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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”
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.


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**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.

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**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

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
The Rhetorics and Aesthetic of Memory  
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.
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 chronology of nature within art
- Institutions and their involvement in alternative spaces
- Indigenous voices and the role of strategy and resistance
- Methods of reform and restructure

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-Doctoral 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.

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*Fashion, Sex, & Power*

*University of Minnesota*

September 11-15, 2015
Keynote address:
Valerie Steele, Director and Chief Curator Museum at the Fashion Institute of Technology

You will want to put this symposium on your calendar as a must attend event and consider submitting an abstract to present your research— a decade following the first Eicher symposium.

This symposium encourages exploration and discussion of the intriguing relationships between power, sex and fashion in dress. We are well into the 21st century. How are we faring with regard to fashion, sex, and power? How does power in the 21st century relate to sex and fashion? We research gender, but what about sex? Certainly we have come away from the Mad Men commentary where sex was used to gain power—but have we? Can women break through the glass ceiling aided by books such as Sheryl Sandberg’s 2013 Lean In: Women, Work and the Will to Lead? When will we realize a woman as President of the USA?

What about the change in men’s roles, for example, the increase in stay-at-home fathers and their feelings of power and masculinity? Perhaps we need to examine the effects on young girls and boys about role-playing regarding power and sex.

Suggested paper topics include, but are not limited to:

• Role of fashion in expressions of sexual agency in the Millennium
• Intersection of race, beauty, sexuality and empowerment
• Fashion and modesty in a cultural or generational setting
• Male and female power and sex in fashion
• Fashionable appearances in public and private spaces
• Politics of gender identity labeling and fashion
• Self-objectification and empowerment
• Sex education for the 21st century
• Sexual agency, identity, and fashion

Abstracts due January 5, 2015.

Queries and proposals to Marilyn DeLong, mdelong@umn.edu

Submit an abstract of 250 words (one page, 12 pt. font with one inch margins). Title centered at the top and no author information. Include a separate cover page with author and contact information. Send abstract and cover page by January 5, 2015 to Marilyn DeLong (mdelong@umn.edu).

Notification of acceptances by February 16 (following blind peer review). Full paper is due by August 1, 2015.

Full papers will be considered for a book edited by Annette Lynch and Katalin Medvedev, to be published by Bloomsbury.

For further details consult the Eicher Symposium II website: www.design.umn.edu/symposium

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Total Recall: The Manipulation of Memory in the Ancient World
University of British Columbia 16th Annual Interdisciplinary Graduate Conference
May 1 – 2, 2015
The Department of Classical, Near Eastern, and Religious Studies at the University of British Columbia is proud to present their 16th Annual Interdisciplinary Graduate Student Conference. The Conference will be held at UBC’s Thea’s Lounge on May 1st and 2nd, 2015, with a keynote address by Professor Niall Slater of Emory University. This year’s theme is Memory.

The purpose of the conference is to provide graduate students and senior undergraduates from a variety of disciplines with the opportunity to present original research in a less formal and more intimate setting than may be found in typical academic conferences. In previous years we have attracted emerging scholars from across Canada and the United States. We look forward to a variety of disciplinary perspectives and interpretations on this interesting and relevant subject matter.

We invite submissions for papers related to the theme of Memory. This broad topic bridges time and discipline, finding relevance in both the ancient and modern worlds, and in areas of the arts, social sciences, and sciences. Relevant topics include (but are certainly not limited to):

- The Politicsof Memory
- Commemorative Remembrance in Literature, Art, and Architecture
- The Memoryof Warfare & Military Exploits
- Oblivion & the Loss of Memory in Textual and Archaeological Contexts
- Allusion & Imitation as Agents of Memory
- Memory in Philosophical & Religious Thought
- Cognitive Science and the Ancient World
- Memory as a Discipline (Theory & Methodology)
- Cultural and Social Memory
- Memory and the Oral Tradition

If you are interested in presenting a paper at the conference, please submit an abstract of no more than 300 words by Friday January 23, 2015. Please include your name, institution, degree program, specialization, and contact info, as well as any audio-visual equipment you may require. Presentations should be no more than 20 minutes in length. All faculties and disciplines are encouraged to apply.

Please send submissions and any further inquiries to the Conference Coordinator: Justin Dwyer, cners.gradconference.2015@gmail.com

Please visit our website at http://ubccnersgradconference.wordpress.com/ for more information. We look forward to seeing you at the conference!
Internship/Fellowship 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

Free Arts Minnesota

Program and Special Projects Intern

Organization Summary:
Free Arts Minnesota inspires hope and builds self-esteem for youth who have experienced poverty, homelessness, abuse and mental illness, using the healing powers of artistic expression and caring adult mentors. Over 250 trained volunteers bring arts and mentorship to children living in residential treatment centers, domestic abuse shelters, therapeutic preschools and special school setting throughout Minnesota.

