Announcements

- Dropping a Course Policy: Students who wish to drop a course must initiate this process directly with the Director of Graduate Studies with a written request for a drop. Email is acceptable. This process will be handled based on the date of notification to the graduate office. Refunds will follow the published semester’s refund schedule (see page 25 of the handbook). The handbook is available at: https://www.stthomas.edu/arthistory/graduate/currentstudentresources/policiesprocedures/

- If you are interested in volunteering to chaperone and docent for the Fall Art Tour, (October 4, 2014 from 1:00 – 4:00 PM), please email Dr. Eric Kjellgren at eric.kjellgren@stthomas.edu. For details on the Fall Art tour, see page 4 of the Grad Memo.

- For any pertinent department news, arts events, calls for papers, calls for artists, or any other important information you would like included in subsequent Grad Memos, email Brady King at king3633@stthomas.edu.
Department Events

**Fall 2014 Exhibition: Disruption and Resolution: War, Art, and Peace**
Opening Reception on Saturday, October 25, 2014 from 6:00-8:00 PM

Whether engaging in battle, dealing with its aftermath, or seeking peace, humankind has often turned to art to convey emotions and heal the wounds of conflict. This exhibit explores artistic responses to disturbance, both personal and public, and the search for harmony and reconciliation.

**War/Art/Peace: 2014-2015 Department of Art History Speaker Series**

This year, the Department of Art History will host four lectures by visiting speakers centered on issues related to the influence times of conflict and peace have on art, architecture, and popular culture.

Friday, September 19, 2014
6:00 PM, O’Shaughnessy Educational Center Auditorium
Dr. David Lubin, Charlotte C. Weber Professor of Art, Wake Forest University
Title TBD

Friday, December 5, 2014
6:00 PM, O’Shaughnessy Educational Center Auditorium
Dr. Joan Breton Connelly, Professor of Classics, Art History, New York University
“Tombs and Temples: Death, War, and Remembrance on the Athenian Acropolis”

Thursday, February 26, 2015
6:00 PM, Anderson Student Center Woulfe Alumni Hall
 Bartholomew Voorsanger, Fellow of the American Institute of Architects and Principal and Founder of Voorsanger Architects, New York City
“War Stories”

Friday, April 10, 2015
6 PM, O’Shaughnessy Educational Center Auditorium
Dr. Kim Miller, Associate Professor of Women’s Studies and Art History
“Apartheid and After: Gendered Images of South Africa’s Struggle”
War/Art/Peace:
5th Annual University of St. Thomas Graduate Student Research Symposium
September 19-20, 2014
Keynote Speaker: Dr. David Lubin, Charlotte C. Weber Professor of Art, Wake Forest University

Saturday Schedule (Student Presentations):

8:30 – 10:00 AM, Session 1
Amanda Dean, Florida State University
“‘Will You Back Me or Back Booze?’: Prohibition During World War I”

Nadya Bair, University of Southern California
“In the Shadow of War: Magnum Photos’ Collective Reportage, 1948-1953”

Ranelle Knight-Lueth, University of Iowa
“Tactical Errors that Ruined and Renewed World War I Art Exhibitions”

10:45 – 11:15 AM, Session 2
Sreekishen Nair, Minneapolis College of Art & Design
“Between Pantheon and Politics: ‘Gomateshwara’ and the Warrior in Indian Art”

Alexander Kermes, University of St. Thomas
“Old ’76 and Memory Unimpaired: War Veterans in the Eyes of American Genre Painting, 1818-1848”

Beth Pugliano, Boston University
“War is Peace: Pacification through Militarization in the Romanesque Motif of Individual”

2:00 – 4:00 PM, Session 3
Noni Brynjolson, University of California San Diego
“Behind the Front Lines of the Avant-Garde: Conflict and Collaboration in the Art of Athea Thauberger”

Boyoung Chang, Rutgers, The State University of New Jersey
“Living with the War, Constructing the Tension: Contemporary Korean Photography’s Oblique Approach to Korean War”

Jennifer Jeffrey, Harvard University
“The Visual Dialects of Evil: Abu Ghraib, Place, Space, and Power”
Fall Art Tour 2014
11th Annual College Art Gallery Collaborative Fall Art Tour
Saturday, October 4, 2014, 1:00 – 5:00 PM

This free neighborhood art crawl takes participants on a guided bus tour featuring ten Twin Cities college and university gallery exhibits. Each stop on the tour features free music and refreshments, with guest artists and gallery docents on hand to discuss the exhibitions.

