From the Director

Hi everyone,

Thank you all for your outstanding work on the graduate symposium! I thought it was an amazing event and I’m so proud of all of you. And an extra thanks to Katie and Poppy for all their organizing and leading efforts.

Got the end of the semester blues? I hope not. FINISH STRONG! Write, revise, talk, learn, have fun. I wish you great success as you finish up your projects.

See you at the grad forum. ROOM CHANGE - JRC 126 instead of OEC auditorium. (see below).

Victoria

Announcements

• Registration for Spring Semester is open online.
• Would you like to volunteer at the American Association of Museums National conference that is being held here in the twin cities this spring? 4 hours gets you free admission for the whole day! Contact Poppy (dica7028@stthomas.edu) if you are interested in this great networking opportunity!
• If you have any news, events, CFPs or opportunities you think your colleagues would enjoy, please send them my way (czar4619@stthomas.edu) so I can include them in the next memo! Thanks!
• Remember that past Grad Memos are archived on the Art History Graduate Students Group on Blackboard - so be sure to check back over past memos for CFPs that may apply to your paper topics of this semester or past ones!!!
Upcoming Events

December 15th, 2011, 4:30 p.m. JRC rm 126, University of St. Thomas Master of Arts in Art History Graduate Student Forum

Come hear your colleagues present their Qualifying Papers and congratulate them on finishing the program at the reception that follows!

Ryan Barland
Memorializing National Buildings: Seamus Murphy and Irishness
Shelly Nordtorp-Madson, faculty adviser

Kristine Elias
Musée du Quay Branly: When Is a Museum Like a Snake?
Heather Shirey, faculty adviser

Marria Thompson
Sakirin Mosque: A Contemporary Approach to Tradition
Victoria Young, faculty adviser

Carolyn Tillman
William Bullock’s “Curiosities”: Competition, Collection, and the Emergence of Mexico in the British Academic Consciousness (working title)
Andy Barnes, faculty adviser

Thursday, December 10, 2012, 4:30 p.m., The Museum of Russian Art Main Gallery: Georgetown University professor Ori Soltes presents “Antiquities from Ukraine: Golden Treasures and Lost Civilizations”

The Glory of Ukraine: From the Beginning of Civilization to the Triumph of Christianity
Admission: $5 for TMORA members; $10 for non-members
Registration: online prepayment required, click here to register

Professor Soltes currently teaches theology, philosophy and art history at Georgetown University in Washington, D.C. and is the author of the Antiquities from Ukraine companion catalog, “The Glory of Ukraine: Golden Treasures and Lost Civilizations,” which is available in The Izba gift store.

The author of over 200 books, articles and catalog essays, Dr. Soltes also leads annual study tours to museums and archaeological sites throughout Europe, the Middle East and parts of Africa. Professor Soltes has lectured at dozens of museums across the country, including the Metropolitan Museum of Art, the National Gallery of Art, and the Smithsonian Institution. The Museum of Russian Art is pleased to welcome him for the first time.

The lecture will last approximately an hour. Professor Soltes will take questions following his presentation.

Saturday, February 11, 2012 @11 a.m. Pillsbury Auditorium, Minneapolis Institute of Arts: “Saint Paul Resurrected: Researching the MIA’s Colossal Hermit” presented by Louise Rice and Eike Schmidt

Students will recieve the member discounted rate for ticket prices. See attached pdf for more information. If you have questions of would like to sign up for the lecture please call 612.870.6323.
Opportunities: Calls for Papers

Call for Papers: “Colour” - Special Issue of the Journal of Design History, Reminder--Deadline for submissions: 1 December 2011

Colour is a major aspect of design practice that has a long, tumultuous history. It has been the subject of countless publications and exhibitions about visual culture, symbolism, science, fashion, and aesthetic meaning. By contrast, this special issue of the Journal of Design History focuses on the work of colour practitioners, rather than on the colours themselves.

Today, colour standards and colour forecasts are so ubiquitous that they are taken for granted, their chaotic history forgotten. But the technical and cultural challenges of colour perplexed the practical men of the industrial era and inspired design theorists from Chevreul to Owen Jones to Le Corbusier. Over the course of the twentieth century, colour was standardized according to Taylorist principles and rational colour practice was added to the designer’s toolkit. Practitioners debated the compatibility of rational standards and the creative needs of the style and fashion industries. This special issue seeks papers on the historical aspects of colour and design practice that are based on original research in designers’ archives and other historical records, artefact collections, and oral histories.

