From the Director

Dear Students,

A special congratulations to Heather, Natalie, and Sarah M-B for winning the UST Graduate Team Research Grant! Learn more about their proposed project here: http://www.stthomas.edu/arthistory/news/gradresearchgrant.html

Mark your calendars and attend the Carolyn Dean lecture at the Weisman next Friday night, April 27th at 7:00 pm. See “Upcoming Events” below for more info. We’d really like to have a really great UST showing at this event!!

Happy end-of-semester paper-writing! Remember to sleep on it, then edit, then sleep on it again, then edit again. And never underestimate the value of an editing buddy and practice audience for your presentations – help each other finish strong!

Best,
Victoria

Announcements

• Are you interested in being a Winton Guest House Docent this summer? Please let Victoria know ASAP!
• Don’t forget to register for Spring seminars online! All other classes - independent studies, undergrad for grad credit, etc. - must be registered via signed registration forms and turned into the DGS. See attached for course descriptions and registration form.
• Poppy would like to remind you all that the AAM Annual Conference is still seeking volunteers! A four-hour shift earns you a day pass to the conference! The closing date for volunteer registration is April 23, 2012. This is a great opportunity to meet and mingle with museum professionals from around the world. Register today to have the best opportunity to choose a shift that works for you. Go to https://2012aam.theregistrationsystem.com.
• Kirstin has passed along an excellent volunteer opportunity from the Walker Art Center! See attached PDF for full details, but basically volunteering for a three-hour slot at Rock the Garden earns you a free ticket to the already sold-out show!
• Carin encourages you to check out the latest exhibition up at The Russian Museum: “Its a fantastic show! A real must see. Besides the art, the layout and design of the gallery space is innovative; I believe anyone interested in museum studies would benefit from a tour through.” See the Upcoming Events section of the memo for more info.
• Attached is our very own Third Annual Graduate Student Research Symposium CFP! One of the speaker spots is reserved for a UST student. The UST student submissions are reviewed by faculty (not the student abstract committee).
• If you come across 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!
Masonry, Memory, and Meaning in Inka Rockwork

A Lecture by Carolyn Dean, Professor of Art History, University of California Santa Cruz

(The final presentation of the Memory and the History of Art Lecture Series of Spring Speakers)

Co-sponsored by the Department of Art History, University of St. Thomas, Maya Society of Minnesota, and the Center for Early Modern History

April 27, 2012, Weisman Art Museum – Shepherd Room, 7:00 pm

The Inka are renowned for their flawless masonry. Dean focuses on the ways the Inka understood stone as a building medium, the ways they used it and worked with it and what values or ideas their rock walls conveyed.

More on attached PDF and here: http://www.stthomas.edu/bulletin/2012/04/16/inka-rockwork/ and here: https://events.umn.edu/017330

Spring Grad Forum

Friday, May 18th, 4:30 p.m.
OEC Auditorium

Come support your colleagues Anny Bieganek, Katie Hill, Alysa Ohland, Rita Rios and Nicole Wankel, as they present their Qualifying Paper research and join us for a reception after!

Art History Undergraduate Research Forum

4 p.m., May 4
OEC Auditorium

The Journey Beyond the Arches: Photographs taken by UST Students Studying Abroad
On view: April 23 - May 22
Reception: 2:30 - 4:00 pm April 25
OEC Lobby Gallery
See attached PDF for more information

From Thaw to Meltdown: Soviet Paintings of the 1950s-1980s
February 25, 2012 - August 12, 2012
The Russian Museum
This exhibition examines the themes of industrial work in Soviet painting in the post-Stalin era. Profound and lasting transformations in society took place after Stalin’s death in 1953. The decades following WWII saw a gradual relaxation of the ideological restrictions previously imposed by the Communist Party. The recognizably Stalinist painting aesthetic—highly idealized and formulaic—gave way to a more diverse thematic environment. More at http://tmora.org/exhibition/from-thaw-to-meltdown/

The University Libraries’ Scholarly Communications Collaborative and the Research Services Support Collaborative (RSSC), with support from the Department of Anthropology, are hosting a faculty forum on the 30th of April in Cowles Auditorium in the Humphrey Center on West Bank from 2-4 p.m. The title of the event is “Open Research and Learning: Collaboration, Connections and Communities.” There are four speakers and they will be talking about virtual research communities, open publishing, open data and open textbooks.

More information, presentation descriptions and online registration is available @ http://staff.lib.umn.edu/communications/email/2012/open_research/

The event is open to anyone (Cowles holds up to 250 people. RCR credit is available for University staff, students, researchers and faculty.

