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

Saint John’s Abbey Church: Marcel Breuer and the Creation of Modern Sacred Space
A Book Reading, Signing, and Reception with Dr. Victoria Young

Christ Lutheran Church, Minneapolis
Sunday, November 16, 2:00 p.m.

Our very own professor Dr. Victoria Young will be giving a reading and book signing of her brand new book *Saint John’s Abbey Church: Marcel Breuer and the Creation of Modern Sacred Space* next **Sunday, November 16** at Christ Church Lutheran in Minneapolis at 2:00 p.m.

Christ Church Lutheran
3244 - 34th Avenue South
Minneapolis 55406

The reading, followed by a reception and book signing, will take place in the sanctuary. Let’s show our support for Dr. Young’s great accomplishment!


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

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.

“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
University of St. Thomas  
Master of Arts in Art History  
Grad Memo  
November 12, 2014

- 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).

Creative Conflict  
The 31st Annual Boston University Graduate Symposium on the History of Art & Architecture  
February 27-28, 2015

Submissions Due: November 22, 2014

Conflict generates and transforms many works of art and architecture, both inspiring their creation and shaping their legacies. The 31st Annual Boston University Graduate Student Symposium on the History of Art & Architecture invites submissions that explore visual and material manifestations of discord among individuals, groups, nations, or ideologies. Possible subjects include, but are not limited to, the following: works directly addressing disagreement, violence, and war; political posturing and persuasion; ideological dissent and inner turmoil; protective structures and objects such as armor, weaponry, and fortifications; and works subsequently impacted by conflict, including looting, vandalism, iconoclasm, wartime destruction and pillaging, accidental damage in times of riot or unrest, and disputes over the ownership and display of works of art.

We welcome submissions from graduate students at all stages of their studies, working in any area or discipline.

A paper title, an abstract (300 words) and a CV should be sent to the Symposium Coordinator, Sarah Farrish, at bugraduatesymposiumhaa@gmail.com. The deadline for submissions is Saturday, November 22, 2014. Papers should be 20 minutes in length and selected speakers will be notified before January 1st. The Symposium will be held Friday, February 27 – Saturday, February 28, 2015, with a keynote lecture (TBD) at the Boston University Art Gallery at the Stone Gallery on Friday evening and graduate presentations on Saturday in the Riley Seminar Room of the Museum of Fine Arts, Boston.

This event is generously sponsored by The Boston University Center for the Humanities; the Boston University Department of History of Art & Architecture; the Museum of Fine Arts, Boston; the Boston University Graduate Student History of Art & Architecture Association; and the Boston University Art Gallery at the Stone Gallery.

For additional information, please visit: www.bu.edu/ah/students/graduate-student-history-of-art-architecture-association/the-symposium/

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.

Cut and Paste: Crossing the Boundaries 2015
An Interdisciplinary Graduate Conference
March 27-28, 2015
Binghamton University

A multidisciplinary, multivocal academic conference with a global geographic and broad temporal reach, presented by the Art History Graduate Student Union at Binghamton University, State University of New York.

**Keynote Speakers:**
Andrés Mario Zervigón, Rutgers University
Kevin Hatch, Binghamton University

The phrase “cut and paste,” in its most fundamental definition, is the process of selecting and combining fragments. Inspired by an established commitment to critical research, this year’s conference aims to explore the assortment of thematic, methodological, and sociopolitical interpretations derived from the traditional concept of extracting and adhering.

The twenty-third annual Crossing The Boundaries Conference, hosted by the Art History Graduate Student Union at Binghamton University, invites submissions from any historical or disciplinary approaches that involve a literal or conceptual appropriation achieved through cutting and pasting.

