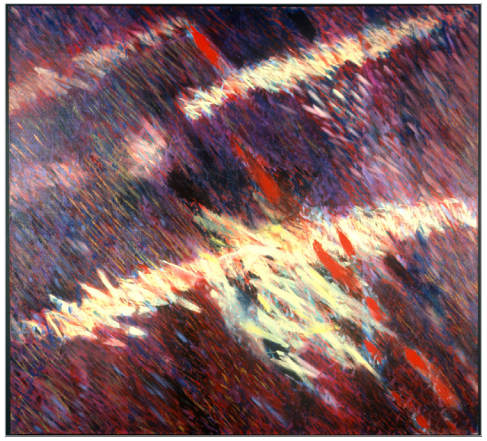
Self-Guided Tour: Highlights from

THE FINE ART COLLECTION

Prepared by Nicole Watson, Director, The Catherine G. Murphy Gallery, and Jennifer Adam, Visual Resources Curator

St. Catherine University

DERHAM (1ST FLOOR)



Location 1: reception area
Elizabeth Erickson
Beloved, 2001–2002
oil on canvas

Minnesota artist Elizabeth Erickson earned her BA from the College of Saint Teresa in Winona, Minnesota in 1964 and her MFA in painting from the Minneapolis College of Art and Design (MCAD) in 1998, where she also worked as an art professor for many years. Erickson is a founding member of the Women's Art Registry of Minnesota (WARM), and the founder and former director of the Women's Art Institute, a summer studio-intensive art course originally developed at MCAD, then offered at St. Kate's between 2009–2021.

Beloved was inspired by the dualistic and flashing emotions the artist experienced during a friend's death. Warm, vivid hues and energetic, intersecting lines of paint gesture at the complexity of this personal moment, which was defined by the tension of grief and the relief from suffering.

Cover images, clockwise from top left:
Barbara Pfeifer, *Susanna,* 1956, serigraph (Location 4); Patricia Olson, *The Catherine Portrait: Pang Moua,* 2008–2011, oil on panel (Location 2); Cameron Booth, *Gyral,* 1958, oil on canvas (Location 3); Bettye Olson, *Bare Trees,* 1971, oil on canvas (Location 11).

Location 2: reception area
Patricia Olson, Sister Mona Riley Endowed Professor in the Humanities, Professor Emerita, Department of Art and Art History
The Catherine Portrait,
2008–2011, oil on panel
On loan from the artist.

also:
Location 9: Coeur de Catherine, 4th floor, near the atrium

The Catherine Portrait was completed in 2011 by St. Paul artist Patricia Olson, Professor Emerita of Art and Art History. This series is composed of 40 portrait paintings, featuring images of students, faculty, staff, administration and members of the Sisters of St. Joseph of Carondolet. The works shown here represent a portion of the series. A larger installation can also be seen on the 4th floor of Coeur de Catherine, near the atrium.

These paintings were made over a three-year period. Olson's portraits address the idea of individuality within the shared experience of belonging to the community of St. Catherine University. She was interested in providing what she calls a "visual archive" of the University community at the beginning of the 21st century, highlighting a variety of people from across the campus, depicting different races, ethnic backgrounds, ages, genders, abilities and roles. Through her paintings, Olson sought to explore questions such as: what does it mean to be an individual with specific characteristics and gifts, and yet to be immersed in a community that has common aspirations and values? Do individuals submerge their eccentricities and become indistinguishable, albeit valued, threads in the fabric? Or should each person remain independent, hoping that somehow they will weave into the pattern of the larger cloth?

Olson received a BA in studio art from Macalester College, and a MFA in visual studies from the Minneapolis College of Art and Design. She is a founding member of the Women's Art Registry of Minnesota (WARM), and she led the graphic design program at St. Kate's for 21 years. In addition, Olson has been the director of the Women's Art Institute, a summer studio-intensive art course offered at St. Kate's for contemporary women and non-binary artists of all ages and disciplines.

