Message from the Director:

It’s fun to hear how classes are going from your faculty! It sounds like you are working hard and I’m not surprised. I’m always very impressed with the efforts you all put out for your career and our program. Thank You!

Just a reminder that advising is required for all students in the program. Please see the schedule below in this memo for times and let Brady know what works for you. Send him a few options so he can schedule you in. See you then!

Victoria

Announcements

- Advising appointments with Victoria will begin next Monday, October 29th. Please email Brady (king3633@stthomas.edu) with your top three preferred time slots (see corresponding email) sometime this week. Course registration for spring semester 2013 opens Nov. 12th.

- Please note that the graduate program will no longer be offering a summer seminar. Keep this in mind as you plan ahead with your course of study.

- See the attached document for the Collection Care Assistantship. Applications are due by 12 PM on October 25th. Interviews will occur the following week.

- A reminder about the Language requirement for the program: Remember that you must show reading knowledge of a language by the time you’ve completed 6 of the 12 required courses in our grad program. The fall exam will be held on November 12th from 11 AM - 1 PM in the OSF Library, room 303. Please contact Victoria if you wish to take the exam through the program this fall.

- There will be a change in the Graduate Student Research Symposium schedule. There is now going to be a visit to the Asmat Gallery with Julie Risser and her assistants Abby Hall and Gretchen Burau at the end of the morning session.
Upcoming Events

SAVE-THE-DATE:

Our Third Annual Art History Graduate Student Research Symposium
November 15 and 16, 2012!

Thursday (6:30 PM)
Keynote Speaker: Dr. Nancy Wicker
The Transmissions of Artistic Knowledge: Learning from Early Medieval Goldsmithing

Friday - Morning Session (9-11:30AM):
1) Michele Krugh
   George Mason University
   New Traditions from Old: The Arts and Crafts Movement and the Conception of Skill
2) Christina M. Chakalova
   Universität Wien, Vienna, Austria
   The Studio of Guido Reni
3) Jane Becker Nelson
   Queen’s University
   Big Bambu: A Wilderness Revival Atop the Met

Visit to Asmat Gallery to follow morning session.

Friday - Afternoon Session (1-3:30PM):
1) Natalie McMonagle
   University of Saint Thomas
   Montepulciano to Minneapolis: Contemporary Byzantine Mosaic Icons for St. Mary’s Greek Orthodox Church
2) Natalie Harris
   The Pennsylvania State University
   The Curious Matter of the Vivarini: An Unconventional Case of Unusual Business Strategy
3) Sara Oelrich Church
   University of Saint Thomas
   From the Sweet Tea Houses to an Artists Guild: Reinventing Tradition in Contemporary Tibetan Art
4) Jill Foltz
   University of Texas at Dallas
   Gesamtkunstwerk: Generations of Total Design in Architecture and Art

Feminist Friday Speaker: Ann Meyer
“Finding My Own Way”
Friday, November 2nd
12:00 - 1:00 PM
Luann Dummer Center for Women, OEC 103
Free and open to the public, refreshments served!
For more information, go here:

Symposium in correlation with “China’s Terracotta Warriors: The First Emperor’s Legacy”

“Beyond the First Emperor’s Mausoleum: New Perspectives on Qin Culture”

Oct. 27-28
9:30-5:00 PM (both days)
Pillsbury Auditorium
Minneapolis Institute of Arts

There has been a change to the course schedule for the Spring 2013 semester.

The course ARHS 510 - Handing Down Hand-Me-Downs: How Different Agest Interpret Body Ideals as Depicted in Art and Extant Garments will NO LONGER be offered.

Instead, the course ARHS 520: From Realism to Art Nouveau: Nineteenth Century Art in France will now be offered. This seminar will take place on Thursdays from 5:30 - 8:30 PM and will be taught by Dr. Lisa Dickinson Michaux.

All other spring 2013 seminars will be held and scheduled as planned. See attached document in e-mail for complete listing and descriptions.

