
• ARTH 211: Methods, Approaches and Problems in Art History
• ARTH 291: Islamic Art in Africa **
• ARTH 352: Art and Culture of Colonial Mexico **
• ARTH 330: Churches and Mosques in the First Millennium #

J-TERM 2004
• ARTH 159: Principles of Art History

SPRING 2004

# Fulfills Fine Arts Requirement
* Fulfills Human Diversity Requirement

GRADUATE COURSE OFFERINGS

FALL 2003
• ARHS 500: Abstract Painting and the Methodologies of Art History (Eliason)
• ARHS 510-01: Hollywood in History: The Presentation of Medieval Life in Popular Culture (Nordtrop-Madson)
• ARHS 510-02: Dress and Gender in the Ancient Mediterranean (Lee)
• ARHS 515: Transmigration of Symbols: Iconography in Europe and the Americas, 1500-1800 (Webster)

Visit Course Listings on our Web site for information on courses, descriptions and times: www.stthom.edu/arthistory/gradsite

APPLICATION DEADLINES
March 1: Degree-seeking
August 15: Nondegree for fall 2003

<table>
<thead>
<tr>
<th>Department of Art History</th>
<th>(651) 962-5560</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art History Graduate Office</td>
<td>(651) 962-5640</td>
</tr>
<tr>
<td>Art History Resource Center</td>
<td>(651) 962-5562</td>
</tr>
</tbody>
</table>