Location 3: St. Catherine of Alexandria Parlor, 1st floor
Cameron Booth
Gyral, 1958, oil on canvas
Gift of the artist.

Cameron Booth was born in Erie, Pennsylvania. His father was a Presbyterian minister whose work moved their family throughout the upper Midwest and Canada. After finishing high school in Moorhead, Minnesota, Booth studied at the Art Institute of Chicago, where he completed his art education in 1917. He made surgical drawings at base hospitals during his service in World War I, and after the Armistice, he traveled throughout Europe, where he visited museums, met other artists and continued to draw. In 1921 he began teaching at the Minneapolis School of Art (now the Minneapolis College of Art and Design). He went on to instruct at the St. Paul School of Fine Arts, the Art Students League in New York and the University of Minnesota.

Considered one of Minnesota's most important 20th century modernists, Booth is best known as an American scene painter who made realist compositions of Midwestern regional landscapes. However, in the 1950s and 1960s, he turned toward nonrepresentational imagery, adopting Abstract Expressionism and elements of Cubism. In 1966, at the age of 74, Booth had an exhibition of paintings in both the library and on the 2nd floor of Mendel at the College of St. Catherine. In an October 1966 issue of *The Wheel,* a student journalist explained Booth's approach to his art: "his chief concern in a painting is not the idea expressed but rather the manner of its expression. Movement, depth and a variety of sizes and shapes are of primary importance, whether the subject is a horse or an abstract figure."

Sister Corita Kent, untitled

Location 4: 1st floor hallway, north end
Selections from *"Look at this, and look again, and see anew"*
– Sister Corita Kent

Curated by Jennifer Adam '92, St. Catherine University's Visual Resources Curator, and Andrea Hoff '15, Master of Library and Information Science, the Catherine G. Murphy Gallery 2016 exhibition, *"Look at this, and look again, and see anew,"* examined the University's significant holdings of works on paper by students who studied at Immaculate Heart College in Los Angeles in the 1950s. The students were making art under the tutelage of famed print artists Sr. Corita Kent and Sr. Maggie Martin. Corita and Maggie were known for the aesthetic evident in the prints exhibited here: lively and fresh color with graphic compositions that hover effectively between realism and abstraction. They utilized the screen printing process, a method of printmaking in which ink is applied to paper through a mesh screen, except where a blocking stencil is applied.

Themes of social justice, art activism and spiritual identity were emphasized in Corita and Maggie's instruction, and are often present in prints made by their students. The inclusion of text became a common compositional device used by Corita. She encouraged students to incorporate words from poetry, song lyrics and even print advertisements. She felt there was a spiritual connection to this process — deeper meaning could be both gained and communicated from the most ordinary places. Like the Sisters of St. Joseph of Carondelet, who made and sold artworks to fund the founding of the College of St. Catherine, Corita and Maggie's students assisted in maintaining their own program. These prints were originally sold to the public to help fund the art department at Immaculate Heart College. Curator Jennifer Adam points out that "this effort can be tied to changes that were developing in the American Liturgical Movement, which stressed the idea of intelligent participation in the liturgy by encouraging the faithful to create objects that had religious significance and value. [These prints are] a vibrant illustration of the union of physical work and spirituality, a concept long embraced at St. Catherine University, and they highlight the effect of talented, visionary teachers and the work their students were able to achieve."

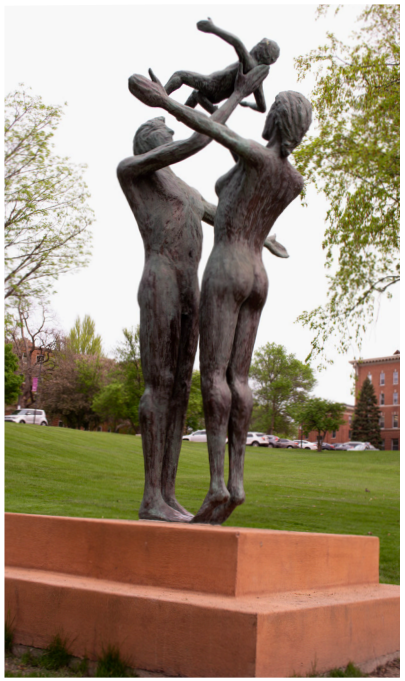
OUTSIDE (WEST END OF CAMPUS)