SAVE-THE-DATE

Painting and Maps of the Qing Dynasty, 1644-1911: A Brief Inquiry into Court Practice and Private Commissions

Dr. Claudia Brown
Monday, Nov. 5th, 6:30 PM, OEC Auditorium
Opportunities: Calls for Papers

CFP, In/Accessible, BU Graduate Student Symposium on the History of Art & Architecture

Submission Deadline: 5pm, November 12, 2012
Symposium Dates: March 1-2, 2013

Call for Papers:
The 29th Annual Boston University Graduate Student Symposium on the History of Art & Architecture invites submissions exploring questions of accessibility or inaccessibility of works of art, objects, and the built environment. While some works communicate directly to a broad audience or privilege an exclusive experience, others seem to mediate both poles of this dynamic. In/Accessible seeks to examine those works that make accessibility part of their interpretive structure.

Possible subjects that investigate the theme of accessibility include, but are not limited to: public art and architecture; travel and pilgrimage; forms of mass production; and the interface between high and low art. Conversely, papers could explore issues of limited accessibility such as esoteric references; religious or ritual objects intended only for the initiated; restricted architectural spaces; secretive artistic alliances; private erotica; theories of domesticity; institutional exclusivity; and art that renders ephemerality permanent.

We welcome submissions from graduate students at all stages of their studies, working in any area or discipline. Presentations will be 20 minutes and will be followed by a question and answer session. The Symposium will be held March 1-2, 2013, with a keynote lecture (TBD) at the Boston University Art Gallery at the Stone Gallery on Friday evening and paper presentations on Saturday in the Riley Seminar Room of the Museum of Fine Arts, Boston.

Abstracts of no more than 300 words and a CV should be sent to bugraduatesymposiumhaa@gmail.com. Deadline for submission is 5pm EST, Monday, November 12, 2012. All abstracts will be peer-reviewed and successful applicant will be notified before January 1, 2013.

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

For more info, go here:
http://www.bu.edu/ah/students/graduate-student-history-of-art-architecture-association/the-annual-graduate-student-symposium-on-the-history-of-art-architecture-archive/
A Strange Utility: Architecture Toward Other Ends Conference

Portland State University, Portland, OR, USA, April 26 - 27, 2013

Deadline: Nov 2, 2012

CFP: A Strange Utility: Architecture Toward Other Ends Conference

Keynote Speaker: Jill L. Stoner, Associate Professor of Architecture, UC Berkeley

Ours is an era of austerity measures, global economic turmoil, and resource depletion in which the utility, or “use value” of any product, resource, or process is championed as its foremost virtue.

Politicians aspire to budgets that maintain only the most functional and necessary line-items and consumers seek products that are economical in their use of resources or their adaptability from one utility to another—for example, cars that use only a limited amount of gasoline, furniture that converts into other uses, cell phones that are also computers, cameras, and personal navigation systems.

Of course, the discipline of architecture has always been linked to the idea of utility—albeit in a variety of ways and to different degrees. From architecture’s putative origins as a primitive form of shelter made of foliage to the Modernist dictum that form follows function, architecture, from the beginning, has been required to perform a “useful” function. Not surprisingly, utility remains a central concern within contemporary architectural practice, but alongside some of the obvious benefits—the development of more energy efficient materials and processes and the economic incentive to redevelop existing buildings before building anew—have come some strange, if understudied effects. It is now common to describe the inhabitants of buildings as “users,” a turn of phrase that subtly positions architecture as a product whose value, in the end, is determined primarily by the function of its use, and its inhabitants, in the end, as consumers of space, rather than active participants who engage with and indeed transform space through their habits, interventions, and rituals.

Recognizing the contemporary currency of utility, this symposium seeks unexpected ways of defining this term within and with respect to the built environment. Submissions sought include, but are not limited to, academic papers, performances, audience-participatory projects, poetry, and prose. This symposium will be structured around a series of events and speakers that grapple with the following questions: how and who has defined architecture’s use-value, its utility? How can turning to other disciplines’ unexpected utilization of architecture expand architects’ and architectural historians’ perception of architecture’s utility? And, what are architecture’s future utilities?

