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## Department Events

### 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

Other Events

*Imagined Worlds, Large and Small*
Exhibition Opening at the Hillstrom Museum of Art
with two additional exhibits


There will be an **opening reception** for *Imagined Worlds, Large and Small* on **Monday, February 16, 2015**, from 7:00 – 9:00 PM, with a gallery talk by artist Lori Nix at 7:30 PM, and there will be another gallery talk in conjunction with the exhibit, by artist Sarah Hobbs, on **Monday, February 23, 2015**, at 7:30 PM.

Sarah Hobbs,
*Alarmist (Motel 6)*, from the series *Overpacked*,
2013, chromogenic print, 48 x 60 inches

Lori Nix,
*Shoe Store*, from the series *The City*,
2013, archival pigment print, 40 x 51 ½ inches
**Imagined Worlds, Large and Small** features photography of created environments, each artist working on a different scale. Lori Nix works in miniature, constructing detailed dioramas that are photographed and then disassembled. Sarah Hobbs creates life-size, site-specific installations and then photographs them. Both artists create images devoid of human figures that rely on the viewer’s engagement to complete the work. Hobb’s photographs place the viewer in the position of the unseen individual whose neurotic tendencies are explored in the image. Her works are culled from several series, titled *Small Problems in Living, Does This Sound Like You?, Emotional Management*, and *Overpacked*. Nix’s apocalyptic works from her series *The City* invite the viewer to be a member of the unseen humanity and to contemplate what has led to its absence. Both artists’ works explore and blur boundaries between the real, the unreal, and the surreal, through staged interiors that serve as metaphors for our emotions, fears, and imaginings.

Hobbs lives in Atlanta, Georgia, and her works are found in prominent collections such as the Art Institute of Chicago, the Los Angeles County Museum of Art, and the Brooklyn Museum of Art. Nix lives in Brooklyn, New York, and her works are in important collections such as the Smithsonian American Art Museum in Washington, D.C., the George Eastman House in Rochester, New York, and the Museum of Fine Arts, Houston.

**Imagined Worlds, Large and Small** was organized by the Hillstrom Museum of Art in collaboration with Priscilla Briggs, associate professor, Department of Art and Art History, Gustavus Adolphus College, who teaches photography and video classes at the College. Hobbs will visit campus to work with students in Briggs’s Digital Photography II class to create an installation and then photograph it, an activity supported with funds from the College’s Ethel and Edgar Johnson Fund for the Arts. The gallery talks in the exhibition by both Hobbs and Nix are presented with support from The Gustavus Artist Series.

*Harry D. Froot (1892 – 1952), Breaker, c. 1930s or 1940s, oil on canvas, 18 x 24 inches, bequest from the Reverend Richard L. Hillstrom*

*Homer Dodge Martin (1836 – 1879), Dunes, 1894, oil on canvas, 20 x 30 inches, bequest from the Reverend Richard L. Hillstrom*

**In Memory of Richard L. Hillstrom, 1915 – 2014** is a focused exhibit presented as a memorial to the Reverend Richard L. Hillstrom, namesake of the Hillstrom Museum of Art and a 1938 graduate of Gustavus Adolphus College. A paragon of generosity, support, and friendship, Hillstrom died December 16, 2014 at the age of 99 years. The two oil paintings on view, *Dunes* (1894), by Homer
Dodge Martin (1836 – 1897), and Breaker (c. 1930s or 1940s), by Harry D. Froot (1892 – 1952), are the final artworks to come to the Museum from Hillstrom’s collection. The total number of works given by Hillstrom to the Museum is around 250, and these were the last two artworks he had in his apartment, favorites kept until his final day.

Everett Shinn (1876 – 1953), Magician with Shears, c. 1907, oil on canvas, 12 x 9 ½ inches, gift of the Reverend Richard L. Hillstrom

**FOCUS IN/ON: Everett Shinn’s Magician with Shears** is another of the Museum’s FOCUS IN/ON projects, in which a single work from the Hillstrom Collection is analyzed in depth, in collaboration with a colleague from across the Gustavus Adolphus College curriculum. An oil painting titled Magician with Shears by American Ashcan painter Everett Shinn (1876 – 1953) is the subject of an exhibition and essay co-written by Micah J. Maatman, Associate Professor and Chair of the Department of Theatre and Dance, and Hillstrom Museum of Art Director Donald Myers, which considers the artist, his career, and his strong interest in theatre, in particular vaudeville, through the painting, and will also reconsider the painting’s likely date and suggest the identity of the particular magician depicted by Shinn.