Topics include but not limited to the following themes:
- Histories of colour in retailing, advertising, graphic design, and branding
- The relationships and tensions among colour science, colour technologies, and colour as a design practice
- Critical biographies or case studies of key practitioners, corporations, industrial designers, fashion designers, consulting firms, or professional associations involved in colour theory, colour styling, colour forecasting, or colour management
- The role of consumers in usurping corporate definitions of colour practice and offering new uses or interpretations
- The practice of colour forecasting as it evolved in different locales, cultures, and historical moments, and its relationship to design futures
- The transnational transfer and global circulation of colour theories and practices
- Colour in the fashion and beauty industries
- The impact of new technologies (e.g., colorimetry or digitalization) on colour in the design professions and in the fashion industries
- Colour, patriotism and national identity
- Colour in architecture, and at trade fairs and world’s fairs
- The communicative aspects of colour in local, regional, national, and global discourses.

Please forward enquiries to jdh@genesys-consultants.com
Submissions should be in the form of full papers of up to 8,500 words that adhere to the guidelines of the Journal of Design History along with an abstract of 300-400 words and a brief biography of up to 250 words. They should be submitted online via the Journal's website, www.jdh.oxfordjournals.org, by 1 December 2011.

Papers for special issues will be subject to the usual double-blind refereeing and selection procedures of the Journal of Design History.


We invite proposals on any aspect of American Art that relate to the symposium's theme of the Academy, Museums, and the Market. Proposed papers should be 20-minute, formal papers on any period of American art, in any media, from 1600 to the present day.

We are also inviting proposals, from current graduate students at the dissertation stage, for a Graduate Student Lightning Round Session at the conference. Proposed papers for this session should be a 5-minute synopsis of the larger research project.

In the subject line of your email, please distinguish whether you are applying for inclusion in the general symposium (20-minute paper) or in the Graduate Student Lightning Round Session (5-minute paper). Please only apply to one type of session.

Please send your proposal and a short cv by December 1, 2011 to both David Dearinger and Melissa Renn, AHAA Symposium co-chairs at dearinger@bostonathenaeum.org and melissa_renn@harvard.edu.
Opportunities: Calls for Papers

**Call for Paper/Panel Proposals for the 33rd Annual Meeting of the Southwest/Texas Popular & American Culture Association**

Feb 8-11, 2012. Albuquerque, NM

Details regarding the conference may be found at [http://swtxpca.org](http://swtxpca.org). Proposals for individual presentations are being accepted for the Collecting, Collectibles, Collectors, Collections Area and related topics. Look under the section Material Culture for this area – which is only a subset of the entire association. Though the 2012 conference theme “Food & Culture(s) in a Global Context”, proposals will be considered for all collecting oriented subjects. We also seek proposals for entire panels as well as roundtable discussions concerning Collecting, Collectibles, Collectors, and Collections.

Some areas of consideration include, but are not limited to:
- Collections/Collecting/Collectors/collectibles in popular culture
- Collections in libraries, archives or museums
- Collections/Collecting/Collectibles in Science Fiction and Fantasy
- Personal Collections
- Folk Art Collections and Collectibles
- Collections and collectors in literature, film, theatre
- The history of collecting
- Early American collections and Americana
- Collections of Native American, African American, Asian American, and Latina/o cultures(and others)
- Private or public collections
- The impulse to collect.
- Collecting and political correctness.
- Legal issues regarding collecting/collectors.
- The business of collecting - buying and selling, mediating value - the dealer, the picker, the agent.
- The impact of the Internet (including eBay and like sites) on collecting.
- Relationships between collectors and curators.
- Collecting as community activity.
- Collecting as scholarship.
- Collectors’ organizations (car clubs, stamp clubs, costume jewelry collectors’ groups, etc.), their functions, their controversies.
- What is an “authentic” collectible?
- Collecting the immaterial (places, memories, people, websites, words, etc.)

Scholars, artists, curators, and other professionals are encouraged to participate. Graduate students are welcome, with award opportunities for the best graduate papers. Please visit the organization website for more information about this conference. [http://www.swtxpca.org](http://www.swtxpca.org).

This area is also looking for moderators for the panels. Please respond to the contact below if you are interested in assisting as a moderator. You need not present in order to moderate, but you must register for the conference.

Papers should be approximately 20 minutes long (8-10 pages) and should be original works of scholarship that have not been presented or published elsewhere. Proposals for entire panels should include 3-4 presentations/papers. Roundtables should be approximately 90 minutes long. Inquiries regarding this area and/or abstracts of 200-250 word for papers, panels, and roundtables may be submitted to [http://conference2012.swtxpca.org](http://conference2012.swtxpca.org) or sent to Kathrin Dodds at coppertopmls@gmail.com by Dec. 1, 2011.


