Princeton University
Department of Art and Archaeology

Undergraduate Handbook
2019-2020

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# Table of Contents

Declaring the Major ........................................................................................................................ 5
   General Information for Prospective Majors .............................................................................. 5
   Advanced Placement ................................................................................................................... 5
   Foreign Languages ...................................................................................................................... 6
   Courses Taken at another Institution .......................................................................................... 6
   Academic Integrity ..................................................................................................................... 6

Programs of Study and Requirements for the Major ................................................................. 6
   History of Art Track .................................................................................................................... 6
      Prerequisites ............................................................................................................................ 6
      Course Requirements .............................................................................................................. 6
      Cognates .................................................................................................................................. 7
      Junior Seminar ........................................................................................................................ 7
      Junior Independent Work ........................................................................................................ 7
      Senior Independent Work ....................................................................................................... 7
      Senior Departmental Examination .......................................................................................... 7

Practice of Art Track .................................................................................................................... 7
   Prerequisites and Admission ..................................................................................................... 8
   Course Requirements .............................................................................................................. 8
   Cognates .................................................................................................................................. 8
   Junior Seminar ........................................................................................................................ 8
   Junior Independent Work ........................................................................................................ 9
   Senior Independent Work ....................................................................................................... 9
   Senior Departmental Examination .......................................................................................... 9

Certificate in Archaeology .......................................................................................................... 9
   Admission ............................................................................................................................... 9
   Program of Study .................................................................................................................... 10
   Course Requirements ............................................................................................................. 10
   Independent Work .................................................................................................................. 10
   Languages ............................................................................................................................... 10
   Study Abroad .......................................................................................................................... 10
   Certificate in Visual Arts ........................................................................................................ 11
Introduction to the Department of Art & Archaeology

The Department of Art & Archaeology is devoted to the study of the visual arts and the investigation of material artifacts from a wide range of cultures and periods. It is also where students interested in the practice of art (taught by faculty in the Program in Visual Arts) can pursue a major. Working closely with faculty members in small classes and often dealing directly with original objects and primary sources, students can explore subjects as diverse as Roman city planning, Chinese calligraphy, Greek archaeology, Renaissance architecture, 19th-century photography, and contemporary art.

Students in the Department of Art & Archaeology learn techniques for analyzing and interpreting the visual and material world. They also investigate the factors that influence artistic change (e.g., religious beliefs, economic constraints, patronage demands, and technological changes). Like any humanist or social scientist, they must evaluate evidence, form hypotheses, test data, and draw conclusions. Successful majors master the translation of visual perceptions into linguistic expression, develop visual memory, and make connections with a wide array of historical evidence. Students must have at least a C- average based on courses and independent work in order to graduate from the department.

A major in the Department of Art & Archaeology prepares students for a variety of careers and a range of graduate programs. Our majors have earned graduate degrees in art history, fine arts, art education, museum studies, architecture, archaeology, comparative literature, area studies (such as Classics, Asian Studies, African American Studies, Women and Gender Studies, European Studies), languages, and history. Majors regularly enter medical, law, public policy, and business schools. The skills developed in the Department also can form the bases for careers in teaching, journalism, publishing, communication and media, museum work, not-for-profit organizations, architecture, design, advertising, and marketing.

Declaring the Major

General Information for Prospective Majors

Students interested in majoring in the Department of Art & Archaeology must choose one of two tracks. Each track has its own specific course requirements for admission (see below). Students must also submit the Department of Art & Archaeology Declaration of Major Form (page 29) in the spring of the sophomore year.

History of Art Track A concentration in art history that demands broad exposure to the visual arts produced in different time periods and cultures

Practice of Art Track A concentration combining art history with studio art that culminates in a senior thesis exhibition

Advanced Placement

No advanced placement credit is granted for the Art History Advanced Placement Examination.
Foreign Languages
Although there are no formal requirements for foreign language proficiency beyond the University requirements, all majors are encouraged to achieve reading facility in one or more languages determined by the areas that interest them. Students intending to pursue graduate studies in the history of art or archaeology should know that most M.A. programs require facility in one language, and most Ph.D. programs require at least two languages (in many cases German in addition to the language of the student’s intended area of study).

Courses Taken at another Institution
While enrolled at Princeton, students may take up to two departmental courses at other institutions and obtain Princeton credit with prior approval from the Dean of the College and the departmental representative. In order to apply for course credit, a student must submit to the departmental representative the university form (Approval for a Course Taken at Another Institution); a detailed description of the course, preferably with a syllabus; a list of the number of class hours (and lab hours) per week; and an official schedule showing the first and last days of the course session. Forms are due by Dean’s Date of the preceding term.

Academic Integrity
As a matter of course, all students enrolled in Art & Archaeology courses are expected to abide by the University's Honor Code. All students are also expected to abide by the academic rules and regulations set forth in Rights, Rules, and Responsibilities. Should a student be found guilty by the Faculty/Student Committee on Discipline of violating any of these rules and regulations in departmental courses or departmental independent work, faculty in the Department of Art & Archaeology reserve the right, as stipulated by the Faculty/Student Committee on Discipline, to determine the grade assigned to the course or assignment in question. The general recommendation by the department for such instances is for the student to receive an "F" grade as the final grade for the course.

Programs of Study and Requirements for the Major

History of Art Track

Prerequisites
Any two courses offered by the Department of Art and Archaeology.

Course Requirements
A total of 10 courses in the Department of Art and Archaeology, including ART 100, ART 400 (Junior Seminar) and two seminars at the 400- or 500-level. Students must also take at least one course in each of the following three areas: Group 1 (ancient), Group 2 (medieval/early modern), and Group 3 (modern/contemporary). Thematic courses spanning more than one area will be allocated to a distribution area on a case-by-case basis. ART 100, ART 400, and ART 401 count as departmentals but not as distribution courses. In choosing courses to satisfy the distribution requirement, students are encouraged to explore a range of media, e.g., architecture, painting, sculpture, photography, works on paper, film. 7 of the 10 courses need to be taught by Art and Archaeology faculty.
Cognates
No more than two cognate courses taken in other departments (including the Program in Visual Arts) may be counted toward the 10 departmentals. This includes summer courses. Students participating in the Study Abroad Program may be allowed to count more than two courses taken overseas as departmentals. All cognate courses must be approved prior to enrollment by the departmental representative based on the submission of a syllabus and course description. Courses cross-listed with the Department of Art & Archaeology automatically count as departmentals, but do not count towards the department honors GPA.

Junior Seminar
During the fall of the junior year, all majors must take the junior seminar (ART 400). The course introduces students to various methodologies used by art historians and archaeologists, and many assignments relate directly to their junior independent work. Students who are abroad during the fall of the junior year can complete the junior seminar during the fall term of the senior year.

Junior Independent Work
Junior independent work begins in the fall, in the context of the junior seminar (ART 400), and continues into the spring with a faculty adviser. It consists of a research paper of approximately 30-40 pages on any topic related to visual and material culture. Assignments in ART 400 help students conceptualize and implement their research agendas.

Senior Independent Work
The senior independent work consists of a year-long research project of approximately 60-80 pages on a topic selected by the student and approved by the faculty adviser. The student selects a faculty adviser in the spring of the junior year and submits an outline and annotated bibliography to the adviser by mid-November of the senior year. The thesis grade is the average of the grades given by the faculty adviser and a second faculty reader. The student and adviser must sign the JP/Senior Thesis Adviser Form (Appendix 2) by March 27, 2020, and return it to the departmental representative for approval. See the Guidelines for the Senior Thesis (below) for details on the presentation and writing of the thesis.

The JP and thesis topics need not be related, but the Department encourages students to develop expertise.


Senior Departmental Examination
The senior departmental examination consists of a one-hour oral examination discussing the senior thesis and also covering material from departmental courses. It is attended by three faculty members, consisting of the adviser of the senior thesis, the second reader, and one additional faculty member.

Practice of Art Track
Concentrators in this track explore the traditions, thought processes, and methods of making visual art in connection with a liberal arts education. Courses are offered in painting, drawing,
graphic design, media, sculpture, photography, film and video production, and film history and theory.

**Prerequisites and Admission**
Two courses in the Program in Visual Arts and one course in the Department of Art and Archaeology. By the first Wednesday following spring break, sophomores submit an application and a portfolio of creative work to the Lewis Center for the Arts administrative office. The admissions committee for the Program in Visual Arts will notify students accepted into the program by early April. No AP credit is accepted toward the Practice of Art concentration.

**Course Requirements**
A total of 10 courses, of which at least seven must be from the Program in Visual Arts and three must be from the Department of Art & Archaeology and taught by Art and Archaeology faculty.

The visual arts courses must include: studio courses in at least two different media; two studio courses at the 300 or 400 level; VIS 392 Issues in Contemporary Art; and VIS 416 Exhibition Issues and Methods or VIS 417 Fall Film Seminar. The Department of Art & Archaeology courses must include: at least one course from Group 3 (19th century to the present); and two others, including at least one course from Group 1 (ancient) or Group 2 (medieval/early modern). The third course may be from any group.