Participating galleries:
- Augsburg College
- Bethel University*
- Concordia University
- Hamline University
- Katherine E. Nash Gallery, University of Minnesota
- Macalester College
- Minneapolis College of Art and Design*
- St. Catherine University
- University of Northwestern—St. Paul*
- University of St. Thomas

*Bethel, MCAD, and Northwestern collaborate with a Pop-Up Exhibition at the People’s Gallery on University Avenue in Saint Paul, just off the Green Line.

Free tour brochures provide information about each exhibit and describe the various bus routes and starting locations available. Brochures also feature a bike map with Nice Ride kiosks locations for those who would like to bike the tour.

Register now to reserve your spot on the 2014 tour!

When registering you will be asked to select one of three route options, with two possible starting locations for each route:

ROUTE A: Augsburg, Katherine E. Nash (UMN), St. Thomas, St. Kate’s, and Macalester.
ROUTE B: Concordia, Hamline, Pop-Up Gallery on University Ave (Bethel, MCAD, & Northwestern), Augsburg, and Katherine E. Nash (UMN). ROUTE C: St. Thomas, St. Kate’s, Macalester, Concordia, Pop-Up Gallery on University Ave (Bethel, MCAD, & Northwestern), and Hamline

Be sure to visit the exhibits at both the O’Shaughnessy Educational Center lobby gallery and the American Museum of Asmat Art @ UST at the University of St. Thomas.
Events in the Twin Cities

University of Minnesota Campus Events

Public Lecture: Life, Death, and Extinction: Minimal Ethics for the Whole Universe
Tuesday Sept 23, 6-8pm, Weisman Art Museum
Includes reception with cash bar and open galleries

Life typically becomes an object of reflection when it is seen to be under threat. In particular, we humans have a tendency to engage in thinking about life (instead of just continuing to live it) when being made to confront the prospect of death: be it the death of individuals due to illness, accident or old age; the death of whole ethnic or national groups in wars and other forms of armed conflict; but also of whole populations, be they human or nonhuman ones. Even though Zylinska’s talk is first and foremost about life – comprehended as both a biological and social phenomenon – it is the narrative about the impending death of the human population, i.e., about the extinction of the human species, that provides a context for its argument. Its aim is to take some steps towards outlining a minimal ethics thought on a universal scale. The task of such minimal ethics is to think how humans can take responsibility for various thickenings of the universe, across different scales, and how they can respond to the tangled mesh of connections and relations unfolding in it. Its goal is not so much to tell us how to live but rather to allow us to rethink “life” and what we can do with it, in whatever time we have left. The talk mobilizes a speculative mode of thinking that is more akin to the artist’s method; it also includes a brief presentation of an accompanying art project.

Seminar Workshop: Nonhuman Photography
Thursday Sept 25, 2:30-4pm, 445 Heller Hall
RSVP: z.umn.edu/zylinskaseminar

Living in our media-saturated society is tantamount to being photographed. Our identity is constituted by the constant flow of images on our phones, Facebook and CCTV, a process which largely subject to the logic and vision of the machine. Even the supposed human-centric decisions with regard to WHAT to photograph and HOW to do it are often reactions to events or responses to pre-established categories. The paper on which this workshop is based suggests that human-driven photography is only one small part of photography as such. It will also propose the notion of “the photographic condition,” which includes the existent images as well all the other photographs that could potentially be, or have been, taken. This expansion of photography beyond the human will lead to some political questions about the self-possessive individualism of the human eye in late capitalism. It will also involve a presentation, via Zylinska’s visual work, of the role and position of the human “we” in both theoretical discourse and artistic practice.
Undergraduate Workshop:
The Rise of the Amateur: Creativity and 'Cheap and Simple' Media
Wednesday, Sept 24, 2-3:30 Nash Gallery
RSVP: z.umn.edu/zylinskaworkshop

The session will offer a reflection not just to media students but to students from any department who want to think critically and creatively about living with various media on a day-to-day basis. We will raise questions for the notion of ‘art’ as a unified field of specialist cultural production. Through wider discussions of creativity and amateur media practices, we will consider whether in the age of online media and cheap digital technology everyone is potentially an artist.

