From the Director of Graduate Studies:

Wow! This is an exciting week to be the director of graduate studies! I’m so thrilled for all the great things that are happening to so many of you right now. We will celebrate the Fiterman gang on Saturday night at the opening of the exhibition with a student panel and student led tours. Five of you are defending your qualifying papers this week and next. Some of you decided to take that Ph.D. offer and continue your academic careers. Some of you got to spend quality time with one of the leading experts in Meso American art. And Olga Ivanova was announced as the winner of the Luann Dummer Center’s Sapientia Award.

And I’ve heard that the work in class has been great. What’s not to like about being DGS of this program?

And now is the time to really focus in on those semester papers. Write often, revise, think, select good images, enjoy. YOU CAN DO IT!

FINISH STRONG!

Victoria

From the Department Chair:

We are pleased to initiate a blog for the Art History department that will highlight student and faculty research. Our departmental newsletter has featured a few projects in each issue, but this is only a small portion of the activity going on in the department. For this blog, we are asking individual faculty and students to write a 500-1000 word reflection on current projects and include pictures of the places or works that they are studying. Look for a new entry at least once a month, starting with April 2013. See http://blogs.stthomas.edu/arthistory/

Mark Stansbury-O’Donnell, Professor and Chair of Art History

Announcements:

- Registration for fall classes in 2013 begins this week!
- See page 4 for more information on volunteering as a docent at the Winton Guest House this summer. Great opportunity to learn and teach about the architecture of Frank Gehry!
- Please “Like” us on Facebook at University of St. Thomas Department of Art History.
Dolly Fiterman Collection: Insights into Modern Art

Now – May 26, 2013

THIS WEEK!
Reception and Graduate Student Panel Discussion
6:30 p.m., Saturday, April 27
O’Shaughnessy Educational Center Lobby Gallery

Art History grad student Olga Ivanova received the Sapientia Award on Tuesday, April 23rd at the annual spring meeting and awards ceremony at St. Thomas.

Olga won this award, the Sapientia Award, which honors scholarship and creative work (photography by Olga) on concerns related to women. Congratulations, Olga!

Please join us for a presentation by Dr. Laura Vorachek (U of Dayton): “Playing Italian: Cross-Cultural Dress and Investigative Journalism at the Fin de Siècle,” Friday, April 26, 2:00 p.m., Leather Room, OSF Library, University of St. Thomas.

Professor Vorachek will discuss late Victorian stunt reporters who disguised themselves as Italian street musicians in order to investigate life in London’s underclass. She argues that cross-cultural dressing offered middle-class women reporters a means of negotiating the tension between spectator and spectacle. By donning ethnic costumes, women could ramble anonymously in urban environments without negative repercussions. However, they also embraced spectacle by publishing reports and illustrations of their escapades in middle-class family periodicals.
SAVE THE DATE & CALL FOR PAPERS!

Protecting the Past:
Looting, Identity and the Preservation Crisis

Fourth Annual University of St. Thomas Art History Graduate Student Research Symposium

October 11-12, 2013, St. Paul, Minnesota

This year will welcome paper topics that address the concepts of cultural patrimony, artistic heritage, looting and preservation. Research may explore the cultural, methodological, theoretical and historical aspects of this topic across all time periods, media and geographical regions.

Topics may include but are not limited to:
- Looting of artworks and related art crime
- Challenges of preserving the built environment
- Cultural patrimony
- Artistic heritage and concepts of ownership
- The challenge of collecting in the heritage-protected world
- Protecting artworks and issues of preservation
- Issues of authenticity and forgery
- Negotiating the loaned environment
- Repatriation and restitution of artworks
- Provenance research and solidification
- Dilemmas of donation

For consideration, please submit a 300-word abstract and curriculum vitae as Word document attachments to artgradstusym@stthomas.edu by June 1, 2013, and the full paper will be due no later than September 4. Paper presentations will be 20 minutes in length, and the graduate program will award a prize to the best paper in the symposium.

Please direct questions to artgradstusym@stthomas.edu. We look forward to your submission!
Volunteer to be a Winton Guest House Docent this Summer!

Victoria is looking for willing grad students to volunteer one Saturday of their time to give tours at Frank Gehry’s Winton Guest House at the Gainey Conference Center in Owatonna, MN. Victoria will pay for $25 worth of gas costs as well as train you for giving the tour!

