From the Director

Welcome back!

I hope you all had a happy and productive summer! We’ve got another great year ahead of us. Heather and I just met with the symposium committee this morning to discuss plans for our November event. And starting this week we have an Asmat exhibition opening on Thursday night. Please check the calendar included in the memo for these dates. I really hope that you’ll find the time to come and support your colleagues and our programs at the various openings and lectures. Art History is more than just being in the classroom. Networking, looking at art, meeting other students are all a part of the plan.

Natalie McMonagle, your grad rep, is available for questions you might have. Brady King is helping out the program in the office. So glad to have them aboard.

I wish you all a great semester!

Victoria

Announcements

- Make sure to check out the new section of the memo “Department Happenings” for brief articles and photos from recent department activities and events!

- 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 in November. Please contact Victoria if you wish to take the exam through the program this fall.

- From here on out please send your news, CFPs, events, and any other opportunities you think your fellow grad students might be interested in to Brady King, your new Grad Program Assistant (king3633@stthomas.edu).
Upcoming Events

Building the Collections: Gifts and Recent Purchases

Thursday, Sept. 13th
AMAA @ UST, Reception 6PM

This exhibit explores how the American Museum of Asmat Art has grown since it came to campus in 2007. The exhibit runs until Dec. 21st.

SAVE-THE-DATE:

Oct 4, 2012
Stoked: Five Artists of Fiber and Clay
Lecture and reception
Oct. 6, 2012
College Art Gallery Collaborative’s Fall Art Tour - Now a guided event!
1 -5 pm

Graduate Art History Program Information Session

Wednesday, Sept. 26th, 6 PM
Luann Dummer Center for Women
OEC Room 103

SAVE-THE-DATE:

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

Please consider volunteering for this event. It will be here before we know it!

The following volunteers are needed as:

Door attendants: Thursday and Friday, 2 people for each day
Signage: Thursday and Friday, 4 people for each day
Transportation: Thursday, Friday, and Saturday, at least 4 people
Lunch Ambassadors: Friday only, 4 people (plus Poppy & Carin)
Photographers: Thursday and Friday, 2 people

Stoked: Five Artists of Fire and Clay

Lecture with Dr. Matthew Welch (Deputy and Chief Curator, MIA)

Thursday, Oct. 4th, 6:30 PM

This nationally touring exhibition celebrates 30 years of Saint John’s pottery, featuring ceramic work by artist-in-residence Richard Bresnahan and four former apprentices: Kevin Flicker, Stephen Earp, Samuel Johnson, and Anne Meyer

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
Loco/Motion
34th ANNUAL CONFERENCE OF
THE NINETEENTH CENTURY STUDIES ASSOCIATION
Fresno, California, March 7-9, 2013

The long nineteenth century set the world on the move. Travel became increasingly important for business and pleasure, for war and peace. At the same time, new forms of moving people arose: the balloon, ships, undergrounds, funiculars, the railroads. Each carried riders to great distances, different locales, and novel pursuits. But motion wasn’t purely spatial; new movements arose as well, sweeping the inhabitants of the period into fresh vistas of thought and endeavor. We seek papers and panels that capture the sense of movement at work and at play during the long nineteenth century (1789-1914). Papers may address the intersections of movement/s, focus on technologies of motion in isolation, or reveal the desires-for gain, glory, greed—that set the world on its feet.

Some suggested topics:
Gold Rushes (Mineral Manias and Speculative Destinations)
Literature of the Sea
Maps and Cartography
The Science of Exploration (Darwin’s Voyages)
Narratives of Time Travel, Travel into Space (Jules Verne, Arthur Conan Doyle)
The West as Destination and Concept
Celebrity Performance Tours
Movement of Goods and Ideas
Migration and Relocation
Expeditions
Concepts of Motion and Stasis
New Forms of Creative Motion and Locomotion (Moving Pictures, Photography, Dance, Music)

We also welcome other interpretations of the conference theme.