The symposium aims to assemble specialists in various fields to examine building practices in the pre-modern world, with an emphasis on aspects of construction and structure in ancient Greek, Roman, Byzantine, medieval, and early-to-middle period Islamic architecture. While some technologies and built forms may be shared across pre-modern cultures (such as vault construction or the use of centering), other may be specific to a single period or region (such as the use of concrete or structural ribs in vaulting).

In addition to a panel of invited speakers, we are soliciting 20-minute papers that examine the problems pre-modern masons commonly encountered – and the solutions they developed – in the process of design and construction. Evidence may be drawn from a variety of sources, including written evidence and the archaeological record, but for the purpose of the symposium we encourage studies based on the analysis of standing buildings.

Keynote Address: Lynne Lancaster (Ohio University)

Featured Speakers: John Ochsenendorf (MIT), Ulrike Wulf-Rheidt (DAI-Berlin), Katia Cytryn-Silverman (Hebrew University of Jerusalem), Lorenz Korn (University of Bamberg), Gionata Rizzi (Milan), Dimitris Athanasoulis (Ephoreia of Byzantine Antiquities, Corinth)

Commentator: Kostis Kourelis (Franklin and Marshall College)

Organizing Committee: Lothar Haselberger, Renata Holod, Robert Ousterhout

Call for papers: Those wishing to speak at the symposium should submit by email a letter to the organizing committee, including name, title, institutional affiliation, paper title, plus a summary of 200 words or fewer. Graduate students should include a note of support from their adviser. **Deadline: 15 December 2011**, the final program will be announced immediately thereafter. Submit proposals to [ancient@sas.upenn.edu](mailto:ancient@sas.upenn.edu) with “Masons at Work” in the subject line.
Call for Papers: University of Toronto East Asian Studies Graduate Student Conference, DECEPTION: The 12th Annual East Asian Studies Graduate Student Conference, University of Toronto, 10 March 2012

We are currently seeking original academic papers on the theme of “deception.” Establishing as our starting point the distinction between truth and falsehood, we are interested in the question of how and to what purposes that distinction might be intentionally blurred. We welcome contributions that discuss the human, and also non-human, faculty to deceive, as well as the human potential to be deceived. Deception can take the form of propaganda or a glance, an image or an utterance, a presence or an absence, a ploy or a pledge, an action or a silence.

The question of deception invites a multitude of discussions: political, linguistic, artistic, cultural, historical, anthropological, philosophical, psychological, and many more besides. Thus we welcome papers from any and all disciplines willing and able to engage academically in the issues, intricacies, and illuminations of the topic of deception in an East Asian context, from the ways deception is defined and figured in East Asian societies and cultures, to the very workings of deception in the figuring and definition of East Asia.

For those interested, we request that you provide an abstract (300 words maximum) as well as your personal and contact information by December 15, 2011. Submissions from both individuals and panels of three (panelists should send individual abstracts and a panel abstract) are encouraged.

Submitted papers are also eligible for consideration for the East Asia Forum, a journal edited and published by graduate students in the Department of East Asian Studies at the University of Toronto. Please indicate whether you wish to have your completed paper considered for publication.

Selected participants will be asked to submit completed papers by February 15, 2012. Those who wish their papers to be considered for publication should submit a publication-ready copy (about 4000 words) by March 31, 2012. During the conference, participants will be given 20 minutes to present their work; actual presentation papers should be about 1500-2500 words long.

Please e-mail submissions and queries to: eas.gsc@utoronto.ca.

Further information as it becomes available will be posted on the conference website at: http://groups.chass.utoronto.ca/easgsc/.

Call for Papers Revised and Expanded Midwest Art History Society Annual Conference 2012
March 29-31

This is a revised and expanded version of the Call for Papers which appeared in the Fall 2011 printed MAHS Newsletter (Number 37) mailed in November and available as a pdf file from the MAHS home page (left menu bar). Please refer to the Revised and Expanded version of the Call for Papers below in lieu of the printed or pdf version of the Newsletter.

Proposals of no more than 250 words and a recent CV are due by December 15 electronically to the respective chairs noted at the end of each description.

SESSION TOPICS

- Art and Patronage
- Art in Midwest Collections
- Issues of Patronage and Collecting Asian Art
- Art History through the Lens of Modern Film
- Out of Flanders: The Imitation of Flemish Painting in Northern and Southern Europe
- Glass: Forms, Functions, Interpretations
- Open Session: American Art
- Open Session: Medieval Art
- Open Session: Italian Renaissance Art
- Open Session: Prints and Drawings
- Open Session: Baroque Art
- Open Session: 18th and 19th Century Art
- Open Session: Modern and Contemporary Art
- Open Session: African and Oceanic Art

See website for full descriptions of session and chair information: http://www.mahsonline.org/call_for_papers_2012.asp
Call for Papers: Ages of the Book International Conference, (Congreso Internacional Las Edades del Libro), The conference will take place at the Institute for Bibliographic Studies (Instituto de Investigaciones Bibliográficas), at the Universidad Nacional Autónoma de México (National Autonomous University of Mexico) in Mexico City from the 15th to the 19th of October 2012.

