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Department Events

Art History Department Happy Hour
Friday, February 6, 2015
3:00 – 6:30 PM
Longfellow Grill
2990 West River Parkway
Minneapolis, MN 55406
http://www.longfellowgrill.com/hoursandlocation/

To celebrate the first week of classes this semester we will be having a graduate program gathering. Join your friends and colleagues for as little or as much time as your schedule allows. Happy Hour specials on food and drink go from 3:00 – 6:00 PM. Please RSVP to your Grad Rep, Clare Monardo (mona5326@stthomas.edu) if you plan on coming.

See the full menu here.
See the Happy Hour drink specials here.

Hope to see you then!
War/Art/Peace: 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 that times of conflict and peace have on art, architecture, and popular culture. The remaining lectures are listed below.

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

“Apartheid and After: Gendered Images of South Africa’s Struggle”
**Dr. Kim Miller**, Associate Professor of Women’s Studies and Art History, Wheaton College
Friday, April 10, 2015
6:00 PM, O’Shaughnessy Educational Center Auditorium
Reception to follow

Calls for Papers

*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:
Andres Mario Zervigon, 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 23rd 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 binghamtontcb@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 submission is January 30, 2015.

Postcards from the Edge: Texts and Contexts
University of St. Thomas Interdisciplinary Graduate Conference
April 24, 2015

The University of St. Thomas English Graduate Program will host an interdisciplinary conference on Friday, April 24, 2015. While presentations on any topic will be considered, the graduate program particularly welcomes proposals for papers exploring aspects of the conference theme:

- Edges in literary or visual texts: cliffhangers, formal/thematic boundaries, material aspects of the page or picture plane
- Transatlantic or transnational exchanges between writers, artists, viewers, or readers
- Use of place, space, geography, and travel in literary, visual, and cultural texts
- Interdisciplinary exchanges or collaborations between writers, artists, viewers, or readers
- Negotiations across or between media or genres
- Tweet fiction, flash fiction, and digital narratives
- Postcards, snippets, telegraphs, and epistolary literatures
- Reading “sideways” (as scholar Linda Hughes puts it): studying relationships between visual or textual elements across the page, canvas, journal, magazine, newspaper, or screen
Examinations of the broader contexts (e.g., landscapes, politics, gender concerns, class issues) evoked by literary, visual, or cultural texts

We welcome all critical approaches, methods, and/or theoretical lenses. Proposals for whole panels (three presenters) or roundtables (four or five presenters) are welcome.

We also are seeking proposals for poser presentations that assert arguments about literary, visual, or cultural texts. Contact the conference organizer for samples and for details on submission format.

Finally, we are inviting proposals for a roundtable titled “I read the most amazing book recently!” Participants will share literary texts, critical studies, or theoretical works that took them to the edge and beyond – texts that truly transformed their thinking.

Email one-page proposals for individual papers, poster presentations, panels, or roundtables to the graduate conference coordinator: Andrea Gullixson (andrea.j.gullixson@gmail.com) by February 15, 2015.

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**Sequitur Online Journal**  
**Boston University Department of History of Art & Architecture**

*Sequitur*, the Boston University Department of History of Art & Architecture graduate student journal, invites current graduate students in art history and related fields to submit content for the Spring 2015 issue.

*Sequitur* is an online scholarly journal, published biannually, and dedicated to addressing current events, issues, and personalities in art and architectural history. Launched in Fall 2014, *Sequitur* features essays, exhibition and book reviews, interviews, and research and field reports, exploring local, national, and international content.

Please visit [www.bu.edu/sequitur/submissions/cfp/](http://www.bu.edu/sequitur/submissions/cfp/) for more information and for submission guidelines. If you have any questions, please do not hesitate to contact the *Sequitur* editors at sequitur@bu.edu.

Deadline for submission is February 17, 2015.

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**Space, Alterity, Memory**  
**Shift Graduate Journal of Visual and Material Culture**

In recent years, public protest movements such as Occupy and #BlackLivesMatter have demonstrated the ways in which political power, economic and ethnic identity, and cultural memory are closely linked to questions of space. The assembly of non-hierarchical oppositional communities in Zuccotti Park, the mass demonstrations across American cities countering police-enforced racial segregation, and the construction of precarious counter-monuments to the victims of state violence (such as the recently-destroyed memorial for Michael Brown in Ferguson, MO) exemplify how
efforts to resist and commemorate are entangled with the unequally distributed access to public space in post-Civil Rights America.

Analogous issues are at the fore throughout the Americas, Europe, Asia, the Middle East, and Africa where new forms of local belonging and transnational immigration have revealed systematic patterns of racism and exclusion. Increasingly, public displays of xenophobia rely on essentialist notions of place and identity, which threaten fragile multicultural agreements. What happened to the utopic future of progressive cultural inclusiveness envisioned in our popular culture? Is this turn part of a cyclical longer history? What are the markers of state power, familial legacies, capital, fear and an empowered populace that allow for resistance and how do they manifest in the public arena whether virtual or real?