Tour dates are as follows:

June 22nd
July 20th
August 24th
September 21st
October 19th

The Winton Guest House will be open to the public from 10 AM - 4 PM during the Saturdays listed above.

Sign up with a fellow art history grad student as two guides are needed per Saturday. Please contact Victoria if you are interested.
Minneapolis Institute of Arts Upcoming Lectures & Events
Most Events $10; $5 for MIA members unless otherwise noted below

A Good Smoke: Manet’s *The Smoker* in Context of His Portraiture
Presenter: Lawrence W. Nichols
Thursday, May 2, 2013, 7 PM
Pillsbury Auditorium

Isamu Noguchi in the Golden Age of Aviation and Space Exploration
Presenter: Kenneth Wayne
Saturday, May 4, 11 AM
Pillsbury Auditorium

Modern Spirit: The Art of George Morrison
Presenter: W. Jackson Rushing III
Thursday, June 6, 2013, 7 PM
Wells Fargo Community Room

The Minnesota Association of Museums
is pleased to be hosting the following events:

Sampler: Gallery of Wood Art
Wednesday, April 10, 2013, 4 PM
FREE for Minnesota Association of Museum members

Bringing Museums Together - Bemidji
Monday, April 22, 2013, 10 AM - 2PM
FREE

Summit @ Summit 3.0: Technology on Tap
Thursday, May 16, 2013, 5 - 7 PM
$5 for Minnesota Association of Museum members

2013 Annual Meeting
Sunday - Monday, October 6 - 7, 2013
College of Saint Benedict & Saint John's University, St. Joseph & Collegeville, Minnesota
Benefit for Brian Kilduff
(Brian is a good friend of Sue Focke’s family)

Friday, May 17th
7:00 PM at O’Gara’s Bar & Grill in St. Paul

$20 ticket per person, 21 and older event

Tickets available at the door

Silent Auction and Games

Cash and checks only, please

Live music featuring The Jam Factory Band

Brian Kilduff was injured in a car accident in September 2012 and as a result suffered a spinal cord injury. Check out his story and his progress at www.caring-bridge.org/visit/briankilduff

Donations will go toward defraying costs for therapy equipment, such as an electrical stimulation bike, potential participation in the EBLE program, and an adaptive van.

If you wish to make a donation send to:

Benefit for Brian P. Kilduff
TCF ANK
1503 So. Robert St.
West St. Paul, MN 55118
Opportunities: Calls for Papers

Cornell University Graduate Symposium

Movement: The Body and Object in Motion

October 4, 2013

The graduate students in the History of Art program at Cornell University invite abstracts for papers to be presented at the Graduate Student Symposium to be held on October 4th, 2013.

This year’s symposium, Movement: The Body and Object in Motion, will feature a keynote lecture presented by Dr. Coco Fusco and will explore the theme of movement in visual culture via three panels consisting of 3 speakers each.

Movement in visual culture is a fundamental theme across all media and periods. Movement defines both the pre-modern and modern periods in all their complexities, as peoples are colonized and decolonized, borders are invented and moved, tourists visit sites, products are shipped from other continents for consumption, and wars are waged around the globe. It is manifest in the journey of the soul through life and in its final voyage into death. Movement also creates a narrative for objects and ideas as they travel with people. Possible panel ideas include but are not limited to: migration, diaspora, grand tour, tourism, slavery, across realms, exchange/trade, urban planning and the movement of the body/political body, spiritual movement, movement of objects and cultural property.

The graduate students in the department of History of Art at Cornell University welcome the submission of abstracts for papers from graduate students. We invite papers from a broad range of periods, from prehistoric to contemporary, and from a broad range of disciplines.

Guidelines for Submission: Submission is open to graduate students in art history, archaeology, conservation, museum studies, classics, anthropology, sociology, and beyond. Please send a 250-word abstract of your paper, a list of two or three possible panel themes your paper may fit, a current CV, and contact information by April 30, 2013 to cornellgradsymposium@gmail.com.