Courses for film students must include: three studio courses at any level in at least two different media (screenwriting courses are accepted as a different medium from film production courses); an additional two studio courses at the 300 or 400 level; VIS 419 (taken in the spring of junior year); and one additional film seminar, with prior approval from the film faculty. VIS 392 or VIS 416 count towards this last requirement. The Department of Art & Archaeology courses must include: at least one course from Group 3 (19th century to the present); and two others, including at least one course from Group 1 (ancient) or Group 2 (medieval/early modern). The third course may be from any group. For one of the three ART courses, film students may substitute a film course cross-listed with ART. The chronological distribution requirement remains in place.

**Cognates**
Up to two courses in studio art or art history may be taken at other institutions during the summers with prior approval by the departmental representative (for history of art courses) or the director of the Program in Visual Arts (for practice of art courses). Courses taken as part of the Study Abroad Program may be allowed to count as departmentals with prior approval from the departmental representative and the director of the Program in Visual Arts.

**Junior Seminar**
During the fall of the junior year, all concentrators must take the junior seminar, VIS 392 Issues in Contemporary Art, except for film students. The course coincides with admission to the junior studios and investigates the history, challenges, and rewards of studio practice. Through readings, discussions, studio critiques, and a culminating exhibition of works in progress, VIS 392 provides the foundation for students' independent creative development, as well as the impetus for beginning to be able to articulate the historical precedents and ambitions of their work.
Junior Independent Work
During their junior year, each student is assigned a studio work space in the Room 401 loft of 185 Nassau. In consultation with their faculty advisors, students prepare independent work in their studios. This year-long project culminates in an exhibition as part of the spring Junior Group Thesis Show.

Film students work with one adviser throughout their junior year to create a junior film.

Senior Independent Work
By the end of the second week of the fall term of the senior year, students must have three advisers, including one from the Department of Art & Archaeology faculty. The senior independent work is a major studio project completed by the end of the spring term, which is done in consultation with the student's advisers. Students are assigned semiprivate studios on the second floor of 185 Nassau. Students present their work in an exhibition at the end of the year at the Lewis Center. The grade for the senior independent work represents an evaluation of the entire year's studio work and is the average of two grades: (1) the average of the grades given by the student's three advisers; and (2) the average of the grades given by the rest of the Program in Visual Arts faculty who view the senior exhibition. A separate grade is given for the student's oral defense of the thesis exhibition by his/her thesis advisers only.

Senior Departmental Examination
The senior departmental examination takes the form of a one-hour critical discussion of the senior thesis exhibition with the student's three advisers in the latter half of the spring term, in the presence of each student's exhibition. The discussion is open to all Program in Visual Arts faculty and Practice of Art/Certificate students. The grade for the oral examination is the average of the three grades given by the advisers participating in the examination.

Certificate in Archaeology
The Program in Archaeology is designed to provide students with an interdisciplinary foundation in archaeology—the study of the material remains of the past—and to equip students to use archaeological evidence in other fields of inquiry. The program offers courses that cover many cultures and periods, including Egypt, the Near East, Greece, Rome, and the Americas. It encourages a deep integration of the humanities and the sciences, and promotes the awareness of issues of cultural heritage.

Once subfields of ancient art or ancient history, archaeology today embraces anthropological approaches as well as the physical and social sciences. Technology has transformed the practice of archaeology, with tools such as ground-penetrating radar, GIS, and photogrammetry offering new insights. Yet archaeology is not just concerned with uncovering and understanding the past; it is also devoted to protecting it. Rampant looting and the destruction of sites has placed archaeologists at the forefront of discussions on cultural heritage. Many of the program courses, therefore, including the required methods course (ART 401), highlight ethical and political dimensions of archaeology.

Admission
The program is open to all majors. Students should apply to the program during their sophomore year.
In order to gain admission, a student must have taken any one of the courses offered by the program. Appropriate freshman seminars or writing seminars may fulfill the requirement, with the program director's approval.

Program of Study
The program aims to provide a broad introduction to the field of archaeology and to allow students to pursue archaeological interests that complement their research in other areas. The core course and fieldwork requirement ensure breadth and provide a theoretical and methodological foundation for further study. The remaining courses should be selected in consultation with the program director and students' department advisers, and will allow students to tailor their study.

Course Requirements
The plan of study consists of four elements: one core course, fieldwork or its equivalent, four additional courses, and independent research. All courses must be taken for a grade. Students can double-count up to two courses toward the certificate and their major.

Students take one core course: ART 401: Introduction to Archaeology.

Students participate in fieldwork (ART 304: Archaeology in the Field or its equivalent). “Fieldwork” is not limited to excavation. Sustained engagement in any aspect of an archaeological project fulfills the obligation. Students may, for example, assist in a geophysical survey, participate in a surface survey, work in archaeological archives, or intern for a zoologist. Fieldwork must be approved by the program director ahead of time and last at least a month. Financial support for fieldwork is available.

Students take a further four courses. At least two must be offered in the Department of Art & Archaeology in the ancient area, and at least one must be a course outside of the Department of Art & Archaeology (see the Undergraduate Announcement for a complete list). Approved freshman seminars may count toward the four courses. A freshman seminar taught by a faculty member in the Department of Art & Archaeology may not count for the required course outside of the department. ART 100 may substitute for one of the two courses in the ancient area.

Independent Work
Students undertake independent research, which may take one of three forms: 1) a senior thesis with a substantial archaeological component; 2) a junior paper on an archaeological topic; 3) or a 25-page research paper on an archaeological topic. Only theses are eligible for the Frederick Barnard White Prize in Archaeology.

Languages
The acquisition of languages that may assist in research (e.g., German or French) or in fieldwork is strongly recommended, but not required.

Study Abroad
The fieldwork requirement offers an ideal opportunity for students to participate in summer study abroad, and the executive committee can recommend many summer study opportunities.
Certificate in Visual Arts
A certificate of proficiency in the visual arts is awarded to students who successfully complete a substantial program of studio work while majoring in another academic department. Sophomores interested in a certificate in visual arts should submit a portfolio to the Lewis Center for the Arts administrative office by the first weekend following spring break. The admissions committee will notify students accepted into the program by early April. Normally students must complete at least one visual arts studio course before being admitted to the program. One course in the Department of Art & Archaeology is also recommended.

Course Requirements
A total of seven courses from the Program in Visual Arts and Department of Art and Archaeology, including: (1) three VIS studio courses, including studio courses in at least two media and at least one 300- or 400-level studio courses; (2) two VIS seminars, VIS 392 (see Practice of Art description) and VIS 416 or VIS 417 (see Practice of Art description); (3) one Art and Archaeology course in the Group 3 area (19th century to the present); (4) one additional course, in either VIS or ART.

Junior Independent Work
The fall junior independent work consists of an artist’s book of at least 32 pages addressing the student’s work, daily life, an art historical influence, a contemporary artist, or any other germane topic approved by the independent work adviser. The book may be text only, text and images, or images only. It can be made of any materials, in any format, but must be gathered in book form or an expanded definition of book form. This book is advised and graded by the VIS 392 instructor and each student’s primary adviser.

The spring junior independent work involves the development of a sustained studio practice among peers, culminating in a comprehensive junior independent work exhibition at the end of the term. The advisers’ spring-term grade for junior independent work represents an evaluation of the entire semester’s studio work.

Senior Independent Work
The senior independent work is a major studio project completed by the end of the spring term, which is done in consultation with the student’s advisers. Students present their work in an exhibition during spring term. The grade for the senior independent work represents an evaluation of the entire year’s studio work and is the average of two grades: (1) the average of the grades given by the student’s three advisers; and (2) the average of the grades given by the rest of the Program in Visual Arts faculty who view the senior exhibition. A separate grade is given for the student’s oral defense of the thesis exhibition by his/her thesis advisers only.

Certificate of Proficiency
Students who fulfill the requirements of the program receive a certificate of proficiency in visual arts upon graduation.

For questions regarding the Film History and Theory Track founded by professor emeritus P. Adams Sitney, please contact the current director of the Program in Visual Arts.
The Senior Thesis


The senior thesis represents the most sophisticated original research and writing that you will undertake as an undergraduate at Princeton. In many cases, the area and topic that you select will influence the direction of your future professional career, and the relationship that you establish with your thesis adviser will be important for your admission to graduate and professional school and job placement. Even if you do not pursue a career in art history or archaeology, the skills that you develop in producing a thesis will be immensely useful in writing reports, evaluating data, problem solving, making policy evaluations, and so forth.

The most difficult task in writing a senior thesis is the selection of an appropriate topic. You should not pick a topic in an area in which you have not had any coursework, but should try to pursue ideas, objects, or questions that piqued your interest in earlier courses. You might begin by thinking of your thesis as a question, ranging from the specific (why did medieval illuminators fill their borders with fantastic animals?) to the general (how does a society’s perception of time influence the kind of art that it makes?). You need to work with your adviser to narrow down your topic to a problem that you can assess in approximately 60-80 pages (excluding images and bibliography) and that you can research using the facilities available (including, for instance, libraries, archives, museums, or objects). Even though hundreds of pages may have already been written on your topic, you should remember that it is always possible to have new insights because each generation brings different perceptions and knowledge to past art.