Potential topics might include (but are not limited to):

Collage, bricolage, assemblage, montage
Authorship, plagiarism, imitation
Censorship and editing
Fragments / Fragmentation
Cultural traditions and historical change
Recontextualization
Sociopolitical statements
Accumulation and composites of found objects
Invention or production through appropriation

Proposals for individual papers (20 minutes maximum) should be no more than 250 words in length and may be sent by email, with a current graduate level CV, to binghamtonctb@gmail.com (Attn: Proposal). We also welcome proposals for integrated panels. Panel organizers should describe the theme of the panel and send abstracts with names and affiliations of all participants along with current CVs. A panel should consist of no more than three papers, each twenty minutes in length.

Deadline for submissions is January 30, 2015.
The Anemoi: New College of Florida's Undergraduate Journal of Pre-Modern Studies

Currently accepting submissions for its 2015 Edition. Submissions must concern a topic within Classics, Medieval and Renaissance, or Early Modern Studies.

You may submit up to two manuscripts, but we will not accept more than one per person.

All submissions must be formatted according to Chicago 16th Edition Documentary-Note Style (Footnotes).

Submissions should be between 8 and 20 pages—double spaced in 12 pt. Times New Roman font. You should also include a short abstract of a couple hundred words. Please remove your name from the document itself, as your work will be submitted to a blind peer-review panel. Please submit all documents as Word or PDF files.

Please mail papers as separate attachments to: info@anemoijournal.com

Your email should include the following information:

Full Name
College/University
Major(s)
Year
Mailing Address
Telephone
E-mail Address
Title of Paper
Course for which you wrote the paper (if applicable)
Professor for whom you wrote the paper (if applicable)
How did you hear about / Anemoi/? Please be specific.
Your abstract of a couple hundred words.

For more information, please visit www.anemoijournal.com

Graduate Conference: The Rhetorics and Aesthetic of Memory
Department of Art History, Meadows School of the Arts, Southern Methodist University
March 6-7, 2015

Memory functions in several multifaceted dimensions: individual, familial, local, regional, national, and international. Whether memory can be read as an individual construction or as national one, whether it is a negotiation of trauma or a tool for the construction of individual or national identity, artists have explored the concept through various strategies, media, and across history. We invite papers that discuss how the question of memory impacts art and visual culture throughout history. Themes may include, but are not limited to:

• Art as reconfiguration of individual memory
• Construction of photo albums and familial memory
• Negotiations of trauma
• Representations of national or collective memory
• Challenging existing representations of memory
• Historical memory
• Use of technology to disseminate individual or collective memory
• Testimony as exercise of memory
• Spectral spaces and geographies; phenomena of ‘haunting’
• Memorialization
• Material culture, sacred objects, culturally or politically charged objects
• Theories on affect; performativity of affect
• Museums, archives, and records as sites or spaces of memory
• Socio-political critique through memory
• Parsing biography and autobiography
• ‘Active’ forgetting

Please send 300 word abstracts and questions to rascagrad@gmail.com by December 1, 2014. Decisions will be made by December 15.

Le(s) Temps
38th AHVA Annual Graduate Student Symposium
March 13-14, 2015

Deadline for Submissions: December 30, 2014

The question of time and the environment have long been intertwined within the discourse of art history. From the early mastery of nature at the Temple of Petra in Jordan to revivals of Neoplatonic thought within garden settings in Renaissance Italy to the land art movement of the mid-twentieth century in America, weather, environment, and the temporal coexist within a framework which mirrors the dual meaning of the French word temps. Temps can mean both weather and time. Today, we face the consequences of accelerating climate shifts and an urgency to respond to ecological matters. The increased awareness of sustainability within the cultural sphere has led to multiple protests and counter-discourses against the current ideologies perpetuated by multinational corporations. The dire need for reform is matched with rapidly disappearing resources: within 100 years, the face of earth will have dramatically changed. The People’s Climate March in September of this year revealed the necessity for action as well as the diverse and global connections created around this topic.

Considering the importance of time and the environment for contemporary and historical art discourse and practice, the 2015 UBC Art History, Visual Art and Theory (AHVA) 38th Annual Graduate Symposium seeks to examine the relationship between the cultural sphere, time, and environment.