As architecture’s primary function is called into question daily, we may find that the answer to architecture’s future lies precisely in its strange utility.

Please send and abstract and cv to:
Nora Wendl
Assistant Professor, Architecture
School of Architecture
University of North Carolina Charlotte
Email: nwendl@uncc.edu

Isabelle Loring Wallace
Associate Professor, Contemporary Art and Theory Department of Art History Lamar Dodd School of Art University of Georgia, Athens
Email: iwallace@uga.edu
Experience and Experimentation: An Investigation of Alternative Artistic Practices  
Art History Association Student Symposium  
University of Oregon  
April 25th-26th, 2013

Submission deadline: Abstract: January 2nd, 2013

The Art History Association of the University of Oregon is pleased to announce its 9th annual interdisciplinary student symposium, Experience and Experimentation: An Investigation of Alternative Artistic Practices on Thursday and Friday, April 25th and 26th 2013 at the Jordan Schnitzer Museum of Art (JSMA) in Eugene, Oregon.

This year’s symposium is inspired by and will be held in conjunction with West of Center, an exhibition that highlights the art of the 1960s and 70s counterculture, particularly of the western United States. It is the goal of this symposium to expand upon a number of the broad themes addressed in the exhibition, particularly unconventional art practices, art as lived experience, and the role of art within a social fabric. Papers are sought which develop upon these expansive themes, going beyond the particular chronological and geographic boundaries that frame the exhibition, engaging with art as the prime context for experimentation. Through an inclusive and diverse approach, the symposium aims to illustrate the presence and unique methods of countercultures throughout history and around the globe.

The Art History Association is honored to welcome Elissa Auther as this year’s keynote speaker. Professor Auther is the co-editor of West of Center: Art and the Counterculture Experiment in America, 1965-1977, a collection of essays that expounds upon the multitude of ways in which the subjective experience was reconsidered during the post-war period on the West Coast. Professor Auther is currently an Associate Professor of Contemporary Art at the University of Colorado, Colorado Springs as well as an Adjunct Curator at the Museum of Contemporary Art, Denver. Her book, String, Felt, Thread: The Hierarchy of Art and Craft in American Art, considers the historical status of craft and the social ramifications of the shifting notions regarding its material, makers, and function.

Generative areas of exploration may be:

- The aesthetics of counterculture
- Artist groups on the fringe
- Methods that privilege praxis over product
- The influence of technology and new media
- The appropriation of old media
- Experimentation with fashion and dress
- The blending of art and life
- Reevaluation of craft and “non-art”
- Upsetting of the conventional subject/object relationship
- Art and the dynamics of identity (of both the individual and the group)
- Relational Aesthetics
- Happenings

Potential participants should submit a 250-word abstract and current curriculum vitae by January 2, 2013. Selected presenters will be notified by January 30, 2013 and will be asked to submit a completed draft of the paper by April 1, 2013. We readily welcome submissions from both undergraduate and graduate students in all fields whose research contributes to an art historical understanding of the themes of this symposium. Electronic submissions are preferred, but hard copies will be accepted as well.

Electronic submissions (Please send to both addresses):
Kelsie Greer - kelsie.greer@gmail.com
Jordan Koel – jkoel@uoregon.edu

Hard-copy submissions:
The Department of the History of Art and Architecture  
School of Architecture and Allied Arts (A&AA)  
5229 University of Oregon  
Eugene, OR 97403-5229  
Attn. Kelsie Greer & Jordan Koel
**Fashioning Identities: Types, Customs, and Dress in a Global Context**  
A Symposium at Hunter College, City University of New York, October 18-19, 2013  
Chairs: Lynda Klich and Tara Zanardi, Dept. of Art & Art History

Pictorial imagery of local types, traditions, and dress has a long history, dating back to the sixteenth century. From costume books and street criers to travel albums and Hispanic costumbrismo, such representations captured people and daily life in a purportedly realistic manner, often emphasizing specificity over universal themes. Popular types, customs, and dress served as both sources of national pride and exotic spectacles of regional traditions. These depictions of local color often valued certain practices, regions, or types over others and were directed to native and foreign audiences alike. They came to have a global reach, serving as authoritative vehicles to disseminate values and beliefs about an individual place or people and cementing imperial ambitions, political ties, and economic networks.