If you have no ideas for a topic, then you should schedule a meeting in the spring of the junior year with a faculty member and begin to brainstorm. The faculty member can help you probe what your real interests are or suggest approaches. In many cases, you may find that doing preliminary reading or visiting a museum may spark ideas.

Selecting an Adviser

Senior thesis advisers are selected in the spring of the junior year (the JP/Senior Thesis Form is normally due in late March). Students who have not selected their adviser by the deadline are ineligible for thesis research funding. If you have not submitted this form or if you are changing your adviser, you must notify the departmental representative by September 18, 2019. Department of Art & Archaeology faculty normally do not direct more than two senior theses, so you may need to consult more than one faculty member in order to find a supervisor. The departmental representative will circulate a list of qualified advisers from which seniors may choose. Normally faculty members in the Program in Visual Arts do not serve as advisers for History of Art track theses. Full-time visiting faculty in the Department of Art & Archaeology may serve as senior thesis advisers, but part-time faculty (teaching only one course) do not.

It is not always possible or necessary to have an adviser whose area of expertise coincides with your proposed thesis topic. What is important is that you find an adviser who seems interested in you and your topic.
Senior Thesis Workshop

The senior thesis workshop is a series of meetings throughout the year designed to provide guidance and support to seniors in the process of researching, outlining, writing, formatting and polishing their theses. The instructor can also provide one-on-one help during these meetings, as time allows. The workshop, although optional, is highly recommended, and offers a convivial atmosphere in which to ask questions, share ideas, and write. The workshop includes an intensive “Spring Break Bootcamp” for students to advance their writing at this critical stage.

Senior Thesis Requirements and Timeline

To help support and facilitate your senior thesis work, the Department of Art & Archaeology has devised a new timeline and a small number of new requirements for the senior thesis. The aim of the new timeline and requirements is to encourage you to begin formulating your thesis topic prior to the start of the fall semester. This in turn will allow sufficient time for you to 1) conduct your thesis research during the fall semester and 2) dedicate the bulk of the intersession and the spring semester to writing your thesis.

What follows supplements information about the senior thesis available in the Department’s Guide to Independent Work and the Department Style Sheet. Please be sure to consult both of these sources as you undertake your thesis work.

During the fall semester of your senior year, you must complete most of the research for your thesis, produce a chapter outline, gather the illustrations, and write your first chapter (or more, if possible). This means that you have about two months to identify the relevant literature on your topic and digest it. You will need to do bibliographical searches for articles and in some cases request interlibrary loans or visit museum collections. In short, you should count on spending about ten hours per week just on your thesis, probably more time than you would spend on a normal course.

September 27th Senior thesis topic and brief abstract (approx. ½ page) due to your thesis adviser. Your abstract should identify and describe the subject and scope of your research, the questions raised by your topic that you will address in your research, an explanation of why this research is interesting and important, and the contribution this research might make to the field of art history and/or archaeology. You will need to be in touch with your thesis adviser via e-mail before the start of the fall semester to discuss your ideas and solicit his/her advice as you select and develop your topic prior to the September 27th deadline. You should also plan to meet with your adviser in person at least once after the start of the fall semester, before the September 27th deadline, to discuss your topic. All members of the Art & Archaeology faculty have been made aware of the new requirements and timeline. For additional help formulating your topic, please also consult the Department’s Guide to Independent Work, available on the Department’s website in the Undergraduate section—this is a very useful and important resource for you. Bear in mind that the more thinking and reading you do in August and the first half of September, the more prepared you will be for the fall semester, and the more successful your thesis research and writing ultimately will be.

September 30th–October 4th During this week you must schedule a meeting with your thesis adviser to discuss and, if necessary, revise your topic. During this meeting you will also create in
consultation with your adviser a plan and timeline for research and meetings. Additionally, this is
the time to discuss the possibility of traveling for research, if you haven’t already, as funding
applications for support from the Department and from the Office of the Dean of the College are
due in early November. Typically, a student meets with his/her adviser approximately every two
weeks throughout the research and writing process, but this may vary. It is a good idea to
schedule these meetings in advance, perhaps even selecting a regular day and time for the entire
fall semester.

**November 6th** Senior thesis outline and annotated bibliography due to your thesis adviser. This
consists of a detailed outline of your thesis chapters (normally 2-3 pages total) as well as a list of
sources you have consulted, each accompanied by a brief summary of the contents of that source,
how it has contributed to your research and your thinking about your topic, and how it relates to
other scholarship on the topic (approximately 5 pages total). Prior to this deadline, you should of
course be in regular conversation with your adviser about your work in progress, including your
sources, your ongoing reading, and the organization of your thesis. Please note: Most likely you
will not have completed all of your research by this date, but you should have done enough to
enable you to draft a detailed outline of what the thesis will look like, and you should aim to
have the bulk of your research done prior to the start of the spring semester. *This is also a good
point at which to consider making use of other campus resources, such as the Writing Center, as
well as the Department’s senior thesis workshop.*

**November 11th–15th** During this week you must schedule a meeting with your thesis adviser to
discuss your outline, your remaining research plans, and your plans going forward, including
your plans for writing. This includes setting a timeline for writing chapters and the reviewing of
drafts by your adviser as well as a timeline for spring semester meetings. Typically, advisers
review a draft of each thesis chapter, including the introduction and conclusion, prior to your
completion of the final version submitted to the Department. It is essential that you establish this
timeline in advance so that both you and your adviser know what to expect for the spring
semester and so that you allow a reasonable amount of time for your adviser to read and
comment on your drafts.

**December 4th** Based on your thesis outline and annotated bibliography, your adviser will submit
a fall semester Senior Thesis Progress Report to the Department’s Director of Undergraduate
Studies (Dep Rep) by this date. This form will be provided to your adviser by the Director of
Undergraduate Studies.

Concentrated writing of the thesis should continue during intersession and into February. In
addition, you may need to travel to collections and libraries during the winter recess or
intersession. By the beginning of the spring semester, you should have submitted at least one
chapter to your adviser, and by the end of February, you should have largely completed your
main text. Remember that your adviser needs at least a week (and in some cases two weeks) to
read and comment on any text you submit. If you know that you have difficulties with writing
and organizing, then you need to complete a draft even earlier so that you can substantially
rewrite. All theses will benefit from going through more than one draft.

**January reading period** Meet with your adviser to check in and review plans and expectations
for the spring semester, including your timeline for writing and meetings. This is another good
point at which to consider making use of campus resources such as the Writing Center and the residential college thesis workshops, in addition to the Department’s senior thesis workshop.

The month of March should be spent editing and completing the footnotes, bibliography, and illustrations for your thesis. Please see the Department Style Sheet for details on the required style and mode of presentation.

**Before/During Spring Break** Please meet with Julie Angarone, the Department’s Computing Support Specialist, to discuss the formatting of your thesis (angarone@princeton.edu). Julie will provide essential help as you ready your thesis for submission, especially if you meet with her several weeks prior to the thesis deadline.

**April 15th** One unbound copy of the thesis secured by a folder or a binder clip is due in the Department office by 4:30 p.m. You must also upload an electronic copy, via Thesis Central, by this deadline. This electronic copy will be transmitted to the University Archives.

**Thesis Evaluation**

Your thesis is read and graded by your adviser and a second reader assigned by the department (the list of second readers is not made public until after the thesis due date). The final thesis grade is the average of the two readers’ grades (except when their grades are more than ten points apart, in which case the department assigns a third reader and the final grade is the average of the three grades). The two readers’ reports and the final thesis grade are given to the student at the senior oral exam.

You also receive written reports from your two readers.

For questions about the style and formatting of papers for Art and Archaeology courses, including the senior thesis, consult the Department Style Sheet.

**Resources for Research**

**Marquand Library**

Established in 1908, Marquand Library of Art and Archaeology is one of the oldest and most extensive art libraries in America. It serves the Princeton University community and scholars from around the world, attracting more than 150,000 visitors each year. The non-circulating collection of over 500,000 volumes covers Western and Eastern art from antiquity to the present, and includes distinguished 15th- through 21st-century rare book holdings. Marquand supports research in the fine, decorative, and media arts, photography, architecture, and archaeology. The library acquires some 20,000 new titles each year, including books, exhibition catalogues, and journals in print and electronic formats, as well as image and other databases, videos, and online content.

Marquand Library was renovated and expanded in 2003, occupying 46,000 square feet on five floors of McCormick Hall. In addition to some 160 public seats—both table and lounge seating—there are 109 assigned study carrels. Junior majors and other patrons who are not eligible for a carrel can apply for an assigned shelf.
The library is open weekdays 8:30 a.m. to 11:45 p.m., Saturdays 10 a.m. to 10:45 p.m., and Sundays noon to 11:45 p.m., with reduced hours during breaks. The rare book collection can be consulted weekdays 9 a.m. to 5 p.m. Librarians are available for one-on-one research consultations and group instruction, and also provide assistance via email at marquand@princeton.edu. The library has overhead scanners, book-edge and flat-bed scanners, regular and color printers, photocopiers, a microform scanner, a photograph copy stand, Macs and PCs, as well as circulating iPads and laptops. For more information about Marquand’s collections and services, see the library’s website http://library.princeton.edu/marquand.