Location 5: west of Whitby
Peter Lupori,
St. Francis of Assisi, 1986, bronze

This Peter Lupori bronze, completed in 1986, features the likeness of Giovanni di Pietro di Bernardone, better known as St. Francis of Assisi. St. Francis was an Italian Catholic friar, deacon, and mystic, as well as one of the most revered religious figures in Christianity. He lived from approximately 1181 to 1226 and, along with Catherine of Siena, was designated a patron saint of Italy. St. Francis later became associated with the patronage of animals and stressed the importance of and appreciation for the beauty, simplicity and spirituality of the natural environment.

In Lupori's rendering, the lower body of the statue appears slight and underemphasized, while his upper half is given more heft and visual detail, as seen in his upturned face and raised arms. He is looking at, and even touching, a number of birds that surround him. The visual, spatial and corporeal interaction between this religious figure and animals lends spiritual value to the sculpture, suggesting the divine power of being one with nature.

Peter Lupori was born in Pittsburgh, Pennsylvania in 1918. He began his early career as a sculptor, receiving extensive honors in art exhibitions in high school, and going on to obtain three scholarships to Carnegie Institute of Technology. Lupori served in World War II, then embarked on a long teaching career as an art professor at the (then) College of St. Catherine. Lupori participated in many exhibitions and received numerous commissions over his lifetime. He was married to Catherine Pribyl Lupori for 56 years, who also taught at St Kate's. They both passed away in 2014.



Location 6: west of Derham,
near the Dew Drop Pond
Dean Kermit Allison
Our Family Tree, 1992, bronze

St. Kate's has a burgeoning outdoor sculpture garden located in the vicinity of Our Lady of Victory Chapel, the Dew Drop Pond and Whitby.

One of the most recent additions to this sculpture garden is a large bronze titled *Our Family Tree*. Created by American sculptor Dean Kermit Allison, the 12-foot-high composition features a man, woman and child, and was donated to St. Kate's in 2017. The work has been highly trafficked since then, judging from the plethora of muddy footprints, discarded objects, and visitors often see on and/or near the sculpture. Its popularity is likely due to its simplicity, boldness of form and monumental scale, aided by the work's wide base on which to sit amid the park-like setting of campus.

Prior to its installation at St. Kate's, this sculpture was located at the corner of 5th Street South and Marquette Avenue in downtown Minneapolis.

Location 7: west of Our Lady of Victory Chapel.
Peter Lupori
Our Lady, 1998, bronze

After his retirement, artist Peter Lupori completed a few large works, including a seven-foot bronze sculpture titled *Our Lady* (also known as *Mary, Mother of Jesus*), installed to the west of Our Lady of Victory Chapel (OLV), and created as part of the OLV Chapel Campaign.

The size, simplicity, and bold, flattened forms of Mary's body and clothing in this work suggest her strength of character. In addition to her presence at the threshold of the impressive facade of OLV, the scale of Mary, combined with the upright gesture of her body, communicates the power of women, leadership and faith.

Works like *Our Lady* visually embody St. Kate's history for both the campus community and visitors. Given that Lupori was a much beloved and lauded art professor at St. Kate's for many decades, the presence of his work creates deep meaning and connection for those who are familiar with him and his art.