Traveling to Ithaca:
Ithaca Tompkins Regional Airport, Lansing, NY (15 mins from Cornell University)
Please also look at the link below on additional information and alternatives on how to reach Ithaca. We are happy to facilitate shared lodging/travel costs among speakers.
http://www.cornell.edu/visiting/#visit
INSTITUTO DE INVESTIGACIONES ESTÉTICAS, UNAM

XXXVII Coloquio Internacional de Historia del Arte
October 6-10, 2013
Morelia, México

THE AESTHETICS OF LANDSCAPE IN THE AMERICAS

The reflection on the American territory and its visual, literary and acoustic representations has a long tradition in the humanities. In Mexico, one of the pillars of those studies is the detailed analysis of maps and travelogues. Meanwhile, the current debates in our discipline —art history— call into question most of the theoretical and epistemological assumptions that affect the representation of space. In fact, aesthetic researches on the notion of landscape form part of a diverse field of interdisciplinary studies. Therefore, the need arises to outline the specific contribution of the study of images (and architectural spaces, words and sounds) to understand the complex phenomenon of landscape and territory.

This colloquium seeks to organize the debate about landscape throughout the Americas, taking on board the diversity of theoretical positions on the topic, but also the plurality of practices in the interventions on territory, the representation of non-existent or utopian landscapes, the invention of methods of representation or even the devastation and ultimate destruction of large visible areas.

In the theoretical field, proposals abound: from the analysis of the landscape as a mechanism of “total art” with encodings of artistic vanguards, to the search for landscapes beyond visuality (“psychic landscape,” “mental landscape,” “audible landscape”). Furthermore, landscape itself has frequently become a metaphor of visuality, transforming the object of study into a kind of emblem of the paradoxes that give meaning to art history.

GUIDELINES

1. Proposals must be submitted in either English or Spanish, with references and methodological approach, a tentative title and must include a summary, not exceeding 300 words, on the paper to be developed. Only one proposal per author will be accepted.
2. Proposals must briefly explain why you wish to participate on a given panel. Please attach a résumé of not more than two pages, highlighting your main academic work and your academic affiliation.
3. The deadline for submitting proposals is Tuesday, April 30, 2013.
4. Proposals will be evaluated by a Committee made up of members of the Instituto de Investigaciones Estéticas and specialists in the subject, who will select the proposals based on criteria of quality and thematic relevance.
5. The Committee’s decision will be announced no later than May 31 and will be final.
6. The definite version of the paper to be presented should be delivered before August 30, 2013.

Please send your proposal to the following address:
Instituto de Investigaciones Estéticas, UNAM Circuito Mario de la Cueva s/n
Zona Cultural,
Ciudad Universitaria
Coyoacán, 04510, México, D.F.
Phone. (52 55) 5665 2465, (52 55) 5665 7641
E-mails: arrona@unam.mx lupitaarrona@gmail.com
FOURTH INTERNATIONAL CONFERENCE ON THE IMAGE
http://ontheimage.com/the-conference

18-19 October 2013
University Center, Chicago, USA

Artistic submissions to the conference exhibition and proposals for paper presentations, poster sessions, workshops, roundtables, or colloquia are invited for the Fourth International Conference on the Image. We welcome submissions from a variety of disciplines and perspectives and encourage faculty and students to jointly submit proposals or panel discussions/colloquia that relate to our conference themes: The Form of the Image, Image Work, The Image in Society, or our featured theme – The Everyday Image: Reproduction and Participation.

Plenary speakers include:
Natasha Egan, Associate Director and Curator at the Museum of Contemporary Photography at Columbia College Chicago, Chicago, USA
W. J. T. Mitchell, Professor of English and Art History at the University of Chicago, Chicago, USA

The deadline for submissions to the conference call for papers (a title and short abstract) is May 2, 2013. Presenters may also choose to submit written papers for publication in the fully refereed International Journal of the Image. If you are unable to attend the conference in person, virtual registrations include the option to submit a video presentation, and/or submission to the journal for peer review and possible publication, as well as subscriber access to The Image Journal.

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

We look forward to receiving your proposal and hope you will be able to join us in Chicago!