The aim of the conference is to bring together specialists from diverse fields of study, such as written and printed culture, visual design and communication, editing and the publishing industry, history, literature and new technologies, for discussion of academic, scientific, technical and economic issues that will advance our knowledge on the written word throughout history. The conference will explore the wide range of traditions and innovations surrounding the composition of texts manifest in distinct periods and in different regions of the world, from the early production of codices through to present day electronic books.

The organizing committee invites abstract submissions on subjects such as epigraphy, calligraphy and paleography, editorial design, typography, printing processes, eclectics, textual and graphic editing, electronic publishing and technology applied to editing. Additional topics for consideration are transmission of texts, textual and visual disposition, page design, typography and illustrations in books, text-image relationships, ornamentation, initialing, reading styles and methods, use and management of color in the transmission of texts, usability, design and navigation for screen, e-book interface design and visual ergonomics. The main thematic areas are the manuscript, printed and electronic book.

The event is organized by the Instituto de Investigaciones Bibliográficas of the Universidad Nacional Autónoma de México, the National Library (Biblioteca Nacional de México), the National Newspaper Library (Hemeroteca Nacional de México) and the Fondo de Cultura Económica.

The deadline for abstracts is the 31st of January 2012. There will be no extensions. All abstracts will be reviewed by an international committee. Authors will be notified of the results from the 31st of March 2012 and will have until the 31st of May to send their full papers.

For more information please click here: http://www.edadesdellibro.unam.mx/.

Call for Papers on Film and Myth, Milwaukee, Wisconsin, USA, September 26 - 30, 2012 Deadline: Jun 1, 2012, “Mythic Structures: Sacred Architecture and Ornamentation in Film” An area of multiple panels for the Film & History Conference on “Film and Myth”

Medieval sanctuaries, Orthodox domes, Gothic stained glass, Romanesque portals - all suggest cinematic settings full of hidden meanings, secret histories, and visions of the sacred. Their aesthetic perfection endows them with an aura of mystery as they silently narrate myths of faith, devotion, and the Divine. Similarly, sacred ornamentation brings aesthetic beauty or symbolic significance to utility: Birds and trees connect heaven and Earth, the lotus represents purity, and the thorny-barbed acanthus guards the living from the dead. Each of these, whether adorning columns, doorways, ceilings, or altars, brings depth and intensity to cinematic settings and scenes.

This area, comprising multiple panels, seeks papers that explore the communication of myth through sacred buildings and architectural ornamentation in films across genres. Papers that explore how such myths are played out in films from outside the US and UK are especially welcome.

Possible topics include, but are not limited to, the following:
Monasteries and austere architecture (as in Name of the Rose)
Ornamentation in sacred spaces (as in End of Days or The Wicker Man)
Architectural visions of the Divine (as in The DaVinci Code)
Windows of faith (as in The Blues Brothers or The Pillars of the Earth)
Sacred spectacle (as in The Secret of Sacred Architecture)
Altars of the gods (as in Raiders of the Lost Ark or The Hellfire Club)

Proposals for complete panels (three related presentations) are also welcome, but they must include an abstract and contact information, including an e-mail address, for each presenter. Please e-mail your 200-word proposal by June 1, 2012.

Hee Sook Lee-Niinioja, Area Chair, 2012 Film & History Conference
“Mythic Structures: Sacred Architecture and Ornaments in Film”
Email: leeheesook@hotmail.com
Opportunities: Grants and Internships

The Minnesota Center for Book Arts offers many Internships for Spring 2012 with a December 1st deadline for application.

MCBA offers internships in the following areas:

Adult Programs
8-10 hours per week; 10-week minimum commitment
Daytime hours between 10am-6pm on Tuesdays and Wednesdays and/or Thursdays
Tasks include assisting with Adult Education enrollment including verifying class schedules, Certificate Program registration and studio calendar maintenance, workshop prep, checking workshop supplies and Adult Programs publicity.

Arts Administration
8-10 hours per week; 10-week minimum commitment
Daytime hours between 10am-5pm on Monday, Wednesday and/or Friday
Tasks include office support & organization, transcription, filing, contacting artists via email and phone, library classification and cataloging, and assisting with MCBA mailings.