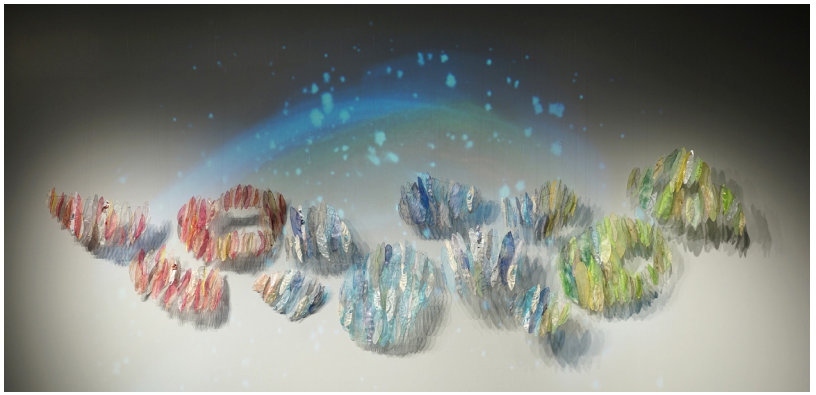
Additional outdoor sculptures are also arrayed across campus, including an untitled bronze of two lions north of Caecilian Hall, the lyrical bronze *Zerogee* by Paul Granlund, located outside between Coeur de Catherine and the Chapel, and the challenging and evocative *Venus on the Road Again* by Neda Miranda Blažević-Krietzman, located on the steps of the Visual Arts Building. In 2021, a large number of clay heads were placed in creative groupings near the Visual Arts Building, Mendel and The O'Shaughnessy. These self-portraits were made by students in a course titled *3D Sculpture,* taught by professor Monica Rudquist and offered through the Department of Art and Art History.

COEUR DE CATHERINE

Location 8: 4th floor, west of the atrium
Kristine Fjellman '15
Borealis, 2017, steel wire, paper, fabric and thread
Gift of The Friends of The Catherine G. Murphy Gallery.

Kristin Fjellman is a fiber artist and performer who is drawn to creative projects that enlist both of these passions. She has exhibited her sculpture in locations throughout the Midwest, and she is a founding member of The Winding Sheet Outfit and an ensemble member of Sandbox Theatre. Fjellman is a graduate of St. Catherine University with a MAEd in Art and Theater Education.

Borealis was inspired by pictures from the Hubble Telescope. Kristina explains, "images of the Milky Way and star clusters give an impression of movement through time, especially in the way their light arcs across the night sky and fades to morning. The contradiction between static imagery and movement becomes central to my compositions. By using sheer fabric and paper, I explore how light and shadow becomes part of that movement. The fabric creates an organic, somewhat simple abstraction of the original image or theme, while the bent wire relays a tension that cannot be duplicated on canvas. This installation explores the scope of textures, colors, shapes and compositions in the vast expanse of the night sky."



Location 9: Coeur de Catherine, 4th floor, near the atrium
Patricia Olson
The Catherine Portrait, 2008–2011, oil on panel
On loan from the artist.
(See page 3 for more information.)

Location 10: 3rd floor, east of the atrium
Carol Hamoy
Triangle Fire, 1996, mixed media
Gift of the artist.

Born and raised in New York City, artist Carol Hamoy has been practicing art since the 1970s, creating primarily mixed media sculptures from items such as lace, fabric and articles of clothing. Raised by immigrant parents who she has characterized as hard-working but traditional, Hamoy took a different path, not adhering to the typical gender roles that her parents wished for her, instead becoming an artist. Hamoy has used her art to explore both her Jewish heritage and women's history. As Hamoy states on her website:

> "By constructing works about women and women's issues, I hope to note the accomplishments and importance of many 'invisible' little girls. These little girls became women who comprise approximately 51% of the population and their 'voices' need to be heard. In my use of fabric, lace and articles of clothing as my media I maintain the memory of my immigrant family's participation in the garment industry. By reaching back into my history, I honor their history."

Triangle Fire is meant to evoke the story of the infamous Triangle Shirtwaist Factory fire in New York in 1911, which killed or injured scores of its workers, the majority of whom were women and children. The fire led to legislation requiring improved factory safety standards and catalyzed the International Ladies' Garment Workers' Union, which fought for better working conditions for employees in the industry.