This symposium will explore the nuanced and complex ways in which such representations of peoples, places, and cultures—sometimes viewed as portraying a static or conservative vision—simultaneously engaged with the increasingly industrialized and global world. We seek papers that offer interdisciplinary approaches and look at such imagery through the lenses of diverse disciplines, such as art history, material culture, literature, and anthropology, and that connect these depictions to broader, cultural, political, social, and economic issues, including international artistic trends, nationalism, diplomacy, tourism, class, and trade. Papers may examine the prevalence of such images on any type of object, including paintings, decorative arts, clothing, books, prints, photographs, and postcards, or explore theoretical concerns such as circulation, seriality, compilation, and the creation of stereotypes. We hope that together the papers will present the rich and complex history of the representation of types, customs, and dress as not only simply validating preconceptions of a culture’s practices and people, but also confounding expected perspectives.

Please submit 250-300 word abstracts to Lynda Klich (lklich@hunter.cuny.edu) and Tara Zanardi (tzanardi@hunter.cuny.edu) by January 15, 2013.

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**PRINCETON IN AFRICA FELLOWSHIPS**

Princeton in Africa (PiAf) is a nonprofit organization that offers yearlong fellowship opportunities with a variety of organizations working across the African continent. PiAf Fellows work in service-oriented positions in many different fields, including humanitarian aid, public health, conservation, education and social enterprise. Since its launch in 1999, PiAf has placed nearly 300 Fellows in 34 countries around the continent. Graduating seniors and young alumni from any nonprofit U.S. college or university are eligible to apply.

For more information, visit www.princetoninafrica.org or email piafapp@princeton.edu

Applications for 2013-14 fellowships are due Sunday, November 18, 2012 at 11:59pm EST

To find out more about Princeton in Africa, please attend our info session on Princeton¹s campus on Wednesday, October 17th , 2012 from 7-9pm at Robertson Hall, Bowl 2 or our online webinar on October 24th from 6-8PM EDT (email piafapp@princeton.edu for more information on the webinar).

For more information about PiAf visit the Applicants section of our website: http://www.princetoninafrica.org/applicants/

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**A message from Professor Julie Risser:**

At the Emergency Training course that I took for small museums the instructors recommended getting Federal CERT training. The thinking was if there is a disaster, natural or otherwise, and one’s facility is tapped off with caution tape - people with CERT training are more likely to be permitted to go in so they can assess the damage.

For students interested in small museum work this could be helpful.

The city of Bloomington is offering a training in November
http://www.ci.bloomington.mn.us/cityhall/dept/commserv/publheal/topics/cert.htm

Training is also offered periodically in St. Paul and other places.
The Maya Society of Minnesota

Fall 2012 Events

Friday, November 2nd, Lecture: The Nunnery Quadrangle at Uxmal: Myth, History, and Ideology in the Principal Palace Complex at a Puuc Regional Capital. Dr. Jeff Karl Kowalski, President Research Professor, School of Art, Northern Illinois University. 7:30 PM, Drew Science 118, Hamline University. Members; students free; visitors $5.

Saturday, November 3rd, Workshop: Contemporary Maya Wood Sculptures from the Puuc Region of Yucatan. Jeff Kowalski. 9 AM - noon (coffee and rolls at 9), Giddens Learning Center 1S, Hamline University. $10; students free.

Friday, December 7th, Reception and Lecture: Reception 6-7:30 PM, Art Gallery (mezzanine level), Giddens Learning Center, Hamline. Enjoy refreshments and visit with Maya Society members who will share stories and images from the 2012 study/travel trip to Yucatan. The National Geographic special, Quest for the Lost Maya, will be shown from 6-7 PM in room 141S (next to the gallery). Reception free with entrance to lecture. Lecture to follow reception, Ritual and Royalty: Figurines from a Classic Maya Tomb at El Peru-Waka. Dr. Michelle Rich, Research Associate, Southern Methodist University. 7:30 PM, Giddens Learning Center 100E, Hamline University. Members, students free; visitors $5.