As with all programs of the Hillstrom Museum of Art, these exhibitions are free of charge and are open to the public. All three of the exhibits are accompanied by an illustrated brochure that is available free of charge. Regular hours for the Museum are weekdays, 9:00 AM – 4:00 PM, and weekends, 1:00 – 5:00 PM. For more information, please visit [www.gustavus.edu/hillstrom](http://www.gustavus.edu/hillstrom).

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**The Museum of Russian Art**

**Interdisciplinary Student Research Symposium**

Saturday, February 21, 2015

3:30 – 7:45 PM (in the Lower Level)
The Museum of Russian Art and a consortium of Minnesota colleges and universities will host an Interdisciplinary Student Research Symposium at TMORA. The symposium will take place in connection with the Museum’s exhibition, *Life on the Edge of the Forest: Russian Traditions in Wood*.

Seven students will each present a 15-minute presentation, with a Q&A at the end of each panel. Student presentations will address a theme of the Russian forest and its role in Russian history and culture. The symposium is open to students in any field with an interest in the history and culture of Russia, including but not limited to history, art, theater, dance and literature.

**Tickets**
TMORA Members: Free
General Admission: $5.00
Seating is limited

To register, click here.

**Symposium Schedule:**

**Welcome**
Dr. Masha Zavialova, The Museum of Russian Art

**Panel 1: The Forest and Cultural Traditions**
Chair: Professor Elizabeth Harry, University of St. Thomas

- Anna Segner, St. Mary’s University of Minnesota
  *The Micro and Macro of Russian Landscape Art*

- Kristian Tvedten, University of Minnesota
  *A Way Home: Rural Landscapes ad Nation-Building in Norway and Northern Russia*

- Paul Schmitt, St. Mary’s University of Minnesota
  *Edge of the Forest as the Edge of Exile in Nabokov’s Early Short Fiction*

**Panel 2: The Forest and Spiritual Traditions**
Chair: Professor Erich Lippman, St. Mary’s University of Minnesota

- Tim McDonald, University of Minnesota
  *Wooden Toys of the Russian North*

- Julia Wallhager, Macalester College
  *Baba Yaga: A Manifestation of the Russian 18th Century Peasants’ Coming to Terms with Industrialization*

**Break**

**Panel 3: Russia and Cultural Dynamics**
Chair: Professor Nadya Clayton, University of Minnesota

Kate Lundell, University of Minnesota
*Experiences of Mikhail Gorbachev’s Reforms by Youth in the USSR*

Mary Webber, University of Minnesota
*Contemporary Agriculture in Russia*

This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating support grant, thanks to a legislative appropriation from the arts and cultural heritage fund, and a grant from the Wells Fargo Foundation Minnesota.

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**MNSAH Annual Meeting**

*Monday, March 9, 2015*

**Jane Hession & Tim Quigley**, Keynote Speakers


A charter member of Frank Lloyd Wright’s Taliesin Fellowship, John Howe earned a reputation as “the pencil in Wright’s hand” before establishing his own architectural practice in Minnesota. Jane King Hession and Tim Quigley, the co-authors of an upcoming book on Howe to be published by the University of Minnesota Press in July 2015, will discuss Howe’s arrival at Taliesin in 1932 and his rise to become Wright’s chief draftsman. A consummate interpreter of Wright’s designs and a supremely gifted renderer, Howe created many of the most renowned and remarkable drawings produced for Wright’s Taliesin studio.

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**Schedule of Events**

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<td>6:00 PM</td>
<td>Reception</td>
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<tr>
<td>6:30 PM</td>
<td>Dinner</td>
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John H. Howe, c. 1960
UNIVERSITY OF ST. THOMAS  
MASTER OF ARTS IN ART HISTORY  

GRADUATE MEMO  
FEBRUARY 13, 2015

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<tr>
<td>7:30 PM</td>
<td>Annual Meeting &amp; Election of the Board</td>
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<tr>
<td>8:00 PM</td>
<td>Lecture by Jane Hession &amp; Tim Quigley</td>
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<tr>
<td>9:00 PM</td>
<td>Adjourn</td>
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Minnesota Humanities Center  
987 Ivy Avenue East  
Saint Paul, MN  

$40 for members, $45 for non-members  

For more information and to register, please visit [MNSAH’s website](http://www.mnsah.org).  
Registration deadline: Wednesday, February 25, 2015.