Yours Sincerely,

Phillip Kalantzis-Cope
American Society for Hispanic Art Historical Studies
Death in Spain & Hispanic America: Representing an ‘Obsession’

CHICAGO, Illinois - College Art Association Annual Conference
February 12 - 15, 2014

The subject of death has been constructed historically as a particularly Spanish national and artistic obsession. Spanish 19th-century politician Francisco Pi y Margall observed that “Our painters are obsessed with death,” while Belgian poet Emile Verhaeren wrote “In Spain, death is the starting point of all thought.” This panel seeks papers examining the properties, reception, or historiography of specific monuments, objects, images, or artistic texts from any period and visual cultures of the Iberian Peninsula and Hispanic America that deal with or contributed to understandings of death. Topics may range from fraternities of the ‘buena muerte,’ to martyrdoms, memento mori and catafalques; from postmortem portraits to state burials and cemeteries; from Spanish Civil War photography to contemporary works; from artists’ deaths to the death of the author. How have these objects, sites or texts contributed to discourses of death in Spain and its possessions, or as a Spanish “obsession”?


Guidelines and proposal submission forms can be found online at:

Please send a preliminary one to two page abstract, submission form and cv to Oscar E. Vázquez, University of Illinois at Urbana-Champaign

Email: oscarv@illinois.edu
College Art Association Annual Conference

Chicago, IL

February 12-15, 2014


Please send proposal to both session chairs, according to association guidelines: http://www.collegeart.org/proposals/2014callforparticipation

Victor Deupi, New York Institute of Technology; and Richard John, University of Miami. Email vdeupi@nyit.edu and rjohn@miami.edu

Even as global perspectives and histories of architecture challenge the traditional Western narrative of reception and transmission, Vitruvius’ treatise on architecture, De architectura libri decem, has remained profoundly relevant to architectural practice, theory, and education. This session, marking the sextennial of Poggio Bracciolini’s rediscovery of the text in the library of the monastery of St. Gall, examines new research on the impact of Vitruvius in the early modern world through the innovative interdisciplinary approaches and considers in particular regions and media that previously have been neglected. We invite studies on Vitruvius’ reception that include such themes as the translations, adaptations, illustrations, abbreviations, and abridgements to his treatise; its role in pedagogy and the academies; the changing representation of architecture in painting and sculpture; advances in architectural illustration; and, of course, De architectura’s influence on architectural practice and theory from the fifteenth century onward.

Deadline: May 6, 2013
Opportunities: Calls for Papers

Announcing the Fourth Annual
FEMINIST ART HISTORY CONFERENCE
at American University in Washington DC

Friday-Sunday, November 8-10, 2013

This fourth annual conference continues to build on the legacy of feminist art-historical scholarship and pedagogy initiated by Norma Broude and Mary D. Garrard at American University. To further the inclusive spirit of their groundbreaking anthologies, we invite papers on subjects spanning the chronological spectrum, from the ancient world through the present, to foster a broad dialogue on feminist art-historical practice. Papers may address such topics as: artists, movements, and works of art and architecture; cultural institutions and critical discourses; practices of collecting, patronage, and display; the gendering of objects, spaces, and media; the reception of images; and issues of power, agency, gender, and sexuality within visual cultures. Submissions on under-represented art-historical fields, geographic areas, national traditions, and issues of race and ethnicity are encouraged.

To be considered for participation, please provide a single document in Microsoft Word (title the document [last name]-proposal.doc or .docx) comprising a one-page, single-spaced proposal of no more than 500 words for a 20-minute presentation, followed by a curriculum vita of up to two pages.

Submit materials by May 15, 2013 to: fahc4papers@gmail.com

Accepted proposals will be notified by July 1, 2013.
Please direct inquiries to: fahc4papers@gmail.com.

Keynote speaker:
Professor Patricia Simons, University of Michigan

Sessions and keynote will be held on the campus of American University

Sponsored by the Art History Program, Department of Art, College of Arts and Sciences at American University
Organizing committee: Kathe Albrecht, Juliet Bellow, Norma Broude, Kim Butler, Mary D. Garrard, Namiko Kunimoto, Helen Langa, and Andrea Pearson

Kathe Hicks Albrecht
Visual Resources Curator
Katzen Arts Center, Visual Resources Center
American University
4400 Massachusetts Avenue NW, Washington, DC 20016
202-885-1675
kalbrec@american.edu
Splendor: Exploring Value in the History of Art
October 11, 2013
Cleveland Museum of Art
Cleveland, Ohio

The 39th Annual Cleveland Symposium, to be held at the Cleveland Museum of Art on October 11, 2013, invites graduate submissions examining the theme of splendor in the visual arts. This symposium aims to explore how works of art are elevated to become objects that are prized or venerated. Specifically, in discussing the value afforded a work, we seek to further understand its historical context, materiality, visibility, agenda, and cultural significance, whether through the object’s physicality or representational function. The grandeur and renown of a work can also manifest itself through its associations, patrons, and/or esteemed artists.