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**Deconstructing Eden: Asmat Identity Rediscovered**

Feb. 15-June 24, Asmat Gallery

This exhibition explores the fluid, multifaceted identity of Asmat culture in Papua, Indonesia, through carvings, weavings, photographs and video. Works by well-known Asmat artists Adam Saimas, Eligius Ari and Eddo Orem are included along with video and photomontages created by Dutch artist Roy Villevoye. Curated by art history graduate student Natalie Andron McMonagle, the exhibition is the first rotating exhibition in the new Asmat gallery created for the American Museum of Asmat Art. The Asmat Gallery is located on the second floor of the Anderson Student Center.

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**SAVE-THE-DATE:**

**Our Third Annual Art History Graduate Student Research Symposium**

November 15 and 16, 2012!

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**American Craft Council Saint Paul Show**

April 20 - 22

http://shows.craftcouncil.org/stpaul

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Past Event Pics!

(Left) Poppy, Carin and Rachel enjoy refreshments at the Robyne Robinson Hands and Heart Reception

(Right) Carin, Lauren, Poppy, Anny and Katie gearing up for the Robyne Robinson Lecture
Contemporaneity: Historical Presence in Visual Culture

Contemporaneity: Historical Presence in Visual Culture aims to explore how the complexities of being in time find visual form. Crucial to this undertaking is accounting for how, from prehistory to the present, cultures around the world conceive of and construct their present and the concept of presentness visually. Through scholarly writings from a number of academic disciplines in the humanities, together with contributions from artists and filmmakers, Contemporaneity maps the diverse ways in which cultures use visual means to record, define, and interrogate their historical context and presence in time. We seek submissions from scholars, artists, and filmmakers working in all areas, time periods, and media. For our third annual issue we will dedicate a special section to the investigation of the evolving and multivalent conceptions of historical time and place in early modern visual culture. Our reach is global and we welcome submissions that examine visual and material traditions not only in Europe, but also in Asia, the Americas, Oceania, and Africa.

Potential topics may include, but are not limited to, the following:
* Historiography and periodization of early modern art and architectural history
* Redefining early modern visual culture through a global perspective
* Early modern conceptions of linear, cyclical, and/or biblical time; use of continuous narrative
* Cartography, travel and pilgrimage guides, astrological charts
* Political propaganda, especially relating to the birth (or rebirth) of a golden age
* Allegorical representations of time and place in the early modern imagination
* Recycling, reusing, repurposing, restoration, forgery, alteration, conservation, layering and/or alteration of objects, architecture, or the urban space
* Time, place and spectacle in early modern theatrical productions, religious processions and liturgical practices
* Early modern collections of antiquities, museums and kunstkammer
* Time, image, and experience in domestic architecture, religious architecture, and garden design

The deadline for submissions is August 30, 2012. Scholarly manuscripts should be no more than 6,000 words in length and should adhere to the Chicago Manual of Style.

Artists and filmmakers may submit a specific project or a portfolio of up to twenty works for consideration and should include an artist's statement. Please visit http://contemporaneity.pitt.edu/ for more information. To make a submission, click Register and create an Author profile to get started.
Opportunities: Calls for Papers

Spectacle and Spectator: Ways of Seeing and Being Seen
UCLA 17th Annual French & Francophone Studies Graduate Student Conference: October 11-12, 2012
Keynote speaker: Professor Jean-Marie Apostolidès Plenary session: TBA
Deadline for Submission: April 30, 2012

SPECTACULUM [Latin, 13thc.]: “un ensemble de choses qui s’offre au regard”
Spec: to look, to watch (spectre, speculum, spectator)
In 1969, the French President Georges Pompidou initiated a project for a national arts museum in the historical center of Paris. Architects Renzo Piano and Richard Rogers won the competition to design the world’s first transparent museum. Their concept depicted the museum design itself by exhibiting the entire infrastructure of the building. According to Rogers, transparency in architecture “is comparable to the concept of transparency in the organization of a society, and therefore to democracy and openness, to the rupture of ancient hierarchies traditionally hidden behind masonry walls.” A further important element was the architects’ intention to create a meeting space for the museum-goer as well as for the local residents at the piazza in front of the museum. Le Centre Pompidou represents the architecture of seeing.

For the 17th annual Graduate Student Conference, the UCLA Department of French and Francophone Studies invites submissions that explore the relationships between spectator and spectatorship in literature and arts. How do we organize ourselves en masse to experience culture? One way to provide answers to this question is to examine the nature of perception and presentation of various aesthetic experiences ranging from literature, theater, and cinema to bandes dessinées and artist’s books.