Visual Resources

Visual Resources (207 McCormick Hall) administers the department’s collections of digital images, slides, and photographic prints to support the departmental teaching curriculum and to provide resources for study and research. Digital images available in ARTstor are accessible to the Princeton University community for teaching, research and study purposes. ARTstor collections number more than 2,000,000 images. More than 200,000 images from the department’s Visual Resources Collection are available through the ARTstor interface with many images added to the department image collections each year. The collection of 35mm slides is open for research and digitization. Flat-bed and slide scanners are available for use.

Photographic prints and materials from the Princeton-sponsored archaeological expeditions in the Research Photographs Collection are also accessible. Many of the archaeological images and the Sinai Icons collection are available online.

Please feel free to contact staff members for help in finding, using, and digitizing images for classes and papers. Visual Resources is open weekdays from 8:45 to 5:00. You may also contact Visual Resources at 8-3776 or visres@princeton.edu and resphotos@princeton.edu.

Index of Medieval Art

A unique resource of the Department of Art & Archaeology is the Index of Medieval Art, which was founded in 1917 by Charles Rufus Morey, an early chairman of the Department of Art and Archaeology. Located in the ground floor of the McCormick building (opposite the entrance to the departmental offices) it houses a print and online database of approximately 200,000 images and iconographic data from early apostolic times until the sixteenth century. While its original name, the Index of Christian Art, reflects its beginnings as a resource for the study of early Christian art, the Index now sets its parameters more broadly, including works from multiple medieval faith traditions as well as secular imagery. The specialists who maintain and develop these files offer individual consultations and training for faculty and students, and a 6,000-volume research library is available for consultation on site. A seminar room and ongoing program of conferences and publications provides a center for continuing scholarly and public discourse about the visual culture of the Middle Ages. The Index is open Monday through Friday from 9:00 AM to 5:00 PM.

Princeton University Art Museum

The origins of the Princeton University Art Museum can be traced to 1755, when what was then the College of New Jersey acquired its first work of art, a painting, as a way of bringing the
world to Princeton. From those origins the collections have grown to encompass over 95,000
works of art that span the globe and over 5,000 years of world history. Among the many areas of
great strength are:

- An outstanding collection of Greek and Roman antiquities, including ceramics, marbles,
bronzes, and Roman mosaics from Princeton University’s excavations at ancient Antioch;
- One of the most important collections of art of the ancient Americas in this country, with
remarkable examples of the art of the Olmec and Maya;
- Outstanding holdings of Chinese art, with important collections of bronzes, tomb figures,
and painting;
- Sculpture, metalwork, and stained glass from Medieval Europe;
- European paintings from the early Renaissance through the twentieth century;
- One of the nation’s oldest and most distinguished collections of American art;
- Rich collections of prints and drawings, featuring especially deep holdings of Italian and
British drawings and prints;
- Photography holdings of over 27,000 works from 1839 to the present, including several
important artist’s archives; and
- A growing collection of modern and contemporary art.

In addition to the collections, the Art Museum typically presents eight to ten temporary
exhibitions each year as well as dozens of changing installations of highlights from its
collections and hundreds of educational programs. The majority of these exhibitions are
developed by the Museum's own curators, often drawing on student research staff.

Special study rooms exist for works on paper, photography, ancient art, Asian art, and pre-
Columbian art. All Princeton students can make appointments to see original works of art not
currently on display in the galleries by contacting the specialist curators of the respective areas
(see list of Museum staff, Appendix). A searchable database of the Museum’s holdings is
available via the Museum’s website. Students can access full object records by contacting the
Registrar’s Office. The Museum also has a conservation laboratory.

Majors can participate in Museum activities and exhibitions in many ways. The Museum’s
Student Advisory Board (SAB), with representatives from all Princeton undergraduate classes,
presents programs and supports a range of other Museum programs, including its weekly Late
Thursdays. Service on the SAB is competitive and by application. Paid academic year and
summer internships are also available (see section on Internships in this Handbook). A program
of specially trained student guides provides gallery talks and introductions to the collections for
visitors. For more information about student employment in the Museum, see the Museum's
website.
Tang Center

The P. Y. and Kinmay W. Tang Center for East Asian Art was established in 2001 to advance the understanding of East Asian art and culture. To achieve this aim, the Tang Center sponsors and facilitates scholarly exchange by bringing together scholars, students, and the general public through interdisciplinary programs, including lectures and symposia, workshops, publications, graduate education, museum development, and exhibitions. Since its founding, the Tang Center has organized numerous symposiums, as well as the art exhibitions “Outside In: Chinese × American × Contemporary Art” and “Sacred Caves of the Silk Road: Ways of Knowing and Re-creating Dunhuang” at the Princeton University Art Museum in 2009 and 2015 respectively. The Center has also published thirteen scholarly volumes, with several more in progress. For further information on the Center’s activities or ways to participate in programs, please contact the director, Professor Andrew Watsky, or the associate director, Dr. Dora Ching.

Firestone Library and Off-Site

Firestone Library is the place to go for general materials in the humanities. General collections of most interest to the visual arts in addition to the Library of Congress N (Fine Arts) collection are the separately shelved Classics and Near East Collections. Firestone is one of ten campus libraries, in addition to extensive off-site holdings housed in ReCAP (Research Collections and Preservation Consortium) and Annex A on the Forrestal Campus.

Firestone: Rare Books and Special Collections (RBSC)

Manuscripts, prints, photographs, and even some paintings and sculptures are located within the Rare Books and Special Collections Department, whose reading room is located on the C Floor of Firestone. Important collections in RBSC for majors are the following:

Rare Books Division
The Rare Book Division holds approximately 250,000 rare and historically significant printed books in Western languages dating from the 15th century down to the present. In addition to the large general rare book collection, there are more than 35 named collections.

Manuscripts Division
The Manuscripts Division holds an estimated 8,500 linear feet of materials covering five thousand years of recorded history and all parts of the world, with special strengths in Western Europe, the Near East, the United States, and Latin America.

The Manuscripts Division’s holdings in art and photography contain a substantial number works of art on paper by many British artists and illustrators, most of whom have a literary association. Notable artists include but are not limited to Dante Gabriel Rossetti, Sir Edward Burne-Jones, George Cruikschank, and Max Beerbohm. Worthy of special mention is the renowned Gallatin-Beardsley Collection, which includes 130 drawings by Aubrey Beardsley, collected by the American artist A.E. Gallatin, along with a rich archive of correspondence, posters, illustrated books, and other materials by or related to the 1890s English artist. Princeton also has substantial holdings in Western American photography, 19th- and 20th-century historical and archeological photography of Greece and the Hellenic world, and Theater/Cinema photography.
**Graphic Arts Collection**
The Graphic Arts Collection began in 1940, when Elmer Adler brought his collection of 8,000 books and 4,000 prints to Princeton for an experiment in the study and teaching of graphic arts. Today the collection holds closer to 60,000 prints, drawings, photographs, paintings, sculpture, and printed ephemera along with an international book collection specializing in fine press, artists’ books, and illustrated editions. Research collections support the study of paper and papermaking, printing, printmaking, typography, and book design. A world-class reference collection holds over 600 volumes on all aspects of printing and print making. Individual items are described on a [daily blog](#).

**Cotsen Children’s Library**
The Cotsen Children's Library is a very special library within the Department of Rare Books and Special Collections at Princeton University Library. The international research collection of illustrated children's books, manuscripts, original artwork, prints, and educational toys from the 15th century to the present day is the benefaction of Lloyd E. Cotsen '50.

**Western Americana Collection**
The Western Americana Collection includes prints, photographs, paintings, and illustrated books of the Western territories and states, including amateur albums by explorers and early settlers. The Garrett Collection of Manuscripts in Indigenous Languages of Mesoamerica – the most comprehensive gathering of manuscripts in Mayan languages in the country contains 21 manuscripts and documents from Central and South America, dating from the 16th to the 20th century. The Sheldon Jackson collection of photographs of American Indians – some 1600 albumen prints given to Princeton in 1880 – was rescued from the open stacks, and has been vigorously supplemented by purchase and gift.

**Numismatics Collection**
The [Princeton University Numismatic Collection](#) is one of only a handful of academic coin collections in the United States. The earliest record of a numismatic collection at Princeton goes back to 1849, when friends of the (then) College of New Jersey bought and donated a collection of plaster casts (“sulfurets”) of Greek and Roman coins, formerly the property of Lord Vernon. The Princeton University Numismatic Collection is thus the oldest continually curated public numismatic collection in the United States. The Collection contains about 100,000 items, including coins, paper money, tokens, medals and decorations from the earliest period to the present. Please contact Alan Stahl, Curator of Numismatics, Firestone Library, for more information.