Joanna Zylinska
Joanna Zylinska is Professor of New Media and Communications at Goldsmiths, University of London. She is a cultural theorist whose central object of inquiry is new media -- but Zylinska’s work is oriented toward ethical questions raised by the technology and the culture of new media (Life after New Media: Mediation as a Vital Process, 2012, and Bioethics in the Age of New Media, 2009). A photographer as well as curator/artistic director, she has also worked on post-Holocaust Polish culture, cyborgs, performance art, vitalism, and theories of the Anthropocene. She has been the Artistic Director of Transitio_MX05 'Biomediations', the Festival of New Media Art and Video in Mexico City. In 2011 she was Beaverbrook Visiting Scholar at McGill University in Canada. Her photography has appeared on journal covers, in festivals, and in exhibits around the world (London, Melbourne, and New York).

Winton Chair
Professor Zylinksa’s visit is part of a series of events organized by the Winton Chair Committee to encourage innovative, distinctive research in the liberal arts by welcoming individuals whose research or creative work “questions established patterns of thought.” A Cornerstone event is a brief, intense visit to UMN by such an individual, with the goal of connecting him or her to as many interested scholars and students as possible and seeing where potential collaborations might occur.

Exhibition: Inspired by Nature
Paintings by Michele Combs
July 12 – September 25, 2014
Hennepin County Medical Center
Red Building, Level 2 (Skyway)
730 S. 8th Street, Minneapolis
Free and open to the public 8:00 AM – 6:00 PM daily

Artist Michele Combs’ favorite subject is landscape, evolving out of a love of the plein air painting process in which scenes are painted outdoors, on location. Inspired by Nature features 23 beautifully rendered scenes of the Twin Cities, greater Minnesota and beyond. The goal of Inspire
Arts at HCMC is to partner with the arts community to promote healing and an improved quality of life for patients, families, employees, and the members of our community.

Michele Combs  
*Lake Harriet*

[Image: www.michelecombs.com]

**Minnesota Archeological Institute of America Events**

Saturday, October 4, 2014  
11:00 AM, Pillsbury Auditorium, Minneapolis Institute of Arts  
Gregory Aldrete  
“Floods of the Tiber in Ancient Rome: The Eternal City Goes Under”

Saturday, October 18, 2014 (International Archaeology Day)  
11:00 AM – 2 PM, Fine Arts Center (Hewitt Hall), Macalester College  
Stephen Cribari, Professor of Law, University of Minnesota  
“Monuments Men (and Women): Cultural Property in Conflict Today”  
“Students in Archaeology: Poster Presentation of Recent Fieldwork and Research Projects Related to Archaeology, Repatriation, Preservation and Presentation”

U of M Law Professor Stephen Cribari will discuss humankind’s tradition of cultural property depredation, and consider how cultural property is (or is not) protected, and highlight some of the major conflicts involving cultural property today. Lecture begins at 11:00 AM. Following the lecture the fourth annual poster presentation and open out with refreshments will run from 12:00-2:00 PM in the Fine Arts Commons. **Call for posters to come in early September.**

Thursday, November 13, 2014 at 6pm  
6:00 PM, Fine Arts Center (Hewitt Hall), Macalester College  
Greg Brick  
“The Rediscovery of French Saltpeter Caves in Minnesota”

For more information on these events, visit [http://www.aiamn.blogspot.com](http://www.aiamn.blogspot.com)
The Scent of Fresh Ink: Xu Bing and the Enigma of Language
Thursday, October 9, 2014
6:30 pm Pillsbury Auditorium

China as a country remains an enigma to the modern West, as does the contemporary “modern” art being produced there in large amounts. The artwork, as it is perceived to Western eyes, has similar and even correlative relationships to that which is seen in galleries and museums throughout Europe and America. However, is the work really what we think it is? Does it derive from the same well of 20th-century theoretical imperatives? And does it truly suggest understanding through a common theoretical language?