Note: Members who wish to attend the annual meeting but not dinner may do so at no cost. If you plan to attend only the meeting and presentations, please contact Lock Bounds at (651) 659-9932 or lockbounds@yahoo.com.

Calls for Papers

**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.

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/ 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.

**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 from 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.

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**Employment Opportunities**

**Curator of Education & Emerging Artist Programs**

Rochester Art Center

**Reports to:** Executive Director

**Classification:** Full-time, Exempt

**Direct Report Personnel:**

Assistant Curator of Education and Public Engagement, contract instructors, and visiting artists.

The Curator of Education & Emerging Artist Programs oversees Rochester Art Center’s visitor-centered approach to all art education programming, emerging artist initiatives, and public community engagement initiatives, including creating opportunities for all audiences to engage with contemporary art in meaningful and enjoyable ways. The Curator of Education & Emerging Artist Programs is primarily responsible for the development, implementation, and evaluation of all educational and emerging artists’ exhibitions, support, and projects.

**Qualifications:**

- Degree in art history, fine arts, museum education, museum studies, or related field. Master’s Degree preferable
- Extensive knowledge of art history, studio art, art appreciation, and public engagement practices
- Understanding of current museum teaching strategies, learning theory, and best practices
- Curatorial interest and experience with emerging artists and exhibition installation process
Experience in museum or arts education developing and planning programs
- Articulate verbal, writing, editorial skills, and public speaking experience
- Entrepreneurial with the ability to develop innovative and accessible art programs related to exhibitions, contemporary discourse, and current events
- Proven ability to work with diverse constituencies including schools, community agencies, health communities, social agencies, and cultural institutions
- Background in fostering universal access for arts and cultural organizations
- Excellent interpersonal and communication skills and aptitude to work with and inspire a team
- Inventive problem solver with ability to multi-task, work under pressure, and establish and meet deadlines
- Supervisory experience is desirable
- Must be able to work a varied schedule including some evenings and weekends

Overall Responsibilities:

The Curator of Education & Emerging Artist Programs creates and manages a multidisciplinary education and curatorial program that nourishes the community’s sense of curiosity, adventure, and imagination. S/he will curate a program in which the museum environs function as a site for art, thought, respite, investigation, and experimentation. The appropriate candidate will have passion and compassion for the community that RAC serves. S/he will recognize the pretense and preconceptions that often come with understanding the value and role of contemporary art and will demonstrate an eagerness to develop new working modes and language that are respondent to artists, artistic practices, viewers, and our specific place and time.

Job Duties:

- Develop and implement a strategic plan for an education and public engagement program that reflects current global contemporary art practices and perspectives
- Curate the RAC’s 3rd Floor Emerging Artists exhibition series and write original essays (four annually)
- With Chief Curator and Preparator design and install exhibitions
- In collaboration with the Executive Director, develop a common language and a strategy for discourse related to exhibitions to be shared with volunteers, interns, gallery attendants, and staff
- With Chief Curator generate original content and provide context for exhibition related programs, family guides, newsletters, and marketing
- Curate exhibitions and programs with various community groups: middle and high school, seniors, design and architecture groups, and others
- Create exhibition narratives and tour outlines each season for both adults & children
- Assist development department in targeting grants, identifying funding, and locating resources
- Coordinate and assist with budgets, grant writing, and calendars with appropriate staff
With the Assistant Curator of Education & Public Engagement:

- Plan, produce, and document Free Family Days and other Educational events for the museum
- Design activities that function with current exhibitions at the art center, current city-wide programs, and other pertinent arts-related events
- Oversee Total Arts Day Camp, Rochester Art Center’s summer camp program, including hiring and training instructors, booking visiting artists, ordering supplies, and maintaining a balanced budget
- Direct two afterschool teen programs
- Form strategic alliances with teachers and administrators at area K-12 schools and strengthen relationships with faculty at local colleges through curriculum sharing or other joint projects
- Create and implement a new docent program
- Identify opportunities to partner with diverse community groups and under-served populations

To Apply:

Please send a letter of interest, resume, and the names of three references to jlovelace@rochesterartcenter.org. No phone calls please.

