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Department Events

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, 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”
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

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

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.

Art Exhibits at Luther Seminary

Looking Back/Looking Forward: An Exhibit Exploring Art and Spirituality in the Work of Mark Roberts and James Quentin Young September 15 – November 21, 2014

Reception: 4-6 p.m. Panel Discussion with the artists: 4:30 p.m. Luther Seminary, Olson Campus Center

Mark Roberts and James Quentin Young are well known Twin Cities-based artists working in a variety of media, from found object assemblage to varieties of photographic technique. The two artists each knew of the other’s work, and both were intrigued by each other’s exploration of spiritual themes in non-traditional ways. This is the first time they have held a joint exhibit. Using the central Christian symbol of the cross as a starting point, both artists stretch the viewer's understanding of spirituality as interpreted by their often challenging work.

Re-Imagining Sacred Spaces and Objects of Devotion: An Exhibit by Mark Roberts and Denise Rouleau

Campus Location: Olson Campus Center
Open Hours: Olson Campus Center hours

For detailed information on the artists, visit http://www.luthersem.edu/exhibit/.
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.

“In the Same Boat”: British and American Visual Culture during the Second World War
May 8-9, 2015
Yale University, New Haven, Connecticut

On December 8, 1941, immediately following the declaration of the American entry into World War II, President Roosevelt telegraphed Prime Minister Churchill, “Today all of us are in the same boat with you and the people of the empire and it is a ship which will not and cannot be sunk.” This two-day conference in the Department of the History of Art at Yale University, to be held on the seventieth anniversary of VE-day, will investigate the textured relationship between war-time visual cultures of America and Britain. We will consider the cultural origins of the postwar political and economic bond which would come to be called the “special relationship,” and explore the various political and social pressures that shaped image-making in the two countries. Certainly, the nations’ territorial autonomy during the war distinguished their experience of war from that of other allied powers. This conference will focus on the visual cultural exchange between the two countries, identifying parallels between the way images and culture were politically mobilized and influenced by the social impacts of war itself.

We welcome papers on art, print and graphic media, photography and film in the United States and/or United Kingdom between 1939 and 1945. Possible topics may include, but are not limited to, the following:
• The artist as eyewitness
• Realism and/or documentary
• Propaganda film
• Institutional and political patronage
• Strategic imaging: aerial photography, camouflage, reconnaissance
• Abstraction and representation
• Visual and sonic responses to war
• Maritime art and imagery
• War landscapes
• Popular geography and artistic production
• Discourses on sovereignty and global responsibility
• Transatlantic information/cultural exchange and dialogue
• Affect and trauma
• War commemoration and historical memory

Keynote speakers for the conference are Cécile Whiting, University of California at Irvine, and David Alan Mellor, University of Sussex. Please submit your CV and paper abstract (not to exceed 500 words) to inthesameboat2015@gmail.com by November 17, 2014. Conference organizers: Eric M. Stryker (Southern Methodist University), Tatsiana Zhurauliova (University of Chicago), and Sophie Lynford (Yale University).

The Museum of Russian Art
Interdisciplinary Student Research Symposium
February 21, 2015
St. Mary’s University, Minnesota

The Museum of Russian Art (TMORA) and a consortium of Minnesota colleges and universities invite undergraduate and graduate students to take part in an Interdisciplinary Student Research Symposium to be held at TMORA on Saturday, February 21, 2015. Recent participants have represented Macalester College, St. Mary’s University of Minnesota, the University of Minnesota, the University of Northwestern - St. Paul, and St. Olaf College.

This symposium will take place in connection with the museum’s exhibit Life on the Edge of the Forest: Russian Traditions in Wood. This exhibit will focus on the vernacular tradition of Russian woodworking, integrated into a broader theme of the Russian forest.

The symposium is open to students in any field with an interest in the culture of Russia, including but not limited to history, art, literature, theater, and dance. Participants should prepare a 15-minute presentation on their research or creative work. Student work should relate to Russian culture and the themes of this exhibit, but this connection can be broadly defined. Comparative research is encouraged. Students are welcome to propose their own topics after consulting with faculty at their institution. A list of possible topics and themes is provided below to help generate ideas – but feel free to explore your own interests!

Possible themes:
• The forest as resource, environment, and cultural object
• The woods as a setting of folktales, poetry, or novels
• Botanical artists, such as Alexander Viazmensky
• Paintings by Vladimir Stozharov and the “village” movement
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.
Curatorial Opportunities

Emerging Curator Competition
Robert Rauschenberg Exhibition

Artsy is thrilled to launch the new Emerging Curator Competition in partnership with the Robert Rauschenberg Foundation. The winning student will have the opportunity to mount a Rauschenberg exhibition at his or her academic institution with artworks by Robert Rauschenberg loaned from the Foundation’s collection.

The jury for the Rauschenberg Emerging Curator Competition comprises five renowned artists, curators, and scholars—John Elderfield, Branden Joseph, Shirin Neshat, Christopher Rauschenberg, and Sarah Roberts. The jury will select three finalists who will have their proposals posted on Artsy. The public will then vote for the winner via social media. Follow @Artsy on all our social media channels and watch the hashtag #EmergingCurator for updates. For more information, see artsy.net/emergingcurator.

Students will curate online exhibition proposals with Artsy’s tools and 300+ museum, foundation, and institutional collections through October 20, 2014. This is an unprecedented opportunity to kick-off a young curator’s career and we hope you will join us in promoting the competition to students around the world!

Interested students interested in feedback on or conversation about their ideas can feel free to contact Dr. Craig Eliason (cdeliason@stthomas.edu) while preparing their proposal.
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
Other Opportunities

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