Possible topics might include:
- Material value of object(s), attributed upon creation or retroactively
- The use of costly or precious mediums and components
- Public, private, royal, and civic commissions
- Decorative arts
- Reliquaries and other objects with religious functions
- Artist markets and trade
- Depictions of important political or religious events
- Pomp, pageantry, and ceremony
- Gifts, personal or diplomatic

We welcome submissions from art history and architecture graduate students in all stages of their studies and from all fields and geographic regions, ranging from ancient through contemporary art. We will also consider papers from a wide range of methodologies and approaches. A monetary prize will be awarded to the speaker who presents the most innovative research in the most successfully delivered paper.

To be considered, please send a 250-word abstract, recent CV, graduate level, and contact information to clevelandsymposium@gmail.com by June 1, 2013.
FSU 31st Annual Art History Graduate Symposium

October 18 & 19, 2013

Keynote Speaker: Magali Carrera, Chancellor Professor of Art History at the University of Massachusetts, Dartmouth

The Art History faculty and graduate students of The Florida State University invite students working toward an MA or a PhD to submit abstracts of papers for presentation at the Thirty-First Annual Art History Graduate Student Symposium.

Paper sessions will begin on Friday afternoon, October 18, and continue through Saturday, October 19, with each paper followed by critical discussion. Symposium papers may come from any area of the history of art and architecture. Papers will then be considered for inclusion in Athanor, a nationally-distributed journal published by the Department of Art History and the FSU College of Visual Arts, Theatre & Dance.

The deadline for receipt of abstracts (maximum 500 words) is August 1, 2013.

Please include the title of the talk, graduate level, and whether the subject originated in thesis or dissertation research.

Send the abstract by email to:

lajones@fsu.edu

Dr. Lynn Jones, Symposium Coordinator
Department of Art History
The Florida State University
Smithsonian Libraries’ Summer Internship Program

The Smithsonian Libraries’ Summer Internship Program includes an internship for working with artists’ books at three of the art libraries at the Smithsonian (the Hirshhorn, the American Art Museum/National Portrait Gallery, and African Art). Interns will be working closely with staff from all three libraries and the Smithsonian Libraries’ internship are unique learning experiences that benefit from professional mentorship from SIL staff, as well as internship programming opportunities and events from the Libraries and the Smithsonian Institution. Please note that this internship does not carry a stipend, though we are happy to work with students to help them obtain credit from their college or university.

Information about the project (titled “Artists’ book accessibility and research”) and how to apply for an internship can be found at:
http://library.si.edu/internships/summer-2013-internship-projects

Please note that although the deadline is given as April 12, we will be accepting applications until the internship is filled.

Please feel free to contact me if you have any questions.

Doug Litts, Librarian, Head
Smithsonian American Art Museum/
National Portrait Gallery Library
Smithsonian Libraries
littsd@si.edu
Phone: 202-633-8236
202-633-8230
Fax: 202-633-8232

Summer Internships

Without a summer grad seminar being offered, why not consider an internship? You could intern in the Asmat collection here, or go beyond to all sorts of places. The sky’s the limit! We’ve had a request for interns from the United Theological Seminary in New Brighton. They run a really great program on Christianity and the arts. Even publish a journal. Check them out: http://www.unitedseminary.edu/Communityprograms/relarts.asp

Please be in touch with Victoria if you are interested in a summer internship.
**Office/Computer Assistant**

Position Information:
Office/Computer Assistant
International Education at the University of St. Thomas
Open to art history graduate students

**Job Summary:**
The International Admissions Office/Computer Assistant will:
- Perform application data entry and record lookup in the Banner database
- Scan international application documents
- Respond to international admissions inquiries and answer basic questions by email
- Perform routine sorting, typing, mailing, filing, and copying
- Perform other basic administrative duties and special projects as requested

This position performs key operational tasks and is often the first contact that an international student will have with the University of St. Thomas. Strong organizational skills, strong writing skills, and a high level of professionalism are required.

**Qualifications:**
- Experience with data entry or spreadsheet software
- A mature individual with excellent oral and written communication skills
- Self-motivated
- Reliable
- Detail-oriented
- Ability to work with minimal supervision

Cover letters may be addressed to: Katie Gumpertz.