Internship Opportunities

Minneapolis Institute of Arts Internships

The Minneapolis Institute of Arts offers unpaid volunteer internships for individuals considering or pursuing careers in museum work. Candidates who have completed at least two years of college coursework and have relevant skills, interests, or experiences are eligible to apply. As a prerequisite for curatorial or education internships, candidates must have completed a minimum of three art history courses. Undergraduate, graduate, and post-graduate students or candidates who meet these minimum requirements may apply. Candidates need not be a current student.

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

(612) 870-3013
internships@artsmia.org

**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.

On the Edge of Europe: Archaeology and Anthropology of the Roman Frontier
Field Opportunities in Transylvania, Romania
Excavation, Survey, and Museum Studies

Introduction:
The region of Transylvania (Romania) has been one of the most important frontiers of Old Europe. Its huge and easily accessible salt deposits made it unavoidable since domestication took place in the early Neolithic. Large deposits of copper, tin, iron, silver and gold transformed this region into political, economic, cultural and, of course, military focal point from the rise of the Metal Ages forward. Its prehistory saw the rise of great civilizations such as the Ariusd-Cucuteni Culture during the Eneolithic and the mighty Dacians during the second Iron Age.

The Dacians played an important role in the evolution of the Roman Republic and Empire, as attested by the pervasive Dacian imagery present throughout the Empire after the Dacian Wars. The conquest of Dacia has been a long and arduous process. After the humiliating peace forced on Domitian in 88AD and the destruction of several legions, Trajan managed to conquer Transylvania after two hard fought wars in 102 and 106AD. Dacian resources has allowed the Roman Empire to keep its economy afloat for another two centuries.

Our four distinct Roman archaeology programs in Transylvania are exploring the processes of Roman colonization from various anthropological perspectives. We are first and foremost studying the various vectors of creolization resulting from the dynamic cultural, social, economic, religious, political and military interaction between the “representatives” of the Empire and the autochthonous Dacians. Our multiscalar and multidirectional approaches aim at exploring the various elements that constitute the daily lives and practices of different groups of individuals – respectively urban, rural and military – and how they respond to the pressures generated by the liminal environments emerging on the imperial frontier.

A Soldier’s Life on the Edge of Europe – Castrum Cumidava, Home of the VI Cohors Cumidavensis

Location: Rasnov-Cumidava Castrum, Brasov County, Transylvania, Romania
Type: Roman Imperial Military Excavation and Survey (geophysical, geochemical, remote sensing)
Period: Imperial Roman - Provincial
Dates: July 5 – August 8, 2015
More information: http://www.archaeotek-archaeology.org/#!cumidava/c1tkk
Contact e-mail: archaeology@archaeotek.org
Description:
The Transylvanian Limes (Limes Alutanus) was the richest, hard fought and unstable European frontier of the Roman Empire. The VI Cohors Cumidavensis, one of the imperial army units guarding it, stationed in Castrum Cumidava, was potentially formed in Noticum, from German Romanized conquered populations. Through the exploration of their barracks, we will focus on the evolution of their personal and military practices as they dynamically integrate their Germanic origins, Roman imperatives and Dacian local realities. Our excavation takes us from the early Dacian Wars wooden castrum to the stone fort abandoned during the Aurelian Retreat of 271AD.

Our project will introduce our participants to multidisciplinary integrative approach, combining excavation, remote sensing, and geophysical, geochemical and field survey. They will learn to operate a ground penetrating radar, conduct phosphate surveys and perform geospatial analysis, such as military terrain analysis and /or using various vegetation indices to locate other structures as well as the civilian settlement associated to the castrum.

Our Castrum Cumidava is situated half way between the amazing medieval city of Brasov and Bram Stocker’s Dracula’s Bran Castle, at the foot of the imposing Bucegi Mountains, near the small city of Rasnov with its medieval fortress overlooking the Barsa Valley. It is one of the best places to experience Transylvania and its incredibly rich archaeology, history and natural beauty.