**Other Campus Libraries for Art Majors**
[Seeley G. Mudd Library](#) is home to the Princeton University archives, which contain historic photographs, prints, and portraits relating to Princeton, and is also the main repository for Princeton senior theses, master’s theses and doctoral dissertations. The [School of Architecture Library](#) is a circulating collection focused on 20th- and 21st-century architecture and design as well as urban studies. Anyone interested in East Asia should make use of the [East Asian Library](#), which collects materials in East Asian languages on art historical subjects not collected in Marquand. Its Gest rare book collection is world-renowned, especially for Chinese material. Films and videos may be found at Firestone Circulation (reserve and popular titles), the Architecture Library, Mendel Music Library, and at ReCAP.
Study Abroad

Foreign study can be a richly rewarding part of any concentration in the Department of Art and Archaeology. Art history courses taken abroad (normally up to two per semester or four for a year in a study abroad program) can be pre-approved for departmental credit by the departmental representative. Students generally study abroad during the junior year or the first semester of the senior year. The Junior Independent Work can be completed under the supervision of a departmental faculty member with prior approval and ongoing contact with the faculty adviser. The Senior Thesis research in the fall of the senior year may be done overseas, but the spring semester work must be done in residence.

Students contemplating a semester or year abroad should contact the Office of International Programs for a list of potential programs and advice on the application and financial aid process. Since many programs entail instruction in the language of the host country, students should complete foreign language courses at least through the 108 level and preferably at the 300-level.

If students do not want to commit to a semester or year abroad, they have the option of pursuing summer programs. Again, any courses that a student intends to count as a departmental and/or university requirement must be pre-approved by the departmental representative. The form may be downloaded from the Dean of the College website.

No courses taken overseas count in the calculation of departmental honors or grade point averages. However, if a student intends to apply to graduate or professional school, transcripts for courses taken in foreign universities must normally be supplied.

There are many fellowships awarded by Princeton and external organizations to support study abroad and summer language study. Please consult the website for Study Abroad Programs for additional details on the funding and charges for foreign study.

Grants for Support of Thesis Research

The Department of Art & Archaeology awards grants on a competitive basis for support of research travel for the Senior Thesis. Students applying for funds for research travel during the January break period or the summer prior to the senior year should complete the Senior Thesis Travel Grant Application, which includes a cover sheet, a project description with detailed justification for travel, a budget and itinerary, and one letter of recommendation. Travel grants are normally limited to $2000 and are for air and ground transport and lodging only (not meals); the number of awards given each year will depend on the availability of funds and the quality of the applications. The application deadline for winter break travel (for current seniors) is November 7; the application deadline for summer travel (for juniors for the summer before the senior year) is March 26. Students apply for funding through the Student Activities Funding Engine (SAFE). Travel monies normally are only payable upon the presentation of receipts, including boarding passes for air travel. Students are required to travel coach class and to make their own travel arrangements.

Applications for funding should also be made to the Office of Undergraduate Research (OUR) Senior Thesis Research Funding Program. Those funds are extremely limited and competitive. OUR distributes information pertaining to these programs every year.
Graduation Requirements, Honors, and Prizes

Graduation Requirements
In order to graduate with a major in the Department of Art and Archaeology, students must have an average of a C- or better, based on the grades for Junior Independent Work, the Senior Independent Work, the Senior Departmental Exam, and the grade point average calculated from all courses designated as departmentals (including all courses taken at Princeton outside the department and designated as cognates).

Honors
Honors are awarded by vote of the faculty to students having the highest grade point average based on the following weighting: grades in departmentals (65%), junior fall independent work (5%), junior spring independent work (5%); senior independent work (20%), senior oral exam (5%). In the spring semester, seniors have the opportunity to select which departmental courses they wish to count towards their department GPA; courses cross-listed with the Department of Art & Archaeology automatically count as departmentals, but do not count towards the department honors GPA.

Prizes
The Department of Art & Archaeology awards the following prizes to outstanding senior graduates:

Art and Archaeology Senior Thesis Prize
A prize established by the Irvine Foundation and awarded annually for the most outstanding senior thesis in the Department of Art and Archaeology.

Stella and Rensselaer W. Lee Prize
A prize awarded to the student who has written the best senior thesis on a subject involving the theory of art and architecture or their relationship to literature.

Irma S. Seitz Prize in the Field of Modern Art
A prize awarded to the student who has written the best senior thesis in the area of modern art (19th – 21st centuries), dealing with any aspect of the Visual Arts.

Frederick Barnard White Prize in Architectural History
A prize awarded to the student who has written the best thesis on the subject of architectural history. Established by Mrs. Norman White in memory of her son, Frederick Barnard White, Class of 1883.

Frederick Barnard White Prize in Archaeology
A prize awarded to the student who has written an outstanding senior thesis in archaeology. Established by a split in the Frederick Barnard White Prize in Architecture and approved by the Board of Trustees in 2001.
Frederick Barnard White Prize in Art History

A prize awarded to a student who has written an excellent senior thesis on any art historical topic. Established by a split in the Frederick Barnard White Prize in Architecture and approved by the Board of Trustees in 2001.

In addition, Art and Archaeology majors are eligible for other prizes given by the University or outside departments or programs, such as American Studies, Canadian Studies, East Asian Studies, French and Italian Studies, Judaic Studies, Latin American Studies, and the University Center for Human Values.

Internship and Employment Opportunities

On-Campus Internships and Employment

Majors are encouraged to pursue summer and term internships that may enhance their coursework and also in some cases be springboards for independent work. The Princeton University Art Museum awards paid summer internships to students from Princeton and other schools, and some term internships are available during the school year with various departments. Furthermore, students also serve as docents during the weekend and can nominate themselves for the museum’s Student Advisory Board. For further information on internship and employment opportunities in the Princeton University Art Museum, see Veronica White, Curator of Academic Programs.

Summer Internships at International Museums

The Department funds four internships for majors who wish to undertake a summer internship. Interested students should privately obtain an internship and then complete the Summer Internship Funding Application Form (see Appendix). These funds cannot be used for internships at for-profit organizations, such as auction houses or galleries. The deadline for applications is April 30, 2020 for Summer 2020.

Off-Campus Internships and Employment

Many of our majors have obtained internships and summer positions in art museums, auction houses, architectural firms, galleries, photographic studios, magazines, and corporate collections. Recent majors have worked at the Musée d’Orsay; Terra Foundation for American Art; Los Angeles County Museum of Art; Art Institute of Chicago; Philadelphia Museum of Art; Smithsonian Museum; Sakip Sabanci Museum in Istanbul; Montclair Museum of Art; Museum of London; Metropolitan Museum of Art; San Diego Museum of Contemporary Art; Museum of Byzantine Culture, Thessaloniki; Studioworks (summer art camp, Essex County, NJ); Artsy; Christie’s; Phillip’s; Sotheby’s; and as interns with a New York Times sports photographer, an advertising agency, and a film production studio, among other places.

The Internship Office at Princeton maintains a database of internships in the arts and has a special program for overseas internships. The Internship Office also lists sources of funding for art-related internships.
What Our Graduates Do

Graduates from the Department of Art & Archaeology have gone on to medical, law, nursing, business and professional schools as well as careers in the art world, business, teaching, and non-profit organizations. For example, Bryan Cockrell ’08 received an MA degree at the Institute of Archaeology at University College, London; Jennifer Edelstein ’09 became a Corporate Finance Analyst at Lazard Frères and Co.; Monika Jasiewicz ’10 went on to Yale Law School; Sarah Hogarty ’10 worked for Teach for America in New Orleans; Mark Guiducci ’10 became an Arts Editor at Vogue Magazine; Talia Kwartler ’12 is a Curatorial Assistant in the Department of Painting and Sculpture at the Museum of Modern Art; Grayden Holubar ’13 is People Strategy Lead at Artsy; Katie Woo ’17 is a Financial Analyst at Credit Suisse; Simon Wu ’17 is a Curatorial Intern at the Whitney Museum of American Art; Charlotte Diamond ’18 is a Jewelry Assistant at Vogue Magazine; and Mariah Wilson ’18 is pursuing a Master’s Degree in Film Production at the University of Southern California. Browse our past newsletters to see news from alumni to get a view of their accomplishments.