Explore these and other questions as they relate to the development of Chinese contemporary art through the role of ink—as both a medium and a philosophy. Chinese art emphasizes the role of the philosophical traditions from which ink painting stems. In contrast, Western terminology that defines abstraction, modernism, and Post Modernism prove meaningless when considering contemporary Chinese painting.

Xu Bing, a Chinese-born artist, moved to the United States in 1990. He currently resides in Beijing, where he serves as the vice president of the Central Academy of Fine Arts. He is best known for his commitment to printmaking art and his soaring installations, as well as his creative artistic use of language, words, and text and how they have affected our understanding of the world. He received a MacArthur Foundation grant in July 1999, presented to him for “originality, creativity, self-direction, and capacity to contribute importantly to society, particularly in printmaking and calligraphy.”

This program is presented with the University of Minnesota in collaboration with the Minneapolis Institute of Arts, and supported by the University of Minnesota’s Arts and Humanities Imagine Fund to promote collaboration, interdisciplinary dialogue, and greater public engagement with the university in collaboration with educational and art institutions in the Twin Cities. Free event.
Calls for Papers

Picturing Mary: Woman, Mother, Idea
The Catholic University of America and the National Museum of Women in the Arts
March 20-21, 2015
Washington, D.C.

The Catholic University of America’s School of Arts and Sciences, School of Theology and Religious Studies, and the University Honors Program invites paper proposals for an interdisciplinary graduate student conference to explore the influence of the Virgin Mary and her image through time. The conference seeks to attract papers that draw on various approaches to the subject, including art history, history, music, literature, theater, and theology. Advanced undergraduate students are also encouraged to apply. Participants will be asked to limit their presentations to a maximum of 20 minutes, so as to leave ample time for discussion.

A limited number of competitive travel grants will be available to successful applicants, and registration for the conference is free of charge.

The opening day of the conference will be held at the National Museum of Women in the Arts, and will feature a keynote address by renowned medieval historian Dr. Miri Rubin, Professor of Medieval and Early Modern History at the University of London. The second day of the conference will be held on the campus of The Catholic University of America.

Paper proposals should include an abstract of no more than 300 words, your name, email address, institutional affiliation, and academic standing. Completed proposals should be emailed to corcoranvr@cua.edu no later than October 31, 2014. Successful applicants will be notified by November 26, 2014.

For further information, please contact Vanessa Corcoran at corcoranvr@cua.edu.

LUCAS International Graduate Conference - Leiden, January 29-30, 2015
Breaking the Rules! Cultural Reflections on Political, Religious and Aesthetic Transgressions
January 29-30, 2015
Leiden University, Netherlands

The Leiden University Centre for the Arts in Society (LUCAS) is organizing its third biannual international graduate conference set to take place at Leiden University on January 29-30, 2015, Leiden, the Netherlands. The conference, entitled “Breaking the Rules: Cultural Reflections on Political, Religious and Aesthetic Transgressions”, will focus on the wide range of cultural responses to the violation of laws, traditions and conventions in the political, religious and aesthetic domain.
The graduate conference aims to bring together graduate students from all over the world to present their research. The LUCAS conference welcomes papers from all disciplines within the humanities. The topic of your proposal may address the concept of rule breaking/transgression from a cultural, historical, classical, artistic, literary, cinematic, political, economic, religious or social viewpoint.

For a detailed description, please consult the conference website: http://hum.leiden.edu/lucas/lucasconference2015/news/second-cfp.html

The organizing committee has invited two internationally renowned senior academics from different disciplines (Lorraine Daston, Professor and Executive Director of the Max Planck Institute for the History of Science (MPIWG) in Berlin; and Barbara H. Rosenwein, Professor of History at Loyola University Chicago) to act as keynote speakers, participate in the discussions and provide feedback to the papers presented at the conference.

Please send your proposal (max. 300 words) to present a 20-minute paper along with a brief bio (150 words) before October 15, 2014 to lucasconference2015@gmail.com. You will be notified whether or not your paper has been selected by November 1, 2014. Should you have any question regarding the conference and/or the proposal, please do not hesitate to contact the organizing committee at the same email address.