The position will remain online until it is filled.

Please visit below to apply online.

https://jobs.stthomas.edu/postings/14302
Other Opportunities

The Excel! Research Scholars Program is currently accepting applications for students interested in conducting research during summer 2013. Excel! is a post-baccalaureate achievement program designed to encourage degree-seeking, first-generation college students and students with U.S. military status at the University of St. Thomas, Concordia University-St. Paul, Hamline University, Macalester College, or St. Catherine University to pursue their graduate degrees. The program provides mentorship for advanced research, writing seminars, presentation workshops, professional development activities, graduate admission examination training, guided academic and career support, and workshops dedicated to prepare students for graduate study. For more information, visit the Excel! Research Scholars Program website: www.stthomas.edu/excel.

The Guggenheim and Whitney Libraries have announced the completion of Art Resources from the Mid-20th Century: Digitized Highlights from the Libraries of Hilla Rebay and Juliana Force. This project, funded by support provided by the Metropolitan New York Library Council, was designed to make up to 60,000 pages of rare and unique materials from the libraries of Hilla Rebay and Juliana Force—the inaugural directors of the Guggenheim and Whitney, respectively—accessible online through digitization.


Art History Student Perspective Videos
http://pearsonfreeagent.com

Project Type: Content Contribution

Criteria: * Required - Student must video in person.

Project Due: June 1, 2013

Incentive: All students who submit an entry will receive a 30% off discount code for MyPearsonStore and be entered in a drawing to win an iPad. If your entry is chosen for publication, you will also receive a payment of $25 per video clip via PayPal and publication credit.

Full Description: Studying Art History abroad or in the U.S.? Join our Student Perspectives video campaign. We want you to video your impressions of major monuments, sites, and works of art you are encountering in person throughout the globe. Videos should try to capture a sense of “being there” in front of a monument. What surprises you about the place or the artwork? How does seeing it in “real life” or “3D” compare to seeing it on the printed page (if you’ve studied it before)? Is it bigger or smaller than you expected, more or less colorful, immediately engaging or kept at a distance? If you’ve learned an interesting fact or two about the work, tell us about it and show it to us. Consider including people in your video to give a clear indication of the size of the work. Video clips must be filmed live in the presence of the artwork or building and run no longer than 3 minutes. Visit us on YouTube to see examples of completed videos:

http://www.youtube.com/playlist?list=PLD7C161F7958EC1E1

These 2-3 minute videos will be considered for publication in our eTexts and online learning environments. Students whose work is selected will receive $25 per accepted video clip and publication credit.
GHANA STUDY ABROAD SITE: FIELDWORK OR SPECIAL PROJECT

Are you a student or teacher of African studies, anthropology, architecture or the arts? Do you require a site deep in the village in Ghana, West Africa for your fieldwork or special project?
If so, then contact info@nkafoundation.org or go to http://www.nkafoundation.org
Accommodation at our arts village or homestay for cultural immersion in the Ashanti Region.

AFRICAN FIELD STUDIES
Nka Foundation announces a call for participation in its AFRICAN FIELD STUDIES program. Nka Foundation is an NGO managed by arts practitioners and volunteers in Ghana and Burkina Faso. In rural Ghana, the foundation runs Sang and Abetenim Arts Village, which are living learning centers that invite persons from around the world to immerse in local culture and put their practice to the test through projects in the arts and rural architecture. Vacationers, student interns, recent graduates and professionals are all welcome to our arts village for a period of stay from 1 to 9 months. Our village provides a unique opportunity for students to learn by doing on our current project or use their initiative to propose and complete own project to translate theories learnt in classrooms to practice. For the professionals, you will find the hands-on project and full-on experience with local culture a pause from your office work to rediscover the rudiments of design and artistic nuances that can refresh your practice.

CONTACT: Individuals and project teams interested in participating in the program should e-mail to info@nkafoundation.org / www.nkafoundation.org for application. Inquiries for organizational and education partnerships are welcome.