Reports To: The Program and Special Projects Intern will report to the Program Coordinator and Special Projects Coordinator.

Classification: Unpaid Intern: Part-time- 10 hours weekly minimum. Flexible hours between 9:00am-5:00pm. M-F (Possible weekend/evening hrs. available).

Job Description: The Program and Special Projects Intern is responsible for Program Team inventory and supplies, as well as to help in the successful implementation of Program events. Specific responsibilities include:

- Manage inventory of both art supplies for weekly mentorship, Free Arts Days and Teaching Artist Programs.
- Pack art bins for the restocking of supply closets at our 24 partner sites and program events.
- Travel with the Program Coordinator to partner sites to organize and restock supply closets.
- Collaborate with Special Projects Coordinator to design curriculum for Free Arts Days.
- Create signage and craft models for Free Arts Days stations.
- Solicit food donations for Free Arts Day events and maintain the solicitation database.
Terms & Application Deadlines:

- **Spring**: Mid-January through May - **Application Deadline**: Friday December 5th, 2014
- **Summer**: May through August - **Application Deadline**: Friday March 27th, 2015
- **Fall**: September through December - **Application Deadline**: Friday July 31st, 2015

Send resume and cover letter to email below:
Krista Beier
Special Projects Coordinator
krista@freeartsminnesota.org

Community Outreach Intern

**Organization Summary:**
Free Arts Minnesota inspires hope and builds self-esteem for youth who have experienced poverty, homelessness, abuse and mental illness, using the healing powers of artistic expression and caring adult mentors. Over 500 trained volunteers bring arts and mentorship to children who receive programming at social service agencies and community organizations throughout Minnesota.

**Reports To:** Volunteer Coordinator
**Classification:** Unpaid Intern: Part-time - 10 hours weekly minimum (Office hours 9:00am-5:00pm).

**Internship Description:**
The Community Outreach Intern will be responsible for researching, coordinating and executing community outreach opportunities, focusing on volunteer and artist recruitment. The Community Outreach Intern will also participate in mentor workshop development and other recognition events for our mentor community. The Community Outreach Intern may also assist with fundraising events, program events and trainings.

Secondary responsibilities may include assisting with mailings, soliciting art supply donations, supply room organization, curriculum development, organizing and packing supplies for partner facilities and other responsibilities as assigned.

Free Arts Minnesota is a fast-paced and forward-thinking environment. The Community Outreach Internship opportunity provides a hands-on experience in volunteer recruitment and program management.

**Responsibilities:**
- Research new and fresh ideas for volunteer retention and recognition
- Plan and attend recruitment and recognition events
- Volunteer workshop development
- Assist with volunteer communications: e-blast, newsletter, blog

**Terms & Application Deadlines:**
Individuals may choose from the following terms and are encouraged to do more than one term.
- **Spring**: Mid-January through May - **Application Deadline**: Friday December 5th, 2014
- **Summer**: May through August - **Application Deadline**: Friday March 27th, 2015
- **Fall**: September through December - **Application Deadline**: Friday July 31st, 2015
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, 2015. (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

Victorian Society in America
2015 Summer Schools
London, Chicago, and Newport

We invite you to study architecture, art, landscape, and preservation at one of our internationally-acclaimed Summer Schools in Newport, Chicago, and London. You will enjoy lectures by leading scholars, private tours of historic sites, engaging social experiences, and opportunities to get behind the scenes at museums and galleries.

Open to graduate students, academics, architects, and the general public. Applications and additional information are available online at VSASummerSchools.org.

35th Annual Newport Summer School
May 29 – June 7, 2015

Join renowned architectural historian Richard Guy Wilson to experience and study four centuries of architecture, art, culture, and landscape at the acclaimed Newport Summer School. This ten-day program is based in Newport, Rhode Island, the “Queen” of American resorts. You will enjoy lectures by Richard Guy Wilson and other leading scholars, tours of private homes, and opportunities to get behind the scenes at some of America’s grandest mansions.

Participants will examine Newport’s most iconic sites: Richard Morris Hunt’s Marble House, The Breakers, and Ochre Court; Richard Upjohn’s Kingscote, and H.H. Richardson’s Sherman House. Additional highlights include McKim, Mead & White’s Isaac Bell House and downtown casino, as well as Victorian gardens, historic churches, and Tiffany windows. Field trips include visits to Providence, RI and North Easton, MA. Participants are housed in Ochre Lodge at Salve Regina University, designed by local architect Dudley Newton in 1890.

Course Director: Richard Guy Wilson

Possible Lecturers include: Pauline C. Metcalf, Paul Miller, Paul Onorato, Laurie Ossman, Pieter Roos, John Tschirch, and James Yarnell.