Faculty

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Anna Arabindan-Kesson
African American Art/Art of the Black Diaspora
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Nathan Arrington
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Charles Barber
Early Christian/Byzantine/Post-Byzantine Art and Aesthetics
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18th- and 19th-century European Architectural History
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Rachael DeLue On Leave 2019-20
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<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Department</th>
<th>Degree, University, Year</th>
<th>Office, Phone</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brigid Doherty</td>
<td>On Leave 2019-20</td>
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<tr>
<td>Beatrice Kitzinger</td>
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<tr>
<td>Michael Koortbojian</td>
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<td>Carolina Mangone</td>
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<tr>
<td>Anne McCauley</td>
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<tr>
<td>Chika Okeke-Agulu</td>
<td>On Leave Spring 2020</td>
<td>African and American Diaspora Art</td>
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<td>Irene Small</td>
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<tr>
<td>Deborah Vischak</td>
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<tr>
<td>Name</td>
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<tr>
<td>Cheng-Hua Wang</td>
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<td>Yve-Alain Bois</td>
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<td>Peter Parshall</td>
<td>Janson-La Palme Lecturer - Spring 2020 Art of Northern Europe &amp; Renaissance</td>
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<td>AnnMarie Perl</td>
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## Fall 2019 Undergraduate Calendar

<table>
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<tr>
<th>Date</th>
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<tr>
<td>Sept. 4</td>
<td>Undergraduate Academic Year Sign-In begins</td>
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<tr>
<td>Sept. 9</td>
<td>Freshman Academic Expo, 10:00am-2:00pm, Frick Chemistry Building</td>
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<tr>
<td>Sept. 10</td>
<td>Fall reception (McCormick Hall) at noon</td>
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<tr>
<td>Sept. 11</td>
<td>Classes begin</td>
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<tr>
<td>Sept. 11-24</td>
<td>Undergraduate add/drop period</td>
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<tr>
<td>Sept. 18</td>
<td>Deadline for late submission of Senior Thesis Adviser Form to Dep. Rep.</td>
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<tr>
<td>Sept. 18</td>
<td>Deadline for Major Declaration Form</td>
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<tr>
<td>Sept. 20</td>
<td>Undergraduate majors’ meeting at noon, McCormick 3rd Floor Lounge</td>
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<tr>
<td>Sept. 24</td>
<td>Undergraduate deadline to add or drop courses without a fee</td>
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<tr>
<td>Sept. 27</td>
<td>Seniors - thesis topic and brief abstract due to your thesis adviser</td>
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<tr>
<td>Sept. 30</td>
<td>Dean of the College Senior Thesis Funding Deadline (Fall Break)</td>
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<tr>
<td>Sept. 30</td>
<td>Deadline for Senior Thesis Travel Grant Applications (Fall Break)</td>
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<tr>
<td>Sep. 30-Oct. 4</td>
<td>Seniors - schedule meeting with thesis adviser to discuss and revise topic</td>
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<tr>
<td>Oct. 2</td>
<td>Deadline for Practice of Art Adviser Approval Form</td>
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<tr>
<td>Oct. 21-25</td>
<td>Midterm exams</td>
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<tr>
<td>Oct. 26-Nov. 3</td>
<td>Fall recess</td>
</tr>
<tr>
<td>Nov. 4</td>
<td>Classes resume</td>
</tr>
<tr>
<td>Nov. 4</td>
<td>Selection of P/D/F option begins</td>
</tr>
<tr>
<td>Nov. 6</td>
<td>Deadline for submission of Senior Thesis outline &amp; bibliography</td>
</tr>
<tr>
<td>Nov. 7</td>
<td>Dean of the College Senior Thesis Funding Deadline (Winter Break)</td>
</tr>
<tr>
<td>Nov. 7</td>
<td>Deadline for Senior Thesis Travel Grant Applications (Winter Break)</td>
</tr>
<tr>
<td>Nov. 11-15</td>
<td>Seniors - schedule meeting with thesis adviser</td>
</tr>
<tr>
<td>Nov. 22</td>
<td>Undergraduate deadline to drop fall term courses or select P/D/F option</td>
</tr>
<tr>
<td>Nov. 26-Dec. 1</td>
<td>Thanksgiving recess begins after last class</td>
</tr>
<tr>
<td>Dec. 2</td>
<td>Classes resume</td>
</tr>
<tr>
<td>Dec. 4</td>
<td>Deadline to submit Practice of Art/Certificate Adviser Approval form for spring Junior Independent Work</td>
</tr>
<tr>
<td>Dec. 4</td>
<td>Last day for juniors to submit JP/Senior Thesis Adviser Form for spring Junior Independent Work</td>
</tr>
<tr>
<td>Dec. 4</td>
<td>Senior Thesis Progress Reports Due</td>
</tr>
<tr>
<td>Dec. 2-13</td>
<td>Appointments with dep. rep. for spring selection of courses</td>
</tr>
<tr>
<td>Dec. 4-6</td>
<td>Seniors to select spring 2020 courses</td>
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<tr>
<td>Dec. 6-10</td>
<td>Juniors to select spring 2020 courses</td>
</tr>
<tr>
<td>Dec. 9-11</td>
<td>Sophomores to select spring 2020 courses</td>
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<tr>
<td>Dec. 11-13</td>
<td>Freshmen to select spring 2020 courses</td>
</tr>
<tr>
<td>Dec. 13</td>
<td>Winter recess begins after last class</td>
</tr>
<tr>
<td>Jan. 5</td>
<td>Winter recess ends</td>
</tr>
<tr>
<td>Jan. 6-14</td>
<td>Reading period</td>
</tr>
<tr>
<td>Jan. 6-14</td>
<td>Seniors - meet with your adviser regarding thesis</td>
</tr>
<tr>
<td>Jan. 14</td>
<td>Dean’s Date</td>
</tr>
<tr>
<td>Jan. 15-25</td>
<td>Fall term exams</td>
</tr>
<tr>
<td>Jan. 20-24</td>
<td>Undergraduate add/drop period</td>
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<tr>
<td>Date</td>
<td>Event</td>
</tr>
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<td>------------</td>
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</tr>
<tr>
<td>Feb. 3</td>
<td>Classes begin</td>
</tr>
<tr>
<td>Feb. 3-14</td>
<td>Undergraduate add/drop period</td>
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<tr>
<td>Feb. 14</td>
<td>Undergraduate deadline to add or drop courses without a fee</td>
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<tr>
<td>Mar. 9-13</td>
<td>Midterm exams</td>
</tr>
<tr>
<td>Mar. 14-22</td>
<td>Spring recess</td>
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<tr>
<td>Mar. 23</td>
<td>Classes resume</td>
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<tr>
<td>Mar. 23</td>
<td>Selection of P/D/F option begins</td>
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<tr>
<td>Mar. 26</td>
<td>Dean of the College Senior Thesis Funding Deadline (Summer)</td>
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<tr>
<td>Mar. 26</td>
<td>Deadline for Senior Thesis Travel Grant Applications (Summer)</td>
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<tr>
<td>Mar. 27</td>
<td>Juniors to submit Senior Thesis Adviser Form</td>
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<tr>
<td>Apr. 10</td>
<td>Undergraduate deadline to drop spring term courses or select P/D/F option</td>
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<tr>
<td>Apr. 15</td>
<td>Deadline for submission of Senior Theses to the Department by 4:30pm</td>
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<td>Appointments with dep. rep. for fall selection of courses</td>
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<tr>
<td>Apr. 22-24</td>
<td>Sophomores to select fall 2020 courses</td>
</tr>
<tr>
<td>Apr. 27-29</td>
<td>Freshmen to select fall 2020 courses</td>
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<tr>
<td>Apr. 30</td>
<td>Deadline for Summer Internship Applications</td>
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<tr>
<td>May 1</td>
<td>Last day of class</td>
</tr>
<tr>
<td>May 4-12</td>
<td>Reading period</td>
</tr>
<tr>
<td>May 5</td>
<td>Deadline for submitting Junior Independent Work</td>
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<tr>
<td>May 12</td>
<td>Dean’s Date</td>
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<tr>
<td>May 13-14</td>
<td>Senior Departmental/Comprehensive Exams</td>
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<tr>
<td>May 13-23</td>
<td>Spring term exams</td>
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<td>May 14</td>
<td>Senior Dinner</td>
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<td>May 18-22</td>
<td>Undergraduate add/drop period</td>
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<td>May 31</td>
<td>Baccalaureate</td>
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<tr>
<td>Jun. 1</td>
<td>Class Day</td>
</tr>
<tr>
<td>Jun. 2</td>
<td>Commencement Day, Class of 2020</td>
</tr>
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</table>
Appendices
**Declaration of Major Form**

In order to give us more information about you and your interests in the Department of Art and Archaeology, could you please complete the following information?

Name: 

Email address: 

Princeton address: 

Cell or campus phone number: 

Class: 

I am applying to:  
- [ ] History of Art Track  
- [ ] Practice of Art Track  
- [ ] Undecided

<table>
<thead>
<tr>
<th>Previous courses in the Department of Art and Archaeology or Visual Arts:</th>
</tr>
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<tbody>
<tr>
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<table>
<thead>
<tr>
<th>Previous courses on visual arts topics taken at Princeton (including writing seminars):</th>
</tr>
</thead>
<tbody>
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<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>What other experiences (such as interning in museums, participating in exhibitions, writing art reviews, teaching art in camps, lecturing on art topics, traveling, taking art classes outside of school) have you had (please list in order of importance)?</th>
</tr>
</thead>
<tbody>
<tr>
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</table>

<table>
<thead>
<tr>
<th>What particular subjects or areas interest you within the history of art or the visual arts?</th>
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<tbody>
<tr>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>What are your career goals at this point?</th>
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<tr>
<td></td>
</tr>
</tbody>
</table>
What sorts of classes would you like to see the Department of Art and Archaeology add to its current offerings?

What do you hope to learn as a concentrator in the Department of Art and Archaeology?

What other activities, sports, or hobbies do you pursue at Princeton?