Presentations may respond to a range of topics and issues, such as:

❖ Time and weather in relation to the cultural sphere
❖ Time and existence
❖ Crisis of globalization and the question of sustainability and the environment
❖ The role of ecology within art
❖ Political role of the kitsch, nostalgia, and other emotions on history and nature
❖ Nature as a social construction
❖ Notions of utopia and futurity within environmental art
The AHVA Graduate Symposium organizing committee invites proposals for twenty-minute-long papers that address issues related to issues of time and the environment. Current and recently graduated Master of Arts, Masters of Fine Arts, Doctoral and Post-Doctorial scholars are encouraged to submit an abstract of no more than 300 words and a one page C.V. to ahva.grad.symposium@gmail.com by December 30, 2014. Please include your full name, affiliation and contact information. Papers must not exceed 12 pages in length. Papers in English or French are welcome.

The 38th Annual AHVA Graduate Symposium includes a two-day symposium on March 13 and 14, 2015 and a concurrent exhibition from March 13 to April 4, 2015. For more information please visit www.ahva.ubc.ca.

38th AHVA Annual Graduate Student Symposium
ahva.grad.symposium@gmail.com
13 & 14 March 2015
Department of Art History, Visual Art & Theory
The University of British Columbia | Vancouver
405 6333 Memorial Road | Vancouver, BC Canada V6T 1Z2
www.ahva.ubc.ca
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

Collection in Focus Training Assistant Fellowship

Assist in training the Collection in Focus tour guides.

In this role, you will... Assist Senior Educators in training Collection in Focus tour guides on the museum’s permanent collection of modern and contemporary art from a global perspective.

- Create and update research files on department website.
- Develop curriculum, including creating and reviewing gallery worksheets.
- Facilitate, record, and evaluate gallery presentations.
- Assist and counsel volunteers as needed.
- Prepare lecture handouts and PowerPoint presentations.
- Set up classroom for training.

Specific Requirements

- BA required; Master’s Degree in Art History, Art Education, Museum Studies or related field preferred.
- Art history with a strong knowledge of modern and contemporary art.
- Demonstrated ability to work effectively with individuals from diverse communities and cultures.
- Strong research, written and oral communication skills.
- Available to work 15 to 20 hours per week on Thursday evenings and Saturdays, as well as some weekdays.

Who You Are

You are a collaborative team player with a positive attitude. You are self-motivated and results driven. You have the agility and ability to work well under pressure and with a variety of personalities.

You’re good at and enjoy...

- Working on cross-functional teams.
- Solving problems creatively.
- Embracing experimentation and taking calculated risks.

To Apply

To be considered for this position, please send the following:

1. A cover letter including your interest in the position, what you will bring to the position, and why you are the ideal candidate.
2. A resume outlining your educational and professional experience.

Email: miajobs@artsmia.org

Mail:
Attn: Human Resources
Minneapolis Institute of Arts
2400 Third Avenue South
Minneapolis, MN 55404

Fax: (612) 870-3263

Deadline for submissions is Friday, November 7, 2014.
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

Administrative Jobs
Minnetonka Center for the Arts

There are full-time, and/or part-time administrative jobs available covering a variety of day, night, and Saturday hours. There is also an immediate need for a few temporary retail positions at Ridgedale Mall staffing the Arts of the Holidays sale (November 14-December 23, 11am-6pm, 7 days a week) if a student is looking to earn a bit of extra money around the holidays.

For more insight on this opportunity, please contact Jessica Alleven (alle2961@stthomas.edu).

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 hard working 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 movies 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  

612-870-3176  |  mbennes@artsmia.org  |  www.artsmia.org

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

**Springboard for the Arts’ Job/Intern Board:**  
[http://springboardforthearts.org/jobs/](http://springboardforthearts.org/jobs/)

**MNArts News & Opportunities Board**  
(geared towards artists, but full of gallery internships and other local arts organization job postings too):  

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