We welcome submissions on French and Francophone topics from a variety of disciplines. Please email a 300-500 word abstract (in English or French), along with your paper title, affiliation and contact information to uclafrenchgradconference2012@gmail.com. Papers should be no more than 20 minutes in length. Deadline for submission is April 30, 2012. Possible topics might include but are not limited to:

PERSONAL SPECTACLE
- La mise en scène du moi, autobiography, life-writing, testimony
- Vision, hallucination, blindness
- Travel narrative, migration, flânerie
- Romanticism and “le spectacle de la nature,” the scenic
- Personnage versus persona, masks, mirrors, portraiture, theatricality

POLITICAL SPECTACLE
- French Revolutions (1789, 1848, 1871), interwar France, May 68
- Violence, protest, state terror, war, 17 octobre 1961, lieux de mémoire
- 2012 French election, political scandal, mass campaigns, satire, parody
- Myth, ritual, (trans)nationalism, nationhood

SPECTACLE AND SOCIETY
- Theories of the individual, theories of the collective
- Court society, salons, festivals, street-theatre
- Industrial and post-industrial consumerism and display, mass media
- Critics, the senses, synaesthesia, aesthetics, virtuality
- Medieval theatricality and spectatorship

A selection of papers presented during the conference will be edited into a published collection of essays in the UCLA French Department Graduate Student Journal Paroles gelées. To view previous issues, visit us at http://gsa.asucla.ucla.edu/services/publications/paroles-gelees.
Opportunities: Calls for Papers

Seventh International Conference on the Arts in Society and the Call for Submissions to the peer-reviewed International Journal of the Arts in Society.


The Arts Conference will be held in partnership with the Institute of Cultural Capital from 23-25 July 2012 at the Art and Design Academy at Liverpool John Moores University in Liverpool, UK. The conference provides an interdisciplinary, scholarly platform for discussion of the arts and art practices and is intended as a place for critical engagement, examination and experimentation of ideas that connect the arts to their contexts in the world - in studios and classrooms, in galleries and museums, on stage, on the streets, and in communities.

Plenary speakers, who will address our special theme 'The Art of the Event', include:
- Dr. Beatriz Garcia, Head of Research, Institute of Cultural Capital, Liverpool, UK
- Prof. Andy Miah, Director, Creative Futures Research Centre, University of the West of Scotland, Paisley, UK
- Sally Tallant, Artistic Director and CEO, Liverpool Biennial, Liverpool, UK

In addition to plenary speakers, proposals for paper presentations, workshops, or colloquia are invited. The deadline for the next round in the call for papers (a title and short abstract) is 22 May 2012. Future deadlines will be announced on the conference website after this date.

Full details of the conference, including an online proposal submission form, may be found on the conference website.

Presenters may choose to submit written papers for publication in the fully refereed International Journal of the Arts in Society. If you are unable to attend the conference in person, virtual registrations are also available, allowing you to submit a paper for refereeing and possible publication, as well as access to the journal. Whether you are a virtual or in-person presenter at this conference, we also encourage you to present on The Arts in Society YouTube playlist. Please select the Online Sessions link on the conference website for further details.

“ARCHITECTURE and its IMAGE” The 2nd PhilArch Conference, October 19-20, 2012

The Boston University Department of Philosophy invites the submission of papers from diverse philosophical backgrounds aimed at the careful clarification of architectural thought. Preference will be given to papers related to the conference theme. Send complete papers (3,000-5,000 words) with a 150 word abstract, formatted for blind review, to architecture.philosophy@gmail.com by May 31, 2012. For more information visit http://philarch.wordpress.com.

What is architecture? How is architecture understood and how should it be understood? With the rise of phenomena such as ‘starchitects,’ avant-garde investigations of different creative mediums, parametricism, and contemporary forms of architectural pragmatism, and with the increasing specialization of construction processes, how do we identify when something is and is not architecture? Or have questions of architectural identity simply become irrelevant?

The 2nd PhilArch conference calls for a return to, or continuation of, explicitly philosophical inquiry into the character of architecture. In particular the conference seeks papers on the theme of architecture and its ‘image,’ broadly construed. Topics may address questions such as: Is architecture constituted by its history or by an atemporal, formal structure? Is a pure architectural object possible? What role should marginal practices play in the conceptualization of architecture? What is architectural representation? What is the relationship between models, drawings, and images and built architecture? Is architecture always the re-presentation of other content, or does it create its own meanings?
Opportunities: Grants & Internships

Volunteer to be a Winton Guest House Tour Guide this summer!

The Department of Art History is seeking graduate students to lead Winton Guest House tours this summer. Tours will be lead by pairs of volunteer guides on the dates listed below. Please contact Victoria if you are interested. You must be able to commit to at least one full day and will be required to attend a training session (date and location TBD) which will be held prior to the start of the tour schedule.