The campus of California State University, Fresno, will host us in 2013. Its setting makes it the perfect place to explore the conference theme, since Fresno is ringed by the original Gold Rush towns and three superb national parks (Yosemite, Sequoia, and Kings Canyon), two of which are nineteenth-century creations. As a result, Fresno still bears evidence of the vast changes caused by the movements of the nineteenth century. The library of CSU Fresno houses the Donald G. Larson Collection on International Expositions and Fairs; material from this archive will be featured in a special exhibition for the conference, as will material from the Robert Louis Stevenson Silverado Museum.

Please e-mail abstracts (250 words) for 20-minute papers that provide the author’s name and paper title in the heading, as well as a one-page cv, to Prof. Toni Wein at NCSA-2013@sbcglobal.net by September 30, 2012. Please note that submission of a proposal indicates intent to present. Presenters will be notified in November 2012. Graduate students whose proposals are accepted may, at that point, submit complete papers in competition for a travel grant to help cover transportation and lodging expenses.
**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
Opportunities: Calls for Papers

**Countercultural Architecture**

Gold Coast, Queensland, Australia, July 2 - 05, 2013

**Deadline: Sep 21, 2012**

COUNTERCULTURAL ARCHITECTURE?

A panel for OPEN: The Thirtieth Annual Conference of the Society of Architectural Historians, Australia and New Zealand, Gold Coast, Queensland, Australia, 2-5 July 2013 For more details about the conference visit: www.griffith.edu.au/conference/sahanz-2013/call-for-papers

Three speakers will be selected for participation. Those not selected will still be eligible to join the “open” pool of speakers at the conference.

Abstracts (300 words) should be submitted by 21st September 2012, to lee.stickells@sydney.edu.au

Authors of short-listed abstracts will be notified by the 28th September and will then need to submit their abstract to the online conference management system by 30th September for blind peer review.

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**Rutgers Art Review Call for Papers**

**Deadline: 30 September 2012**

The Rutgers Art Review is an annual journal produced by graduate students in the Department of Art History at Rutgers University. The journal is dedicated to presenting original research by graduate students in art history and related fields.

For more information: [http://rar.rutgers.edu](http://rar.rutgers.edu)

Please observe the following requirements:

- An abstract of 250 words or less must accompany all submissions.
- Papers must conform to style guidelines established by a standard resource such as the Chicago Manual of Style.
- Papers must include full citations and bibliography, as well as necessary or appropriate illustrations. Please keep the image selection to fewer than 15.
- Information identifying the author or institution should not appear on the paper. Please submit a separate cover sheet including the author’s name, institutional affiliation, mailing address, and e-mail address.
- Paper text should be approximately 15 to 25 typed, double-spaced pages in length, with 1 1/4” margins – and must not exceed 25 pages, without exception.
- Chapters of dissertations are acceptable only if sufficiently edited – every submission must read as an independent paper.
- Send TWO copies of your paper and a stamped, self-addressed reply postcard to: Alexis Jason-Mathews, Heather Cammarata-Seale, Ksenia Yachmetz, Editors Rutgers Art Review Department of Art History, Voorhees Hall Rutgers University New Brunswick, NJ 08901-1248
- Questions may be sent to the same address or e-mailed to rutgersartreview@gmail.com
Are you interested in bringing your knowledge of art history to an eager, young audience?

Yinghua Academy, a public charter school in Northeast Minneapolis, is looking for volunteers with an interest in art history to assist with its Art Adventure Program. This program, which is sponsored by the Minneapolis Institute of Arts, makes use of the Visual Thinking Strategies (VTS) model, which helps kids learn how to use art historical vocabulary as they become very comfortable sharing and making observations about works of art. The school seeks volunteers to help out in a variety of roles, including teams of art historians who can serve as “Picture People” in the after-school enrichment program.

For more details and information, contact Heather Shirey (hmshirey@stthomas.edu) if you are interested in volunteering for this program.

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**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.
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