The artwork is composed of a series of waistcoats that are replicas of the garments made by Triangle Shirtwaist workers. Text about the disaster, quoted from newspapers of the time, has been sewn onto the waistcoats. Hamoy not only wants to remind the viewer of this terrible incident, but also to make the viewer aware that mistreatment of workers, many of whom are female, is still an issue. As noted by Debby Kline, co-curator of a 2006 show that included Hamoy's work at The Gottelf Gallery in La Jolla, California, "People [...] think it's all about clothes and fun [...] But research shows that today, 60% of garment companies in New York and Los Angeles violate minimum wage and overtime laws."

Location 11: Library, 1st floor, northwest wing
Selection of works by Bettye Olson
Donated by the artist.

These paintings and prints by Bettye Olson are part of the almost 200 pieces of her artwork she donated to the University's collection in 2020 and 2021. The dates of the works in the library span several decades and demonstrate Olson's commitment to nature as subject matter, with an emphasis on color and movement.

Rushing River, 1993, watercolor

Olson's work reveals her willingness to explore her subject matter across multiple mediums. In addition to her long-established repertoire of working in oil, acrylic and watercolor, in the early 2000s Olson began to experiment with monotypes, and at times combined this medium with others, as demonstrated in *Petit Manon Bay*. While her earlier works effectively communicate energy through twists and turns of overlapping lines and dots, her mixed medium approach allowed Olson to amplify that energy within an individual work.

Olson's identity as an Abstract Expressionist is also on view and particularly evident in the work titled *Bare Trees*. The painting's subject appears flattened for the viewer, pushed to the foreground through the use of rough brush strokes, and negative spaces between the branches are given as much attention by the artist as the branches themselves.

Bettye Olson was born in Minneapolis in 1923 and her career as an artist spanned over 70 years. An active member of the Twin Cities art community, she exhibited her work locally and internationally throughout her career. Olson taught art at the University of Minnesota, Concordia College, Augsburg College, and Holden Village near Chelan, Washington. She was an advocate of the local women's art movement and a member of the Women's Art Registry of Minnesota (WARM). Olson was also a founding member of the West Lake Gallery, an artist cooperative located in Minneapolis from 1964 to 1984. Though men were allowed to exhibit, the gallery's members were all female artists. As a result, West Lake Gallery became an important venue for local women artists to feel support and community, and provide them with space to have their work seen by the public. Olson maintained a studio in St. Paul until 2020, and passed away in 2023 at the age of 100.

Location 12: Library, 1st floor
Phyllis Wiener
Jungle Posts, 1998, acrylic on muslin over redwood posts
Donated by the artist.

Phyllis Wiener was born in Iowa City, Iowa in 1921. She attended the Universities of Iowa and Missouri, and studied painting with renowned modernist Cameron Booth at the University of Minnesota in the early 1950s. Wiener's artistic accomplishments and her leadership in the creative community were perfectly summarized by retired Minneapolis art critic Mary Abbe in 2013: "a painter and pioneer feminist, Wiener became an outspoken role model for a generation that came of age in the 1970s, when women were struggling for professional acceptance in a male-dominated art world. She has exhibited her lyrical abstractions throughout Minnesota for more than 60 years."

Weiner was a founding member of the Women's Art Registry of Minnesota (WARM) and exhibited her work regularly in galleries in Chicago, New York and Minnesota, including a 2001 solo show at The Catherine G. Murphy Gallery. *Jungle Posts* is representative of Wiener's series, *Edges,* which she began in the 1980s. These installations of wedge-shaped, vertical posts are made of redwood, covered with muslin and painted with acrylic abstractions. Intended to be seen from both sides, Wiener's *Edges* works were designed for passersby, their movement causing the images on the posts to morph with each new step.

