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From the Director of Graduate Studies

Hi everyone:

Exciting news! The University of St. Thomas and the Minneapolis Institute of Arts will be co-hosting the Midwest Art History Society Annual Conference. Sessions will be held at various locations in the Twin Cities (including our St. Paul campus!) on March 26-28, 2015. MAHS is a very important professional organization, and, as you can imagine, coordinating such a large event requires a lot of energy. However, it is such a wonderful opportunity to meet with professionals in the field from the Twin Cities and throughout the Midwest. I can't possibly overstate how important this is for you as graduate students who seek to develop professionally. I would like to ask everyone to mark these dates on your calendars now and plan to attend and participate.

Please see the Call for Papers attached to this email, which was produced under the leadership of Andy Barnes and Craig Eliason. You'll see that in addition to thematic sessions, there are open sessions on a variety of topics, many chaired by UST faculty. I encourage you all to submit an abstract. Have you worked on a seminar paper that you'd like to develop further? Or perhaps you have a paper that is ready for prime time? Working on a QP topic that you'd like to share with a broader audience? Please consult with your advising faculty and/or with me and prepare your abstract for submission.

All of the art history faculty and staff are hard at work to make this event possible. There will be a call for volunteers to provide assistance in many capacities--there are great opportunities for professional development and networking here. I will provide more details on volunteer opportunities as the event approaches.

Heather
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”
Events in the Twin Cities

Robert Bagley
Ancient Chinese Bronzes: Art & Technology
Thursday, October 30, 6 p.m.
Pillsbury Auditorium

The bronze vessels that ancient Chinese aristocrats used in rituals of sacrifice to their ancestors are both great works of art and products of the highest technology of their time. Today we put them in art museums, elevating the artists who designed them over the technologists who executed them. But the designers and executants were almost certainly the same people—products of the same apprenticeship. This talk will focus on two widely separated moments in the history of the bronzes to explore the relation between what we call “art” and what we call “technology.”

Robert Bagley, the emeritus professor in the Department of Art and Archaeology at Princeton University, specializes in neolithic and Bronze Age China. He is the author of Shang Ritual Bronzes in the Arthur M. Sackler Collections, published by the Arthur M. Sackler Foundation in 1987. His recent publications include Max Loehr and the Study of Chinese Bronzes: Style and Classification in the History of Art (2008), the chapter on Shang archaeology in The Cambridge History of Ancient China (1999), and articles on ancient Chinese music theory, the origin of the Chinese writing system, and early Bronze Age metal technology. A reception in the Fountain Court will follow the talk.

Robert Bagley is a scholar in residence this fall doing research for the upcoming exhibition and catalog, “Eternal Offerings: Chinese Ritual Bronzes from the Minneapolis Institute of Arts.”

$10; $5 MIA members; free to Asian Art Affinity Members. To register, call (612) 870-6323.

****For UST Art History students interested in attending this talk, please let Marria Thompson (marria.thompson@stthomas.edu) by October 27 to be given a FREE TICKET.****

Minnesota Archeological Institute of America Events

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

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

2015 Midwest Art History Society Conference
March 26-28, 2015
Minneapolis and St. Paul, Minnesota

We welcome your participation in the 2015 Midwest Art History Society Annual Conference held in Minneapolis and St. Paul, MN on March 26–28. Thematic and open sessions are listed below. In most cases, conference presentations will be expected to be under twenty minutes long. Proposals of no more than 250 words and a two-page CV should be emailed to the chairs of individual sessions.

Please see the attached document (2014 Fall MAHS CFP) for all details about the conference and Call for Papers.

Deadline for submissions: Friday, November 21, 2014.

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.
“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 Zhuraliova (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 WorldTM’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.

Hemisphere: Visual Cultures of the Americas
Editorial Submission

The Editorial Committee of Hemisphere: Visual Cultures of the Americas is pleased to announce a call for papers to be published in Volume VIII. Hemisphere is an annual, peer-reviewed publication produced by graduate students affiliated with the Department of Art and Art History at the University of New Mexico. We are issuing an open call for papers pertaining to all aspects and time periods of the visual and material cultures of North, Central, and South America and related world contexts. The journal welcomes submissions in either English or Spanish, from authors at institutions both in and outside of the United States.

Please help circulate the attached call for papers to be published in Hemisphere: Visual Cultures of the Americas, Volume VIII. The deadline for submissions is Monday, January 5, 2015. Apologies for any cross postings.
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:
- 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
Fellowship Opportunities

United States Capitol Historical Society Fellowship
For Research on the Art and Architecture of The United States Capitol

This fellowship was established in 1986 to encourage and support research and publication on the art and architecture of the United States Capitol complex. It is funded by the United States Capitol Historical Society and jointly administered by the Architect of the Capitol. Fellows often share their knowledge at U.S. Capitol Historical Society annual symposia, and had their papers published by the Society.

Eligibility:
Graduate students enrolled in a degree program in art or architectural history, American history, or American studies and scholars with a proven record of research and publication may apply.