A selection of papers will be published as conference proceedings in the Journal of the LUCAS Graduate Conference http://www.hum.leiden.edu/lucas/jlgc/. For those who attend the conference, there will be a registration fee of $50 to cover the costs of lunches, coffee breaks, excursions and other conference materials. Unfortunately we cannot offer financial support for travel or accommodation expenses.

**Negotiating Spectacle**

Saturday, March 7, 2015
Tufts University, Medford, Massachusetts

It has been almost 50 years since Guy Debord wrote The Society of the Spectacle and thinkers after him have given various iterations of the influential concept of spectacle. Can we extend those arguments regarding the role of spectacle in the creation (or destruction?), dissemination, consumption of visual culture from antiquity to the present? How does spectacle negotiate between entertainment and mass distraction, education and propaganda, or globalism and alienation? The 2015 Tufts University Art History Graduate Symposium invites participants to consider how critical theory shapes historical interpretations of spectacular objects in specific contexts. We encourage submissions that consider how individual artists or institutions use material and visual culture to manipulate audiences through spectacle, as well as the audience responses produced. Explorations in all media, geographic regions, and time periods are encouraged. Submissions that offer contributions to art history, visual culture, literature, cultural studies, and related fields are all welcome.
Paper topics may include, but are not limited to:

- Displays of capitalism, materialism, or commodity fetishism (e.g. art market/auctions, international art fairs)
- The role of spectacle in time-based mediums such as performance and performance art, film, television, dance, and theater
- Politics of display or subversion of power and control
- Cult of relics, idols, mysticism, and fetishism of art objects
- Visual cultures of conquest and colonization (e.g. cabinets of curiosity or World’s Fairs)
- Exotic materials and their contextualization (e.g. ivory, gold, or silk)
- Globalism, global citizenship, and its discontents
- Reinterpreting phenomena of spectacle, gestalt, and aura in critical theory

We invite graduate students in art history and related disciplines to submit a 300-word abstract for a twenty-minute presentation, along with a current CV by **October 31, 2014**.

All applicants will receive notification of the committee’s decision by December 1, 2014.

All questions and submissions should be sent to tuftsartsymposium@gmail.com.
Calls for Artists

Minnesota Society of The Archaeological Institute of America

Students in Archaeology: Poster Presentation of Recent Fieldwork and Research Projects Related to Archaeology, Repatriation, Preservation and Presentation
Saturday, October 18, 2014
Macalester College

The fourth annual student poster event will be funded by an AIA Society Outreach Grant and held in conjunction with a lecture by U of M Law Professor Stephen Cribari on "Monuments Men (and Women): Cultural Property in Conflict Today." The lecture will be at 11am, followed by a poster presentation and reception from 12-2 pm that will allow social time and informal discussion while posters are on display.

We encourage students to present posters about their recent archaeological fieldwork or research projects related to archaeology, repatriation, preservation or presentation of antiquities. By presenting the vibrant student involvement with archaeological fieldwork and research projects, we hope to inspire students and the general public and encourage life-long interest in preservation of archaeological heritage. The poster session should also bring together students and professionals from different institutions, and encourage membership in the AIA and its MN Society. We expect that students presenting posters of their work will introduce their classmates, families and friends to the AIA and to its global work.

The AIA Outreach Grant will allow us to contribute toward the expense of printing posters and produce a booklet of abstracts, which will be available to attendees at the Saturday poster event. We will also serve light refreshments and beverages at the Saturday poster event to encourage conviviality while members of the Minnesota archaeological community visit with one another.

To be included in the poster session, students must submit an abstract with the following information via e-mail to Dr. V. Schrunk at idschrunk@stthomas.edu by Wednesday, October 1:

1. Name of student presenter(s) and academic institution
2. Title of poster/research project. The title should make the topic clear, including the site’s name and country in the case of field reports (speakers must get permission from the project director to speak about the site and to use any photos).
3. Abstract of maximum 300 words

Please direct questions to Vanca Schrunk at idschrunk@stthomas.edu or 651-962-5740.

Minnesota Film and TV

Minnesota Film and TV is currently accepting proposals from Minnesota-based Filmmakers with narrative features or long-form documentary works in progress (projects must be in production
or post production at the time of the application) that align with Arts and Cultural Heritage Fund priorities.