Project Details:
- Gross Area: 140 sf
- Total Area (footprint): 496 sf
- Project Cost: 6,500 Cedi (equivalent $3,500 USD)
- Construction Duration: 5 weeks. The rural design-build challenge proffers a change in the way the young creative practitioners think about their work in our interconnected world. As the participant, your ability to generate a locally responsive design concept is only one aspect of the site-based design challenge. Unless your team is many in number, you must find a way to engage the community throughout the construction process. One of the primary challenges you will face is to effectively communicate your idea to the community. Keep in mind that this is a multi-faceted obstacle, for instance:
  1. Unless you speak the local dialect of Twi, you will be dependant upon the community coordinator to interpret your intentions. This can be taxing for both the designer and the coordinator. Local builders also have little to no experience with drawings. You should plan in advance how best to illustrate your project to enable the local builders bring their gifts to the project. Simply stated, learning to deal well with the cultural and linguistic differences will turn what seems a difficult task into a most rewarding experience for everyone.
  2. There is a stigma associated with mud architecture, and the community is likely to resist any attempt to utilize it. The sentiment is that mud buildings are only for the very poor and impoverished. However, their belief is not ungrounded. The local community has many examples of cob constructions which have eroded over time due to poor construction and water damage.
  3. As in most developing areas, the people of Abetenim will likely prioritize earning a daily wage over volunteering for you project. Your challenge will be to negotiate a wage that is fair to everyone involved, at the same time encouraging the community to view this project as one beneficial for themselves. Expectations for typical wage rates can vary greatly depending on the person involved. The Abetenim project site is a rural flat land. The top soil is red earth mixed with gravel that is right for cob construction or the rammed earth method. The nearby forests provide lumber for house roofing for a population of about 500 peasant farmers, small scale traders and craft persons. The site-based 10x10 Shelter Challenge is open to all students and graduates of design, architecture, art, engineering and school teams interested in rural projects in Africa. For the local community, the realized space, as the design team of Karolina and Wayne of Atelier Switzer puts it, thus serves as an example for the village that an earthen building can be both contemporary and withstand the natural elements over time. For students, the design-build challenge is a unique opportunity to learn hands-on the intricacies of working with vernacular constraints of economy, material and social dimensions in a real-life project aiming to sustain social harmony through art and architecture. In the process, the student will to learn to design what is build-able to make a well rounded graduate. For the professionals, you will find the hands-on design and construction experience a pause from your office work stress to rediscover the rudiments of architecture and nuances that can refresh your practice.

The 10x10 Shelter Challenge will run till October 2013 involving the following sessions: May 1-30, 2013; July 7-August 7, 2013; and October 3-31, 2013.

See press release on the 10x10 Shelter Challenge at:
Dear Students,

I am leading a UC Davis Summer Abroad site seminar in China this summer, and hope you will join me. Students from all campuses are welcome. To go, students have to be a minimum age of 18 years.

The course will focus on the art, architecture, and cultural sites related to Buddhism. Many of the sites are listed in UNESCO World Heritage Sites. Many are famous yet rarely seen by American travelers. All are really important.

The course is open to undergrad and grad students alike. Undergrads will enroll in AHI 190F/198; grads will enroll in AHI 290 and 298. Students will earn 8 units of University of California credit.

This fast-paced, intensive study and travel seminar focuses on Buddhist art in sculpture, painting, and architecture, dating from the 4th century through the Qing Dynasty. We will begin in Beijing, and end in Shanghai, and see amazing sites along the way. We will learn a lot.

We will examine sculptures and paintings at major cultural sites including Yungang (in the northeast, with the earliest colossal Buddha sculpture cut from the living rock), Dunhuang (in the northwest on the Silk Road), and Longmen (in central-eastern China, with one of the most beautiful colossal sculptures in the world). We will visit the Shaolin Temple, first Chan (Zen) Buddhism temple in China, where we will see a martial arts demonstration by the famous monks of Shaolin. We will study the earliest surviving wooden structures in China, the Nanchan and Foguang Temples on Mt. Wutai, one of China's most sacred mountains, and some of China's earliest surviving pagodas and monasteries at Xian. We will also visit the Hanging Temple, built high up into a cliff at Mt. Heng. It can be no accident that the sponsors and monks of the Buddhist sites that we will visit chose some of the most beautiful places in China. We will see some rarely visited sites that blend Buddhism with Confucianism and Daoism at Anyue and Baodingshan in Sichuan.