WHITBY (1ST FLOOR)

Please note: *The works on view in Whitby must be visited Monday–Friday, by appointment only. Please contact Jennifer Adam (jladam@stkate.edu) for further information.*

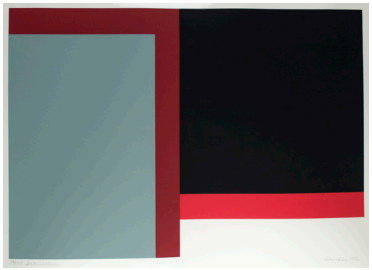
Location 13: center of the hallway
Artist Unknown [After Guido Reni (Italian 1575–1642)]
The Archangel Michael Defeating Satan, oil on canvas
Gift of William T. Dolan.

"This powerful depiction of St. Michael the Archangel is significant at an institution like St. Catherine University. St. Michael is considered the leader of God's Army and a crusader against evil. Since its founding in 1905, St. Kate's has consistently fought to uphold its mission: to educate women to lead and influence and to strive for social justice. The placement of this 17th century painting in a highly-trafficked hallway and near the popular Jeanne d'Arc Auditorium offers visual encouragement to students as they claim their education and work towards social justice. The prevailing view in 1905 was that women were not ready for higher education. The Sisters of St. Joseph of Carondelet disregarded this view when they founded the college. To display St. Michael's victory over iniquity in Whitby, the second oldest building on campus, is to confirm that the Sisters of St. Joseph have achieved their goal of educating women for over 100 years."

– Emma Flood '15

Locations 14 & 15: east end of the hallway
Sandra Kraskin

14. *Marine Icon,* 1977, serigraph
Donated by Patricia Olson, Professor Emerita, Department of Art and Art History.



15. *Intersection,* 1976, serigraph
Gift of the artist.

Sandra Kraskin received a MFA in painting in 1969 and a PhD in art history in 1993, both from the University of Minnesota. These paintings appear to be inspired by her studies with painter Peter Busa, who taught at the University of Minnesota and who worked in geometric abstraction. Kraskin's interest in this style of abstraction likely informed her PhD studies, too. Her dissertation focused on Ilya Bolotowsky, an early 20th century Russian-American painter influenced by the orderly, linear and geometric paintings of Piet Mondrian.

Kraskin has had a long career in the visual arts. She was an early member of the Women's Art Registry of Minnesota (WARM), a feminist art collective that sought to provide women artists with more exhibition opportunities and a stronger presence in major art museums and galleries. In 1982, Kraskin moved to New York City, where she became the Director of the Sidney Mishkin Gallery at Baruch College, The City University of New York from 1989 to 2018. Kraskin has stated that artistic influences on her work include Amish quilt designs, Navajo weavings, as well as minimalist art and hard edge painting, dominant styles in the 1970s. She recalls that she was sometimes challenged by feminist artists for her use of geometric imagery. Her answer was that "...men don't own rectangles."

Kraskin's serigraphs *Intersection* and *Marine Icon,* both on view on the first floor of Whitby, feature her minimalist style and geometric imagery. *Intersection* was featured in the 2018 Catherine G. Murphy exhibition, *Roots and Fruits: Exploring the History and Impact of the Women's Art Registry of Minnesota,* curated by Heather Carroll, MLIS'18.