Thank you for completing this information. Return all forms to:

Prof. Nathan Arrington  
Departmental Representative  
Department of Art and Archaeology  
Princeton University  
McCormick Hall  
Princeton, NJ 08544  
nta@princeton.edu
JP/Senior Thesis Adviser Form – History of Art Track 2019-20

Please complete the following information, have your adviser sign this form, and return it to the Dep. Rep. by December 4, 2019 (for Spring 2020 JP’s) or March 27, 2020 (for Class of ’21 Senior Theses). Deadline for late submission of Class of 2020 Senior Thesis Adviser Form is September 18, 2019.

JP
Senior Thesis

Student’s Name: ___________________________ Class: _____

Email: ___________________________ PUID#: ___________________________

Tentative Thesis Title (or subject area): ___________________________

Adviser’s Name: ___________________________
Adviser’s Signature: ___________________________ Date: _________

Student’s Signature: ___________________________ Date: _________

Note: Once a faculty member and student agree to work together by signing this form, changes in advisers can only be made under extreme circumstances and by written petition by either party to the Dep. Rep. Please contact the Dep. Rep. if you have any questions about this process.
Practice of Art Track Advising Form

Please submit this form to the Art & Archaeology Departmental Representative, Prof. Nathan Arrington, by October 2, 2019.

All Practice of Art students must select an adviser from the ART faculty for their senior thesis work, in addition to their advisers from VIS.

Students are required to meet with their ART adviser a minimum of three times during the senior year, including once in the second half of the fall term, once in the spring term before the spring recess, and once following the spring recess. In addition, the ART adviser attends the final discussion of the thesis exhibition at the end of the year and assigns a numeric grade for the student’s thesis work and for his/her oral defense of the thesis exhibition.

Students may choose to work with any member of the ART faculty. A list of faculty can be found at http://artandarchaeology.princeton.edu/people/faculty/professors. Please e-mail or arrange to meet with the faculty member to discuss his/her availability for advising, and please note that your ART adviser must sign the advising form before you submit it. You might also wish to discuss possible ART advisers with your advisers and/or professors in VIS. Please send any questions about the process to the Departmental Representative.

Student name: ____________________________

Student signature: ________________________ Date: ________________

ART adviser name: ________________________

ART adviser signature: ____________________ Date: ________________
Senior Thesis First Term Progress Report

Seniors are to submit an outline and annotated bibliography for their theses by November 6, 2019. Please complete the following and return to the departmental representative by December 4, 2019. If you have any questions, please contact the Dep. Rep. Thank you.

Name of Advisee: ________________________________________________________________

Current title of thesis: ____________________________________________________________

Please check all of the following that apply:

This student is making appropriate progress toward the completion of the senior thesis

This student has not completed the research and preparation that would be expected for the fall semester.

I would recommend that the student have a meeting with the departmental representative and the adviser to discuss ways to improve the student’s work on the thesis.

I would recommend that the student attend the senior thesis workshop.

Additional Comments:

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

Name of Faculty Adviser: _________________________________________________________

Date: ________________________________________________________________________
Summer Internships Funding Application Form

The Department of Art and Archaeology has limited funds to support students who are engaged during the summer in internships with not-for-profit institutions (such as museums, government arts organizations, or public school arts programs). These awards are given based on the student’s previous performance in the Department; the benefits that the student would gain from the internship; the quality of the internship; and the student’s financial need. The award can be used for room, board, and transportation and will consist of a fixed stipend with a maximum amount of $4000. It is not expected that the award will cover the entirety of living expenses during the internship, and the amount of the award will be determined by the length of the internship and the anticipated costs of transportation and living expenses. Sophomores who declare the major in the spring and junior majors are eligible. To apply, students must present proof of having received the internship (a letter from a supervisor or sponsoring institution); a copy of the undergraduate transcript; and this completed application form. The application deadline for Summer 2020 awards is April 30, 2020. Please note that juniors who receive funding for senior thesis research travel to the same site where their internship is located will have that amount deducted from this stipend.

Name: ________________________ Class: ________ Email: ________________________

Home address (or summer address if known): ____________________________

Phone: __________________________

Name of Host Organization: ____________________________

Address: ____________________________

Supervisor name and email: ____________________________

Description of position: ____________________________

Starting and ending dates of internship: ____________________________

Previous non-U.S. travel: ____________________________

Previous arts-related internships or jobs (include years and positions): ____________________________
Do you receive financial aid from Princeton University or other outside sources? If so, how large is your total award from all sources? (use this past year’s financial aid data):

How much money, according to your Princeton University financial aid award, are you expected to contribute from your summer earnings (see award letter for this amount):

Are there any other extenuating circumstances (financial or otherwise) that you want to share that might help us in determining your eligibility and need for this award?:

What are the benefits that you hope to acquire from this internship?

Proposed budget:

Airfare: __________

Housing: __________

Ground transport/bus/subway __________

Food: __________

TOTAL: __________

I certify that the information provided on this form is true, to the best of my knowledge.

Signature ___________________________ Date __________

Students receiving awards must present to the departmental representative by the first day of the Fall 2020 semester a letter from their supervisor written at the end of the internship summarizing the number of weeks the student worked; the number of hours per week; and the general tasks performed. Failure to submit this letter may result in the student being asked to return all or part of this award.
Program in Archaeology Application Form

Name: _____________________________ Date: _____________________________

Email: _____________________________ Major: _____________________________

PUID: _____________________________ Class Year: _____________________________

Admission
In order to gain admission, a student must have taken any one of the courses offered by the program. A freshman seminar or other alternative may be approved by the program director.

Please indicate which ART courses you have taken so far:

Core Requirements:

ART 401

Fieldwork Requirement (ART 304G or equivalent)

ART 304G

Other:

Ancient Art Course (Minimum of two Ancient Art Course):

Non-ART Elective (Minimum of one outside Ancient Area):

Archaeology Elective (One additional Archaeology elective):

Please attach a one-page typewritten essay explaining why you want to apply for the Archaeology Certificate Program, including your 'tentative' topic and the form you expect your Independent Research Work to take (i.e. extended paper, JP, Senior Thesis)

Approved: _____________________________ Date: _____________________________
# Department of Art & Archaeology Staff

## Office Staff

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
<th>Position</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stacey Bonette</td>
<td><a href="mailto:sbonette@princeton.edu">sbonette@princeton.edu</a></td>
<td>Assistant to the Chair</td>
<td>3781</td>
</tr>
<tr>
<td>Joanna Burkitt</td>
<td><a href="mailto:jburkitt@princeton.edu">jburkitt@princeton.edu</a></td>
<td>Undergraduate Coordinator</td>
<td>3782</td>
</tr>
<tr>
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<td>Events Coordinator</td>
<td>7420</td>
</tr>
<tr>
<td>Maureen Killeen</td>
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<td>Department Manager</td>
<td>3772</td>
</tr>
<tr>
<td>Diane Schulte</td>
<td><a href="mailto:dschulte@princeton.edu">dschulte@princeton.edu</a></td>
<td>Graduate Administrator</td>
<td>5678</td>
</tr>
</tbody>
</table>

## Index of Medieval Art

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
<th>Position</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fiona Barrett</td>
<td><a href="mailto:fionab@princeton.edu">fionab@princeton.edu</a></td>
<td>Office Support</td>
<td>3773</td>
</tr>
<tr>
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<td>Art History Specialist</td>
<td>6364</td>
</tr>
<tr>
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<td>Computer Support</td>
<td>7574</td>
</tr>
<tr>
<td>Pamela Patton</td>
<td><a href="mailto:ppatton@princeton.edu">ppatton@princeton.edu</a></td>
<td>Director</td>
<td>6363</td>
</tr>
<tr>
<td>Maria Alessia Rossi</td>
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<td>Postdoc Research Associate</td>
<td>6364</td>
</tr>
<tr>
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<td>0884</td>
</tr>
<tr>
<td>Henry Schilb</td>
<td><a href="mailto:schilb@princeton.edu">schilb@princeton.edu</a></td>
<td>Art History Specialist</td>
<td>6344</td>
</tr>
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## Visual Resources

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<thead>
<tr>
<th>Name</th>
<th>Email</th>
<th>Position</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yichin Chen</td>
<td><a href="mailto:yichinc@princeton.edu">yichinc@princeton.edu</a></td>
<td>East Asia Curator</td>
<td>3776</td>
</tr>
<tr>
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<td><a href="mailto:vfrench@princeton.edu">vfrench@princeton.edu</a></td>
<td>Senior Image Cataloguer</td>
<td>3776</td>
</tr>
<tr>
<td>Julia Gearhart</td>
<td><a href="mailto:gearhart@princeton.edu">gearhart@princeton.edu</a></td>
<td>Curator, Historic Collections</td>
<td>3776</td>
</tr>
<tr>
<td>Marilyn Hansen</td>
<td><a href="mailto:mallie@princeton.edu">mallie@princeton.edu</a></td>
<td>Media Specialist</td>
<td>3776</td>
</tr>
<tr>
<td>Michele Mazeris</td>
<td><a href="mailto:mmazeris@princeton.edu">mmazeris@princeton.edu</a></td>
<td>Senior Image Cataloguer</td>
<td>3776</td>
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</table>