$320,000 is available in reimbursement funds

Application Deadline: December 5, 2014 at 5:00 PM

The complete Request for Proposals, application and guidelines are available at mnfilmtv.org/incentives/legacy-grants
Fellowship Opportunities

Pilgrim Lutheran Church – St. Paul
Johnson Leadership and Creativity Fellows
The Renewers-in-Residence Program

Pilgrim is a progressive and inclusive Lutheran-Christian community of faith that seeks to be a home for hungry minds and souls. Johnson Leadership and Creativity Fellowships are meaningful four-month (renewable), stipended experiences that support vocational discernment and leadership development in Fellows and deeper commitment to Pilgrim’s core values and ministries. Fellowships are flexible, in terms of the number of hours needed to fulfill the role, and are intended to be compatible with concurrent work/study. This program is made possible by a generous gift given by Pilgrim Mardell Johnson, in memory of her daughter Karen Johnson.

Benefits to the Fellow:
• Personal growth and vocational discernment
• Work and leadership experience and network connections
• Creative freedom, with support from the ministry staff team
• $200 stipends for each 4-month commitment

Benefits to Pilgrim:
• Special investment in core ministries
• Foster creativity and meaningful reform and renewal
• Special projects are completed that might not otherwise happen
• Support and engage young adults

Areas of Project Focus:
Fellows are invited to develop special projects according to their own gifts that would help Pilgrim deepen its commitment to one or more core community values. Here are some sample project ideas:
1) Help Pilgrim deepen its commitment to social justice work; creation care; or diversity and inclusivity.
2) Enrich the congregation through greater exposure to sacred visual art.
3) Curate and promote art exhibitions in our gallery space.
4) Write articles on and explore publishing possibilities for the creative worship life at Pilgrim.

For further information, please contact Peter Spuit, Director of Shared Ministry and Faith Formation at peterspuit@gmail.com or text or call (612) 839-7855.

To apply, complete the following online form: http://bit.ly/tjBVH8C
Internship Opportunities

Minneapolis Institute of Arts Internships

The Minneapolis Institute of Arts offers unpaid volunteer internships for individuals considering or pursuing careers in museum work. Candidates who have completed at least two years of college coursework and have relevant skills, interests, or experiences are eligible to apply. As a prerequisite for curatorial or education internships, candidates must have completed a minimum of three art history courses. Undergraduate, graduate, and post-graduate students or candidates who meet these minimum requirements may apply. Candidates need not be a current student.

“Completing this internship provided me with a great opportunity to explore the field. I enjoyed developing new and valuable skills, such as writing object labels, which will be displayed for visitors in the future. I also learned a lot from knowledgeable professionals about the objects our department curates. My project researching the Lakota winter count was engaging and gave me a way to make an important contribution to the Education and AOA departments.”

-- Jenny Tone-Pah-Hote Intern, Africa and the Americas

Internships may last from one to 12 months, with a minimum time commitment of 20 hours per week. Intern positions are typically project-oriented within a specific department. The program acquaints interns with various functions, programs, and departments of the museum. Students often arrange academic credit for their experience through their college or university.

Internship availability is determined by staff need and by the number of challenging intern projects. Past interns have worked in many museum departments, including Curatorial, Learning & Innovation, External Affairs, and Development.

For more information on museum careers, visit: www.aam-us.org/aboutmuseums/abc.cfm#careers

Interns may indicate particular areas of interest on the application form. Each department listed considers candidates for internships.

The application deadlines are:

- October 1 (winter/spring internships beginning in January)
- March 1 (summer internships beginning in May or June)
- June 1 (fall/winter internships beginning in September)

The application materials required are: the completed application form (PDF) and essay, a recent résumé, academic transcripts, and two letters of recommendation. Student copies of college transcripts are acceptable. Academic letters of recommendation are preferred.

All application materials should be submitted via e-mail. All materials must be received by the
appropriate deadline. Please include your name and the application period to which you are applying in the e-mail message’s subject line. Letters of recommendation should be sent directly to internships@artsmia.org by the letter’s author.