Saturday, December 8th, Workshop: Exploring Mesoamerican Figurines. Michelle Rich. 9 AM - noon (coffee and rolls at 9), Giddens Learning Center 1S, Hamline. $10; students free.

Spring 2013 events include: January 25th lecture on Maya migration in modern Mexico; February 15th lecture on rock art and cave archaeology in Guatemala; March 15th/16th lecture and special workshop on the iconography of the Gods from the Popul Vuh and classic period Maya art. Early bird registration (with discounted rates) will begin in late fall.

For more details and background readings for each lecture and worship, directions, and timely updates, visit The Maya Society of Minnesota on Facebook or on the Maya Society website at www.hamline.edu/mayasociety

Other Opportunities

Project Cataloguer, Sculpture (6 months)

A six month Project Cataloguer position has opened at the Whitney Museum of American Art.

If interested in this position, please send resume, cover letter, and salary requirements to hr@whitney.org or HR Department, Whitney Museum of American Art, 945 Madison Avenue, New York, NY 10021. No calls, please.

The Whitney Museum of American Art seeks a Project Cataloguer for Sculpture to work on the Collection Documentation Initiative (CDI) from November 2012–May 2013. The painting and sculpture portion of CDI began in May 2012 and focuses on cataloguing, researching, conducting conservation assessments, and photographing these works in the permanent collection.

The Project Cataloguer for Sculpture will catalogue sculpture in the Museum’s permanent collection. Working in collaboration with a project conservator and art handlers, the position will require a familiarity with cataloguing sculpture. The Project Cataloguer will data enter information into the collections management database (TMS) following established metadata and content standards maintained by the Cataloguing and Documentation Office. Requirements: B.A. in Art History (M.A. preferred), with a specialization in Modern and Contemporary American Art (20th–21st century); experience with cataloguing fine art, especially three dimensional objects; knowledge of artistic practices as they relate to sculpture; knowledge of content standards, such as Cataloguing Cultural Objects (CCO); working knowledge of collection management database systems, TMS preferred; two to three years of experience with an emphasis in cataloguing fine art in a museum environment; excellent communication skills; works well under deadlines; strong organizational skills and attention to detail; works collaboratively.

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For more details and background readings for each lecture and worship, directions, and timely updates, visit The Maya Society of Minnesota on Facebook or on the Maya Society website at www.hamline.edu/mayasociety
THE ACADEMY OF KOREAN STUDIES
RECRUITMENT OF INTERNATIONAL STUDENTS

As Korea’s first professional school dedicated exclusively to Korean studies, the Graduate School of Korean Studies (“GSKS”) in the Academy of Korean Studies has grown constantly since its establishment in 1980, attracting high-level, talented postgraduate students and producing distinguished scholars in the fields of humanities and social sciences related to Korea. Currently, approximately 270 students, including about 130 international students from 35 different countries, are enrolled in our master’s and doctoral degree programs and research (non-degree) program.

The GSKS is now recruiting international students for 2013 Spring Semester. Tuition fees are fully waived for international students and the additional Government Grant of KRW750,000 per month is provided for selected students. Application information can be found at http://intl.aks.ac.kr/english/viewtopic.php?t=411. Applicants are required to apply online as well as submit relevant documents no later than 31 October 2012.

It would be appreciated if you disseminate this information as widely as possible and encourage qualified students who are interested in Korean studies to apply for our programs so that they can enjoy the golden opportunity to study with us in one of the most beautiful, undiscovered and fascinating states in Asia.

Useful websites that post internship, job and other local arts-related opportunities:
Springboard for the Arts’ Job/Intern Board
http://www.springboardforthearts.org/Jobs/Jobs.asp

mnartists.org’s News & Opportunities Board (geared towards artists, but full of gallery internships and other local arts organization job postings too):
http://mnartists.org/resourceList.do?action=list&rid=224&pid=219

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