**Life by the Imperial Road – Landscape and Settlement Strategies**

**Location:** Rapolt, Hunedoara County, Transylvania, Romania  
**Type:** Roman Provincial Settlement Excavation and Survey (topographic, geochemical)  
**Period:** Imperial Roman - Provincial  
**Excavation dates:** May 31 - July 4, 2015  
**More information:** [http://www.archaeotek-archaeology.org/#!roman-provincial/c1kwh](http://www.archaeotek-archaeology.org/#!roman-provincial/c1kwh)  
**Contact e-mail:** archaeology@archaeotek.org  
**Description:**  
Our research area is situated between the richest gold deposits in Europe, the Dacian Kingdom’s political and religious capital and its fortified satellites in the Carpathian Mountains, and Sarmizegetusa Ulpia Traiana, the Roman capital of the Dacian provinces and the first Roman city North of the Danube, southwestern Transylvania was a highly integrated military, political, and economic region. During the Roman colonial occupation, 102-271AD, our target area around Simeria and Rapolt shows a very dynamic and intensive synthesis of Roman provincial life, where a multitude of processes of colonization and creolization take place side by side.

Our project seeks to explore and understand the integration of all these structural provincial elements along the main Roman axes of communication and transport. Our excavations will aim at evaluating the importance and impact of the proximity of the main axis of movement, communication and commerce on the Roman provincial rural life, and its evolution through time.

**Sarmizegetusa Ulpia Traiana, Capital of the Dacian Provinces and First Roman City North of the Danube**

**Location:** Sarmizegetusa, Hunedoara County, Transylvania, Romania  
**Type:** Roman Imperial Urban Excavation  
**Dates:** July 5 – August 8, 2015
More information: http://www.archaeotek-archaeology.org/#!sarmizegetusa/cna4
Contact e-mail: archaeology@archaeotek.org

Description:
In the plains at the foot of the majestic Retezat Mountains in Southern Transylvania, rose the first Roman civitas north on the Danube: Colonia Ulpia Traiana Augusta Dacica Sarmizegetusa. Located less than 50km from the former capital of the mighty Dacian Kingdom, finally defeated in 106AD by Trajan’s legions, it was built on a strategic point where a battle between the Roman legions and the Dacian troops took place.

Sarmizegetusa Ulpia Traiana quickly became the largest city in Roman Dacia and the capital of the Dacian Provinces. With an area of over 30ha, it was a very imposing cosmopolitan center, featuring four Palmyrene temples (among many others), a large forum with associated buildings, an amphitheater, gladiator schools, imposing fortifications and several necropoles. At the present time, less than 15% of the site has been exposed, revealing a cosmopolitan and rich metropolis. Our excavation will continue the exploration of the structures associated with and surrounding the north gate of the imperial city and examine their architectonic integration at different scales. Intra muros, we are excavating the architectural environment of the cardo maximus (i.e. Horreum, Domus Procuratoris, etc.). Extra muros, we will continue to investigate the atri sacra and its temples.

Experiencing the Daco-Roman Synthesis: Experimental Archaeology and Traditional Crafts

Location: Sibiu, Transylvania, Romania
Type: Museum Studies/Museology Field Workshop; Experimental Archaeology
Dates: June 14 - July 5, 2015
More information: http://www.archaeotek-archaeology.org/#!experimental-archaeology/c1jry
Contact e-mail: archaeology@archaeotek.org

Description:
Our field museum studies workshop is designed to offer our participants the possibility to explore and experience aspects of the evolution of traditional crafts and technologies through their theoretical, traditional, ethnographic and practical dimensions. The integration of experimental archaeology and traditional crafts within a museum environment allows us to probe the anthropological aspects of the various objects, their socio-cultural and economic dimensions as well as the integration of the various elements into the public sphere, with the adjacent questions of conservation, restoration, preservation and presentation.

We will focus on two transformational pyrotechnologies, metal and ceramics, and architectural woodwork, looking not only at questions of materials and materiality, but also the philosophy and magic of transformation in traditional communities, the transference of both materials and object in terms of identity and use, and the problems of public interface and information transfer.

Our program aims at integrating experimental archaeology and traditional crafts within the scope of the ASTRA National Museum, the largest open air ethnographic museum in Europe, situated in Sibiu (Transylvania, Romania). The workshop addresses experimentally and experientially questions of the transmission of knowledge both vertically, through time (from the Late Iron Age, through the Roman colonization, across the Middle Ages), and horizontally, to the public.
For more information on all projects, visit our website: www.archaeotek-archaeology.org, or contact us at archaeology@archaeotek.org. All our projects are designed as intensive hands-on field experience programs complemented by evening lectures, and, as such, are open to both credit students and non-credit participants. For thousands of pictures and perspectives from our past participants, visit our Facebook ArchaeoTek Community page.

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)