We will make the most of our time at every site. This means that on occasion, we will travel to sites that are outside the Buddhist focus of the course, such as the Forbidden City, the Great Wall, and the Terra Cotta Warriors of the First Emperor of China.

Quite honestly and without exaggeration, this is the trip of a lifetime. No other group or course will take you to see all these sites and give you the experiences that this one will do! I'm excited.

The link to the course’s site and FB page is:

This page also answers many questions.

IF you have further questions, please contact the Summer Abroad Officer, Jennie Moylan.
jwmoylan@ucdavis.edu or me at kpburnett@ucdavisedu

I hope to work with you this summer.

All the best,
Katharine Burnett

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Decorative Arts Summer School: Style and Design 1700-1939
June 11-21, 2013

Explore over 200 years of style and design.
This intensive ten-day program will explore the decorative arts of the period 1700-1939 with a particular focus on furniture, silver, ceramics and glass from Great Britain, Northern Europe and North America. The course has been designed to provide participants with an all-around introduction to the decorative arts and will appeal to a wide range of individuals, including those thinking of pursuing graduate programs in this field, as well as those considering a career in the decorative arts. Participants wishing to take the course to develop a broad appreciation of the decorative arts for pleasure will also be welcome.

The program will emphasize the decorative arts of the 18th, 19th and early 20th centuries in a European and American context. The principal aim of the course is to provide, through a concentrated program of study, a broad knowledge of the stylistic changes which have characterized the making and the use of decorative art objects from 1700-1939 and to develop skills related to the appraisal and evaluation of objects from a select range of media.

Upon completion of the course, participants who should be able to appreciate the significant distinguishing characteristics of decorative art objects in different stylistic periods, identify and write basic descriptions of a range of decorative art objects using appropriate vocabulary, and be familiar at a basic level with factors affecting the contemporary appraisal of decorative art objects.

Course Director Ian Cox and a distinguished roster of scholars and experts will provide a fascinating survey which will involve lectures, museum and gallery sessions, site visits and handling classes at Christie’s New York. Those who elect to take and successfully complete a course assessment will be eligible for a Certificate approved by the New York State Board of Regents.

Course Information
Dates: June 11-21, 2013
Fee: $3,000
Prerequisites: None. This course is open to individuals of all interest levels.
Contact:
Amanda Muscato
amuscato@christies.com
+1 212 355 1501

Christie’s Education New York
11 West 42nd Street, 8th Floor
New York, NY 10036
This course will include off-site visits
NOTICE OF MIA INTERNSHIPS for Fall 2013

Posted from the MIA:

We are looking for graduate level interns for Fall! Please share the following information with your students. Interns gain hands on experience working in the museum field. Interns with the department of Contemporary Art assist with exhibition research, label writing, research on the permanent collection, Art ReMixes, and much more.

The application materials required are: the completed application form and essay, a recent résumé, academic transcripts, and three references. Academic references are preferred. Student copies of college transcripts are acceptable.

Please fill out all paperwork and submit to nsoukup@artsmia.org.

Upcoming deadlines for internships are:
June 1 (fall/winter internships beginning in September)
Please contact nsoukup@artsmia.org if interested.

ARTstor Travel Awards 2013

The ARTstor Travel Awards are now open to undergraduate students! This year the theme is cities: their histories and development, their depictions in art and documentation, their architecture, their ruins, their governments, their peoples, their myths.

Create an ARTstor image group or groups and a single essay of 500 words or less that creatively introduces us to a city or cities we did not know or reveals an intriguing aspect of the cities we do know. Five winners - college and graduate students, scholars, curators, educators, and librarians in any field - will receive $1,500 each to help support travel-related educational and scholarly activities. Winning essays and other selected submissions will be published on the ARTstor website, and via our social media channels. **Deadline is Friday, May 17.**

The Guggenheim Museum is currently accepting applications for the Hilla Rebay International Fellowship, a ten-month multi-site fellowship that provides exposure to curatorial and exhibition practices at the Solomon R. Guggenheim Museum; Guggenheim Museum Bilbao; and the Peggy Guggenheim Collection.

Minimum eligibility requirements are, MA in Art History or related fields and fluency in English, Spanish, and Italian. If you feel this opportunity may be of interest to your associates and students, I would be grateful if you would circulate the attached flyer at your convenience.

Please do not hesitate to contact me at jyee@guggenheim.org or 1-212-423-3532 with any questions.