Tuition: $2,300

Includes expert instruction, course materials, 9 nights shared dormitory-style accommodation, entrance fees, receptions, and some meals (kitchen facilities are on site; many dining options nearby). Full and partial scholarships are available.

New Chicago Summer School
June 11 – 16, 2015

The new Chicago Summer School focuses on the American roots of Modernism. After the Great Fire of 1871, progressive architects and patrons propelled the city to the forefront of technological and aesthetic experimentation. Through expert lectures and guided tours, you will survey mid 19th- and early 20th-century architecture, art, design, history, landscape, and preservation.

Participants will visit private and public buildings, parks and landscapes with access to some of the era’s
most iconic spaces: the site of the 1893 World’s Columbian Exposition, H.H. Richardson’s Glessner House, Adler and Sullivan’s Auditorium Building, Burnham & Root’s Rookery Building, Graceland Cemetery, Frank Lloyd Wright’s Home and Studio, Unity Temple and seminal designs in the surrounding Oak Park neighborhood. Additional highlights include Gilded Age mansions on the historic Gold Coast and the collections of the Art Institute of Chicago and the Driehaus Museum. This program is housed downtown in the Loop.

Course Directors: Tina Strauss and John Waters

Guest Lecturers include: Richard Guy Wilson, Monica Obniski, Virginia Stewart, Diane Dillon, Julia Bachrach, Anne Sullivan, William Tyre, Warren Ashworth, and John Waters.

Tuition: $1,750

Includes expert instruction, lectures, course materials, tours, 6 nights shared dormitory-style accommodation, entrance fees, breakfasts, receptions, and some meals. Scholarships are not available for this program.

41st Annual London Summer School
June 27 – July 12, 2015

Legendary architectural historian Sir Nikolaus Pevsner founded the London Summer School in 1974. Now in its 41st year, this dynamic educational experience is the leading study program for Victorian London. Join course director Ian Cox and a distinguished roster of experts to examine and explore the architecture, landscape, interior design and decorative arts of one of the world’s great cities.

Participants will explore sites throughout London, including the Foreign Office, New Palace of Westminster, All Saints Margaret Street, Victoria and Albert Museum, St. Pancras Station, and Red House. Day trips include Oxford, Standen, Brighton, Surrey, and the 1890s country houses of Lutyens and Voysey. A five-day mid-course tour of the English Midlands, led by historian Gavin Stamp, is a highlight of the program. Participants explore sites in Birmingham, Liverpool, and Manchester. Highlights include Birmingham’s Back-to-Back Houses, Liverpool Cathedral, Manchester Town Hall, and Wightwick Manor. This five-day tour is also available as a stand-alone option.

Course Director: Ian Cox

Tuition: $4,500

Includes expert instruction, course materials, 15 nights shared hotel accommodation, entrance fees, full English breakfasts, teas, receptions, and all but two dinners. Full and partial scholarships are available.

English Midlands Tour
July 3 – 7, 2015

This 5-day tour will join the London Summer School during their visit to the English Midlands. Historians Gavin Stamp, Ian Cox, and Alan Crawford will lead participants through remarkable Victorian sites in Birmingham, Liverpool, and Manchester, with additional stops along the route. Highlights include Birmingham’s Back-to-Back Houses, Liverpool’s Walker Art Gallery, the Lady Lever Art Gallery in Port Sunlight, Manchester Town Hall, and Wightwick Manor.

Tuition: $2,100
Includes expert instruction, course materials, 5 nights shared accommodation, full English breakfasts and 3 dinners, some afternoon teas, a reception, and all entrance fees. Scholarships are not available for this tour.

To apply to any of these programs:

All three schools are open to graduate students, academics, architects, and the general public. The Summer Schools are academically rigorous and physically demanding. A typical day includes lectures and tours by leading scholars, considerable walking, periods of standing, and engaging social experiences. These intensive programs are action-packed, with little free time.

Tuition costs include expert instruction, shared accommodation, some meals, tours, and admissions. Competitive scholarships are available for London and Newport. Full details on all three programs are available online at VSASummerSchools.org. Please email Jennifer Carquist, Summer Schools Administrator, at Admin@VSASummerSchools.org, with any additional questions.

Applications are due by March 1.

Application forms and full instructions are available online at www.VSASummerSchools.org.

You can also request an application by calling 215-636-9872 or sending an email to Admin@VSASummerSchools.org.

All applications require a $50 application fee and one letter of recommendation. Complete applications are due by March 1, 2015.

Thanks to generous support from the Victorian Society Summer Schools Alumni Association, The Victorian Society Scholarship Fund, VSA chapters, and other organizations and individuals, a limited number of scholarships are available to qualified Newport and London applicants. Awards are based on merit and financial need. Scholarship application forms and instructions are available at www.VSASummerSchools.org.

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/

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