Exhibitions
10-12 hours per week; 11-week minimum commitment
Daytime hours between 10am-5pm, Mondays, Tuesdays and/or Thursdays
Tasks include daily exhibit maintenance, assisting with preparation, installation and de-installation of exhibits, researching, stocking and maintaining exhibit equipment and supplies and helping with special events.

Studio
8-10 hours per week; 10-week minimum commitment
Daytime hours between 10am-5pm, Tuesdays, Thursdays and/or Fridays
Tasks include cleaning and studio organization, some basic studio maintenance duties including oiling presses, refilling solvents, cleaning screens, and refilling supplies as well as directed studio-specific projects; some lifting required.

The Shop
8-10 hours per week; 10-week minimum commitment
Daytime hours between 10am-5pm, Mondays and Wednesday or Friday
Tasks include pricing and restocking inventory, cutting paper, book board, and cloth, packaging and shipping artist work, and some data entry; some lifting required.

Youth Programs
June-August only; 10-week minimum commitment
Daytime hours between 9am-4pm, 1-2 days per week (Tuesday through Friday)
Tasks include assisting instructors with teaching and facilitating book arts workshops, studio set-up and clean up before and after instruction, supervising children, prepping workshop materials and occasional administrative duties.

For students interested in a 15-20 hour per week internship, duties for two departments may be combined at the applicant and MCBA’s agreement. In addition to on-the-job experience and being part of the vibrant downtown arts community, interns receive a free one-year membership to MCBA. After completion of 100 hours, interns qualify for a free MCBA Adult Ed class or workshop of up to 12 hours (intern must pay supply fee if applicable).

Applications are accepted on a rolling basis for the following internship period:
  - January to May - Applications due December 1.

To apply for these positions, please submit the following to internships@mnbookarts.org:
  - A cover letter discussing past experience and why you want to work at MCBA
  - A professional resume
  - Three references including name, title, phone number and email address
  - Please specify preferred internship area(s) in the subject line of the email
Opportunities: Grants and Internships

**Bakken Travel Grants 2012**

Scholars and artists are invited to apply for travel fellowships and grants, which the Bakken Museum in Minneapolis offers to encourage research in its collection of books, journals, manuscripts, prints, and instruments. The Bakken Museum focuses on electricity and its history. The awards are to be used to help defray the expenses of travel, subsistence, and other direct costs of conducting research at the Bakken for researchers who must travel to the Twin Cities and pay for temporary housing in order to conduct research at the Bakken.

1. Visiting Research Fellowships are awarded up to a maximum of $1,500; the minimum period of residence is two weeks, and preference is given to researchers who are interested in collaborating informally for a day or two with Bakken staff during their research visit.

2. Research Travel Grants are awarded up to a maximum of $500 (domestic) and $750 (foreign); the minimum period of residence is one week.

The next application deadline for either type of research assistance is **February 17, 2012**.

For more details and application guidelines, please contact:
Elizabeth Ihrig, Librarian
The Bakken Library and Museum
3537 Zenith Avenue So.
Minneapolis, MN., 55416
tel 612-926-3878 ext. 227
fax (612) 927-7265
e-mail Ihrig@thebakken.org
www.thebakken.org

**The Getty is pleased to announce that applications for the 2012-2013 Getty Graduate Internship Program are now available.**

Getty Graduate Internships are offered in the four programs of the J. Paul Getty Trust—the J. Paul Getty Museum, the Getty Research Institute, the Getty Conservation Institute, and the Getty Foundation—to students of all nationalities who intend to pursue careers in fields related to the visual arts. Training and work experience are available in areas such as curatorial, education, conservation, research, information management, public programs, and grantmaking.

**Eligibility**
Internships are open to students of all nationalities. Applicants must be:
Students currently enrolled in a graduate program leading to an advanced degree in a field relevant to the internship(s) for which they are applying, or
Individuals who have completed a relevant graduate degree on or after January 1, 2009, with postgraduate activities in their field, paid or unpaid.

**Terms**
Internships are located at the Getty Center in Los Angeles or the Getty Villa in Malibu. All positions are full-time beginning September 10, 2012. Most internships are for eight months, ending May 17, 2013. Conservation internships are twelve months, ending September 6, 2013. Grant amounts are $17,400 for eight months and $26,000 for twelve months. The grant includes health benefits, but housing and relocation funds are not provided.

**Deadline:** **DECEMBER 1, 2011**

For more information on graduate internships and the online application form, please visit [http://www.getty.edu/foundation/funding/leaders/current/grad_internships.html](http://www.getty.edu/foundation/funding/leaders/current/grad_internships.html).