Tour Dates:
May 12 & 13
June 8 & 9
July 14 & 15
August 11 & 12
September 8 & 9

Saturdays 10 am - 4 pm
Sundays 12pm - 4 pm

For more info on the Winton Guest House:
www.stthomas.edu/arthistory/gehrywinton

Internship: Madison Museum of Contemporary Art

The Madison Museum of Contemporary Art is currently accepting applications for our summer internship program. Internships are available in the curatorial, education, marketing, and development departments. Internships are unpaid, but students often arrange academic credit through their college or university. Summer internships run from run from late May through mid-to-late August, with the expectation that an intern will work approximately 15-20 hours per week.

For complete details and information on how to apply, visit www.mmoca.org/aboutus/Internships.php.

The application deadline for the summer 2012 program year is May 1, 2012.

Medieval Academy of America Travel Grants

http://www.medievalacademy.org/grants/gradstudent_cara_travel.htm

Medieval Academy provides a limited number of travel grants to help independent scholars or currently unaffiliated faculty present their work at professional meetings.

Deadline(s): 05/01/2012 & 11/01/2012

DEADLINE NOTE: Application deadlines are May 1 for meetings to be held between September 1 and February 28, and November 1 for meetings to be held between March 1 and August 31.

The Victorian Society in America Summer School Program

http://www.victoriansociety.org
Field School in Buildings, Landscapes and Cultures
Buildings-Landscapes-Cultures, School of Architecture and Urban Planning, Department of History
University of Wisconsin-Milwaukee

Summer 2012
Schedule: Preparatory Workshop (attendance required); June 4, 10:00 AM - 4:00 PM; Class Dates: June 11 - July 14, 2012

Course Listing (subject to additional cross-listings, please inquire), ARCH 534, ARCH 390
This course provides students an immersion experience in the field recording of the built environment and cultural landscapes and an opportunity to learn how to write history literally “from the ground up.” Students will receive training in site documentation (including photography, measured drawings, digital documentation, audio-visual production), historic interpretation of buildings and landscapes (focusing on how to “read” buildings within its material, political, social, cultural and economic contexts), and primary source research (including oral history, archival research, architectural analysis). They will create site reports on historic buildings and cultural landscapes that will become part of the historical record of Wisconsin.

This summer, our focus will be on the Thurston Woods Neighborhood in Milwaukee, Wisconsin. Originally part of the Town of Granville, Thurston Woods was annexed by the City of Milwaukee in 1956. While the neighborhood had reached higher densities due to infill development between the 1930s and 1950s, many still associate Thurston Woods with a pastoral landscape. Thurston Woods has a rich collection of vernacular housing types, including Arts and Craft, Cape Cod, Craftsman, and mid-century modern. Berryland Public Housing Development was originally built for veterans returning from the Second World War. Other local spaces of historical and cultural significance include Agape Community Center, Christ Memorial Lutheran School, Jared C. Bruce Academy and Thurston Woods Campus School. Thurston Woods is also a perfect case study for a park system. Examples such as McGovern Park, Schoenecker Park, Smith Park, and Havenwoods State Forest show how parks reflect our cultures changing values and outlook towards spaces of recreation, wilderness, leisure, health, commodity and spirituality.

The five-week course calendar covers a broad array of academic skills. Week 1 will focus on drawing documentation with a workshop on technical drawing; no experience is necessary. Week 2 will involve on oral histories and ethnography workshops. Week 3 is centered on mapping, archives, and multimedia analysis. Week 4 and 5 will be devoted to producing final reports and digital documents. Nationally recognized faculty directing portions of this school include Jeffrey E. Klee, Colonial Williamsburg Foundation, Michael H. Frisch, Professor and Senior Research Scholar, University at Buffalo), Jasmine Alinder, Associate Professor of History, University of Wisconsin Milwaukee, Michael Gordon, Professor of History, University of Wisconsin Milwaukee, and Matthew Jarosz, Associate Adjunct Professor of Architecture and Historic Preservation, University of Wisconsin-Milwaukee.

Group travel, documentary equipment, and supplies will be provided, but students must be able to fund their own meals and lodging accommodations while in the field.

For more information, please contact Prof. Arijit Sen at senA@uwm.edu.

This field school is sponsored by a Wisconsin Humanities Council Grant, School of Architecture and Urban Planning, Agape Community Center, Thurston Woods, Cultures and Communities, UWM, Department of History, School of Letters and Sciences, UWM, Historic Milwaukee Inc., and the Office of the Provost and Vice Chancellor for Academic Affairs, UWM

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