ABOUT THE FINE ART COLLECTION

History

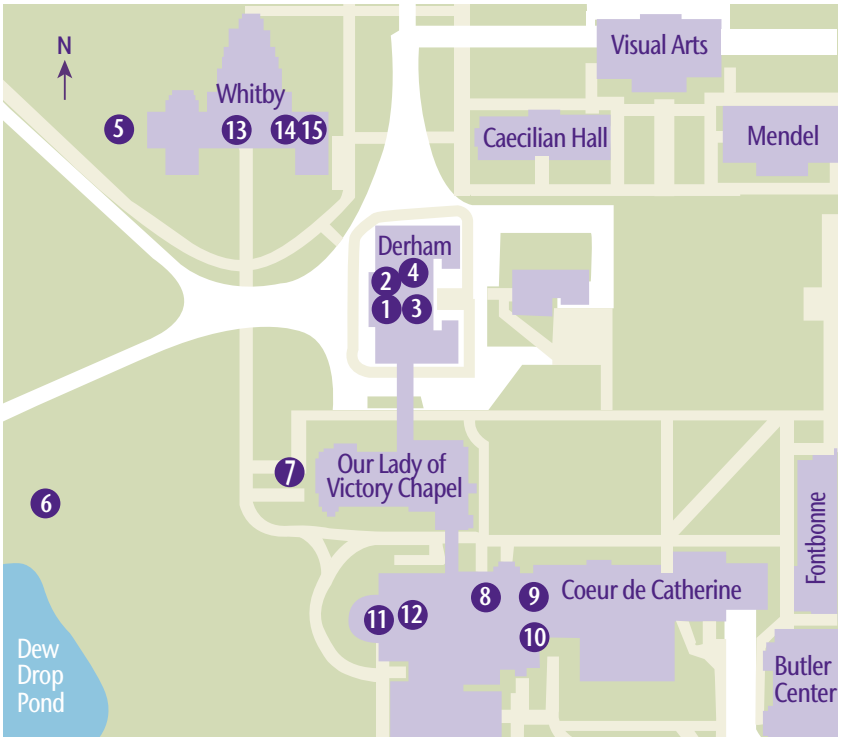
From the institution's inception, art has played an important role in the St. Catherine University experience. The college was founded in St. Paul in 1905 by the Sisters of St. Joseph of Carondelet. Many of the Sisters were gifted artists, spending years abroad studying art and painting from masterworks in order to become art teachers. The Sisters produced artworks for sale to supplement the funds needed to build and operate Derham Hall, the first building on campus.

Derham opened in January 1905, with artworks gracing the walls and housing classes in music, writing and fine art. The artworks the Sisters produced, and those received through generous patrons, became the foundation of the Fine Art Collection. Today, the St. Catherine University Fine Art Collection is comprised of more than 2,700 pieces of art. The Collection is a combination of gifts, purchases and bequests given to the University, and acquisition is ongoing. With support from The Friends of the Catherine G. Murphy Gallery, collection objects receive restoration, maintenance and care on an annual basis.

Mission

The St. Catherine University Fine Art Collection encourages understanding and appreciation of art and the role art plays in society and culture. Direct engagement with art is an educational priority for the collection and is achieved through exhibition in the galleries and around campus, the Campus Art Loan Program, as well as classroom, research and integrated curriculum opportunities. While the breadth of this learning collection is expansive, the future growth of the collection is focused on acquiring artworks by women, trans and gender non-conforming artists, especially those who are Minnesota-born or based, and to represent the increasingly diverse cultural, ethnic and religious diversity of the St. Catherine community.

For more information about the St. Catherine University Fine Art Collection, please visit gallery.stkate.edu/collection.



LOCATION • ARTIST • ARTWORK

Derham, first floor

1. reception area
   Elizabeth Erickson • *Beloved*
2. reception area • Patricia Olson
   The Catherine Portrait
3. parlor • Cameron Booth • *Gyral*
4. hallway • selections from
   Corita Kent and her students

Outside

5. west of Whitby • Peter Lupori
   Saint Francis of Assisi
6. north of Dew Drop Pond
   Dean Kermit Allison
   Our Family Tree
7. west of Our Lady of Victory
   Chapel • Peter Lupori
   Our Lady

Coeur de Catherine

fourth floor

8. atrium • Kristina Fjellman • *Borealis*
9. atrium • Patricia Olson
   The Catherine Portrait

third floor

10. atrium • Carol Hamoy • *Triangle Fire*

first floor

11. Library • Bettye Olson • selections
12. Library • Phyllis Wiener • *Jungle Posts*

Whitby, first floor

13. artist unknown [After Guido Reni]
    The Archangel Michael Defeating Satan
14. hallway, east end • Sandra Kraskin
    Marine Icon
15. hallway, east end • Sandra Kraskin
    Intersection

Due to security, some buildings will have limited access, sorry for any inconvenience.