This special issue of Shift takes a broad view of these recent developments by exploring the interrelationships of space, alterity/identity and memory in visual and material culture. We accept papers, as well as exhibition and book reviews from a range of visually-oriented disciplines that explore such issues as:

- The status of the public monument or assembly
- Ephemeral, archival and other non-monumental forms of public memorialization
- The fate of established art historical categories such as site-specificity or monumentality
- The figure of the migrant in visual culture/the relationship between art, migration and urban space
- The contestation and occupation of public and private space
- The architectural construction of race
- The city versus the nation as art historical or museological framework

Submission and Style Guidelines:
Please read the following points carefully before submitting to Shift. Submissions that do not follow these regulations will not be considered for publication.

1. Authors must be registered as graduate students at the time they submit their work.
2. All reviews must conform to the style guidelines as outlined in The Chicago Manual of Style, 15th or new edition.
3. Images should be placed in-text throughout the document, not located together at the end. All images and figures should be properly captioned according to The Chicago Manual of Style, 15th or newer edition. Authors are responsible for securing rights to all images and figures used within their paper. Authors must produce evidence that these rights have been obtained before an image or figure will be published.
4. In order to ensure blind readings from the Editorial Committee, authors must remove any identifying information form the content of the submission.
5. Please submit a separate document with the author’s name, title of paper/review, institutional affiliation and email address.

This journal is an online publication. All submissions should be sent by email to editors@shiftjournal.org by March 1, 2015. The journal will take place October 1, 2015. The
Committee welcomes papers, book reviews, and exhibition reviews dealing with visual and material culture by graduate students working in any discipline. For further questions, please contact co-editors Andrianna Campbell and Jonathan Patkowski at editors@shiftjournal.org.

Internship Opportunities

Northern Spark Festival Internship

Northern Spark is an all-night arts festival that lights up Minneapolis on the second Saturday of June. NS is a multidisciplinary, multi-venue event that pushes the boundaries of contemporary art and transforms the urban environment into a city-wide art gallery. Now in its fifth year, Northern Spark will take place on Saturday, June 13, 2015. For more information, visit northernspark.org. NS is produced by Northern Lights.mn, an art organization that expands our sense of what is possible in public space.

Job Description: Festival Intern

The Festival Intern will work closely with Northern Spark staff on important functions of the festival including audience engagement and outreach, administration of partnerships, content uploading, volunteer recruitment, and night-of involvement. This is an opportunity to learn the structure and organizing strategies of a beloved Twin Cities public art event.

Deadline to apply:
Send application resume and cover letter to jobs@northern.lights.mn by February 2, 2015.

Estimated hours: 20 hours/week; more if desired
Duration: Mid-February through June 30, 2015
Reports to: NS Associate Director
Stipend: Parking or public transportation reimbursement

Possible tasks:
- Conduct research for outreach plans for various constituent groups including neighborhood organizations, special interest groups
- Assist with communications for outreach efforts and attend meetings
- Inform neighborhood residents and businesses of the festival
- Research amenities for festival maps (bathrooms, bus routes, etc.)
- Work with Festival Content Manager to upload content to website
- Compiling press links for final documentation
- Attending partner and city meetings

Requirements:
- Good written and verbal communications
- Ability to work independently with a given set of assignments
- Attendance at bi-monthly and then weekly staff meeting in Minneapolis
Experience using Google docs is desired
Knowledge of Asana, Basecamp, and Wordpress preferred but not necessary if willing to learn these tools

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.

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 the 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 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, MN 55404
Fellowship Opportunities

United States Capitol Historical Society Fellowship
For Research on the Art and Architecture of the U.S. Capitol

This fellowship was established in 1986 to encourage and support research and publication of 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 Botanical 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 five 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.

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
(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 www.VSASummerSchools.org

35th Annual Newport Summer School
May 20 – 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 or private homes, and opportunities to get behind the scenes of 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 Oncorato, Laurie Ossman, Pieter Roos, John Tschirch, and James Yarnell

Tuition: $2,300
Includes expert instruction, course materials, nine 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 landscape 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 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 Sullican, William Tyre, Warren Ashworth, and John Waters

Tuition: $1,750  
Includes expert instruction, lectures, course materials, tours, six nights share 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 five-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 three 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 experience. 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.

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

All applications require a $50 application fee and one letter of recommendation. 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.

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)

- **MNArtists News & Opportunities Board**
  (Geared towards artists, but full of gallery internships and other local arts organization job postings)

- **Minnesota Council of Nonprofits’ Job Board**
  (Just select the “Arts, Culture and Humanities” category)
  [http://www.minnesotanonprofits.org/jobs](http://www.minnesotanonprofits.org/jobs)