Research Topic:
The proposed topic must directly relate to some elements of art or architecture within the United States Capitol complex: the Capitol, the congressional office buildings, the Library of Congress buildings, the Supreme Court building, and the Botanic Garden. It may include studies of individual artists, architects, or other historical figures and forces. The research must draw on the resources of the Architect of the Capitol, including the architectural drawings, manuscripts, and reference collections, or material in the Library of Congress, National Archives, or other specific collections identified in the applicant’s proposal.

Selection:
Applications will be judged on the qualifications of the applicant, the significance of the topic, the degree of need for the proposed research, the feasibility of the research plan, and the likelihood that the research will lead to publication. The selection committee will be composed of the Curator and the Architectural Historian for the Architect of the Capitol and three representatives of the United States Capitol Historical Society. Outside reviewers may be drawn from the National Museum of American Art and the National Building Museum. The final selection will be approved by the President of the United States Capitol Historical Society and the Architect of the Capitol.

Final Report:
A brief report of accomplishments must be submitted to the Architect of the Capitol and to the United States Capitol Historical Society at the end of the fellowship period. Two copies of the final written paper and any resulting publications must also be submitted.

Terms:
Depending upon the scope of the proposal, the fellowship may be requested for a minimum of one month and a maximum of one year. The amount of the fellowship has been increased to $2,500 per month, up to a maximum of $30,000 for a full year. Each year, up to the $30,000 total may be given to one project or may be divided, depending upon the quality and scope of the applications received. It is expected that full time will be devoted to research during the tenure of the fellowship. Limited support services, including photocopying (but not typing), will be provided by the Curator’s Office of the
Architect of the Capitol. Travel and research expenses are to be covered by the monthly stipend. Fellows are responsible for arranging their own housing and transportation.

Applications must include:
- A curriculum vitae
- Transcripts of graduate work (as appropriate)
- Two supporting letters (one from a graduate advisor where applicable)
- Dates for which the fellowship is requested, with estimated time period for each phase of the proposed research
- List of expected sources of income during the proposed period
- Research proposal (maximum 5 pages) justifying the importance of the topic to understanding the history of the art and architecture of the Capitol and detailing the relevant resources to be used in the records of the Architect of the Capitol, National Archives, Library of Congress, etc.

Important Dates:
Applications must be postmarked by March 15. (Letters of recommendation may arrive later but will be needed by the end of March for the evaluation process.) Applicants will be notified of the selection committee’s decision by April 30. The fellowship year begins on September 1 and ends on August 31.

Fax or Mail Fellowship Applications to:
Mail: USCHS Fellowship Application
c/o Dr. Donald Kennon
United States Capitol Historical Society
200 Maryland Avenue, N.E.
Washington, D.C. 20002
Fax: Dr. Barbara Wolanin
Curator
Architect of the Capitol
FAX: (202) 228-4602

Contact Information:
Please direct further questions to:
Dr. Barbara Wolanin, Curator, Architect of the Capitol, (202) 228-1222, bwolanin@aoc.gov

U.S. Capitol Historical Society: www.uschs.org
Architect of the Capitol: www.aoc.gov
Other Opportunities

MIA Volunteers

The following message has been extended to all film lovers within our volunteer ranks of the MIA. Issued from The Film Society of Minneapolis/St Paul, simply google mspfilm.org for the additional details.

Greetings!

The Film Society of Minneapolis St. Paul is looking for some motivated and hardworking year-round volunteers to help us in the administrative office. Please take a look at the information below if you’re interested!

WHO WE ARE
The Film Society of Minneapolis St. Paul is Minnesota’s foremost exhibitor of independent and international cinema, and a non-profit, membership-based organization. We exhibit movies 365 days a year at St. Anthony Main Theater and host the annual Minneapolis St. Paul International Film Festival, the largest film festival in the region. Visit us online at mspfilm.org.

YEAR-ROUND VOLUNTEER OPPORTUNITY!
Now through April 2015.

WHAT WOULD I DO?
Currently, we need help mainly with cataloging the Film Society’s archives and doing outreach, which is promoting each movie to specific audience in Twin Cities. You can also help us with film and funder research, administer memberships and create new membership materials, and much more!

WHEN WOULD I HELP?
Anytime between Monday-Friday at 10AM-6PM.

HOW MUCH TIME DO I NEED TO GIVE?
We have volunteers who commit 2 hours per week and some who commit 8 hours per week. In short, as much or as little time as you want!

WHAT DO I GET OUT OF IT?
Unique and transferable experience in an arts non-profit experience, connections with people who work in the film and film festival industry, and FREE MOVIES! Our ongoing volunteers receive access to all of the film society’s regular programming (with some exceptions, of course) throughout the year. We just LOVE our volunteers so much and we are really thankful to have them!

HOW DO I SIGN UP?
Simply respond to the email below and let us know what you’re most interested in helping with and your availability!

And if you’d like to get involved as a volunteer for the Minneapolis St. Paul International Film Festival, let us know!

Thanks very much and see you at the movies!

Michael Bennes  VMS Volunteer Coordinator
Minneapolis Institute of Arts
2400 Third Avenue South
Minneapolis, MN  55404
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