For more information contact:
   Intern Coordinator
   Minneapolis Institute of Arts
   2400 Third Avenue South
   Minneapolis, Minnesota

55404 (612) 870-3013
internships@artsmia.org
Employment Opportunities

Collections Associate, Princeton University Art Museum

Requisition Number
1400639

Job Title
Collections Associate

Department
Art Museum – 41400

To apply, visit: https://jobs.princeton.edu/applicants/jsp/shared/Welcome_css.jsp

Essential Qualifications

- BA required; MA in Art History, Museum Studies or related field strongly preferred
- Minimum one year experience working with an art museum collection
- Ability to handle original works of art appropriately
- Knowledge of basic photographic techniques and historical developments
- Familiarity with The Museum System (TMS) collections management software preferred
- Demonstrated interest in museum operations and collections management
- A high degree of organization and self-motivation, including ability to take initiative, anticipate actions needed, and exercise independent judgment
- Excellent interpersonal skills with the ability to communicate with a wide variety of staff, including curators, registrars, educators, proprietors, faculty, and students
- Ability to exercise discretion and be a team player in an active office environment
- Well-developed written communication skills and attention to detail will be required

With collecting origins dating to the 1750s, the Princeton University Art Museum is one of the finest art museums in the country. Formally established in 1882, its collections feature over 92,000 works of art ranging from ancient to contemporary art and spanning the globe. Its collections of Chinese painting, the art of the ancient Americas, and photography are widely regarded as being among the world's richest. A private institution serving the public good, the Museum is committed to serving the University, local and regional communities, and beyond through a dynamic program of temporary exhibitions, new scholarship, and innovative programming. By collaborating with experts across many disciplines, fostering sustained study of original works of art, and uniting scholarship with broad accessibility, the Museum contributes to the development of critical thinking and visual literacy at Princeton University and enhances the civic fabric of our nation.

Princeton University Art Museum (PUAM) is seeking a Collections Associate to support the
increasing levels of curricular activity by a large number of University departments within the Museum. The Collections Associate will help to coordinate and implement the active teaching program within the Museum’s study rooms, and the position will also assist with the care, coordination, and cataloguing of the Art Museum’s large photography collection. This is a full-time, two-year term position.

The Collections Associate will report to the Chief Registrar and Manager of Collections Services. The essence of this position will be to promote engagement with object-based study, in designated rooms, as well as through digital tools such as the Museum’s collections management system (TMS) and the Museum web site.

The Collections Associate will assist in the organization and coordination of class visits; including compiling course checklist in database, gathering artwork from storage for classes, explaining study room guidelines, proctoring classes, and returning artwork to storage when finished. The position is also responsible for coordination of subsequent student visits for research purposes.

The position will determine coverage for all precepts in consultation with Mellon Curatorial Assistant for Academic Programs, as well as collections registrar, proprietors, Curator of Photography and other curatorial staff. The Collections Associate will meet weekly with the Mellon Curatorial Assistant to track all class visits for semester, and to ensure smooth coordination throughout.

When time permits during the academic year, and during the summer months, the Collections Associate will coordinate scholarly visits to view single objects and major collections.

Primarily during the summer and winter months, the Collections Associate will assist the Curator of Photography in the management of the collection, particularly the cataloguing of core object data, the maintenance of paper and computer object records, and the organization and housing of photographs in storage vaults. This work includes photographic archives maintained by the Art Museum such as the Minor White and Clarence H. White Archive.

- Cataloguing of core object data such as titles, dates, and descriptive keywords
- Updating object records in TMS as well as paper records
- Attention to photographic storage, including the individual photograph’s housing and interleaving

For more information, contact:
Katherine A. Bussard
Peter C. Bunnell Curator of Photography
Princeton University Art Museum
Princeton, NJ 08544-1018
(609) 258-5827
Miscellaneous

Useful sites for internship, employment and other arts-related opportunities:

**Springboard for the Arts’ Job/Intern Board:**
http://www.springboardforthearts.org/Jobs/Jobs.asp

**MNArtists News & Opportunities Board**
(geared towards artists, but full of gallery internships and other local arts organization job postings too):
http://mnartists.org/resourceList.do?action=list&rid=224$pid=219

Minnesota council of Nonprofits’ Job Board
(just select the ‘Arts, Culture and Humanities’ category):
http://www.minnesotanonprofits.org/jobs