## Marquand Library

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
<th>Position</th>
<th>Phone</th>
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<tbody>
<tr>
<td>Pankaj Chugh</td>
<td><a href="mailto:pchugh@princeton.edu">pchugh@princeton.edu</a></td>
<td>Special Collections Assistant</td>
<td>5230</td>
</tr>
<tr>
<td>Jessica Dağci</td>
<td><a href="mailto:jhoppe@princeton.edu">jhoppe@princeton.edu</a></td>
<td>Operations Coordinator</td>
<td>4904</td>
</tr>
<tr>
<td>Nicole Fabricand-Person</td>
<td><a href="mailto:nfperson@princeton.edu">nfperson@princeton.edu</a></td>
<td>Japanese Art Specialist</td>
<td>5253</td>
</tr>
<tr>
<td>Rebecca Friedman</td>
<td><a href="mailto:rfriedma@princeton.edu">rfriedma@princeton.edu</a></td>
<td>Marquand Assistant Librarian</td>
<td>3163</td>
</tr>
<tr>
<td>Robert Gross</td>
<td><a href="mailto:rgross@princeton.edu">rgross@princeton.edu</a></td>
<td>Special Collections Assistant</td>
<td>5243</td>
</tr>
<tr>
<td>Holly Hatheway</td>
<td><a href="mailto:hhatheway@princeton.edu">hhatheway@princeton.edu</a></td>
<td>Marquand Head Librarian</td>
<td>5860</td>
</tr>
<tr>
<td>David Platt</td>
<td><a href="mailto:daplatt@princeton.edu">daplatt@princeton.edu</a></td>
<td>Special Collections Assistant</td>
<td>5216</td>
</tr>
<tr>
<td>Nicola Shilliam</td>
<td><a href="mailto:shilliam@princeton.edu">shilliam@princeton.edu</a></td>
<td>Western Bibliographer</td>
<td>5247</td>
</tr>
<tr>
<td>Graham Stetler</td>
<td><a href="mailto:gstetler@princeton.edu">gstetler@princeton.edu</a></td>
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<td>5863</td>
</tr>
<tr>
<td>Kimberly Wishart</td>
<td><a href="mailto:kwishart@Princeton.edu">kwishart@Princeton.edu</a></td>
<td>Chinese Art Specialist</td>
<td>0735</td>
</tr>
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## Tang Center

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
<th>Position</th>
<th>Phone</th>
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</thead>
<tbody>
<tr>
<td>Dora Ching</td>
<td><a href="mailto:dcching@princeton.edu">dcching@princeton.edu</a></td>
<td>Associate Director</td>
<td>3795</td>
</tr>
</tbody>
</table>

## Other Staff

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
<th>Position</th>
<th>Phone</th>
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</thead>
<tbody>
<tr>
<td>Julie Angarone</td>
<td><a href="mailto:angarone@princeton.edu">angarone@princeton.edu</a></td>
<td>Computer Support</td>
<td>5864</td>
</tr>
<tr>
<td>John Blazejewski</td>
<td><a href="mailto:johnblaz@princeton.edu">johnblaz@princeton.edu</a></td>
<td>Department Photographer</td>
<td>2465</td>
</tr>
<tr>
<td>Keith McRae</td>
<td><a href="mailto:kmcrae@princeton.edu">kmcrae@princeton.edu</a></td>
<td>Maintenance</td>
<td>8000</td>
</tr>
</tbody>
</table>
Visual Arts

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<table>
<thead>
<tr>
<th>Last Name</th>
<th>First Name</th>
<th>Phone</th>
<th>Email</th>
<th>Job Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abbaspour</td>
<td>Mitra</td>
<td>7742</td>
<td><a href="mailto:mitraa@princeton.edu">mitraa@princeton.edu</a></td>
<td>Curator of Modern and Contemporary Art</td>
</tr>
<tr>
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Art Museum Advance Exhibition Schedule

ALL DATES AND DETAILS ARE SUBJECT TO CHANGE

Name: Helen Frankenthaler Prints: Seven Types of Ambiguity
Dates: June 29–October 20, 2019
Curator: Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art, and Calvin Brown, Associate Curator of Prints and Drawings
Summary: Helen Frankenthaler Prints: Seven Types of Ambiguity celebrates the generous gift of ten prints and five related trial proofs from the Helen Frankenthaler Foundation to the Princeton University Art Museum, drawing these gifts into conversation with additional works spanning five decades and more than a dozen distinct technical processes. The exhibition considers the continuous and generative role of printmaking in Frankenthaler’s oeuvre while also tracing the ascendance of the American Print Renaissance and the emergence of a critical discourse for abstraction in the latter half of the twentieth century. Featuring approximately fifty works in total, the works on view variously represent Frankenthaler’s compositional language, working process, collaborations, evocations of place, or historical referents—revealing the vitality of Frankenthaler’s work in prints throughout her remarkable career.

Name: Legacy: Selections from the Gillett G. Griffin Collection
Dates: July 20–October 6, 2019
Curator: J. Michael Padgett, Curator of Ancient Art
Summary: Celebrating the life and career of Gillett G. Griffin (1928–2016), this exhibition highlights a selection of artworks and artifacts from the thousands that Griffin donated and bequeathed to the Princeton University Art Museum. Griffin was not only a respected curator, scholar, and collector but also a beloved teacher—and one of the most memorable figures in the history of the university and the Princeton community. Among the fifty-five pieces in the exhibition will be Greek, Roman, Egyptian, ancient Near Eastern, Islamic, African, Chinese, Japanese, and Pre-Columbian antiquities, as well as European and American prints, drawings, and sculptures, as well as a handful of paintings and drawings that attest to Griffin’s own talents as an artist.
Name: The Eternal Feast: Banqueting in Chinese Art from the 10th to the 14th Century

Dates: October 19, 2019–February 16, 2020

Curator: Zoe S. Kwok, Assistant Curator of Asian Art

Summary: The Eternal Feast: Banqueting in Chinese Art from the 10th to the 14th Century brings to life the art of the feast during three transformative Chinese dynasties, the Song, Liao, and Yuan, which together enjoyed a thriving economy, cultural flourishing, and the intermingling of foreign and native traditions. Focusing on a rare group of surviving paintings from the period—along with ceramic, lacquer, metal, and stone objects as well as textiles—the exhibition reveals feasts to be singularly positioned to illuminate one of the most enduring and significant facets of the Chinese tradition: the continuum between life and the afterlife. The exhibition features fifty objects arranged in sections that focus on ladies banqueting in the past, gentlemen feasting in the present, and dining in the afterlife. Several other aspects of elite feasting—including costume, cuisine, music, and dance, as well as burial customs, architecture and gardens, artistic patronage, and painterly practice—are also explored, offering a window into life, death, and art during a period whose cultural influence extends in China to the present day.

Name: States of Health: Visualizing Illness and Healing

Dates: November 2, 2019–February 2, 2020

Curator: Veronica White, Curator of Academic Programs, and Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings

Summary: Throughout history and across cultures, concepts of illness and healing have been given concrete form through art. States of Health features over eighty works of global art, from antiquity to the present—including paintings, drawings, prints, sculptures, photographs, and multimedia—that collectively illuminate the role that art plays in shaping our perceptions and experiences of illness and healing. Provocative cross-cultural juxtapositions throughout the exhibition consider both broad issues and specific historical events, such as the bubonic plague and the AIDS crisis, from a visual perspective. Functioning variously as document, metaphor, fantasy, protest, invocation, and testimony, the selected works of art examine societal anxiety around pandemics and infectious disease, respond to mental illness, present the hopes and dangers associated with childbirth, and explore the complexities of care.

Name: Life Magazine and the Power of Photography (exhibition travels)
Dates: Princeton University Art Museum (February 22–June 7, 2020)
Museum of Fine Arts, Boston (TBD)

Curators: Katherine A. Bussard, Peter C. Bunnell Curator of Photography, and
*Kristen Gresh, Estrellita and Yousuf Karsh Curator of Photographs,
Museum of Fine Arts, Boston

Summary: From the Great Depression to the Vietnam War, the vast majority of
photographs printed and consumed in the U.S. appeared on the pages of
illustrated magazines. Life magazine was both wildly popular and visually
revolutionary. This exhibition and accompanying catalogue will be the first
scholarly consideration of Life’s remarkable relationship to photography
and its impact on the way the American public understood photography—and
experienced important historical events—in the middle decades of the
twentieth century. Exploring both historically specific moments such as
the Cold War and cross-decade topics such as racism in the U.S., the
exhibition features approximately 150 photographs and photo essays by
the likes of Margaret Bourke-White, Henri Cartier-Bresson, Charles
Moore, NASA, Gordon Parks, W. Eugene Smith, and Abraham Zapruder.

Name: Cézanne: The Rock and Quarry Paintings (exhibition travels)

Date: Princeton University Art Museum (March 7–June 14, 2020)
Royal Academy of Arts, London (July 8–October 8, 2020)

Curator: *John Elderfield, former Allen R. Adler, Class of 1967, Distinguished
Curator and Lecturer

Summary: From the mid-1860s until shortly before his death in 1906, Paul Cézanne
created some twenty-seven canvases that take rocks as their principal
subjects. Among the artist’s most extraordinary landscapes, his paintings
of rock formations have never been the exclusive subject of an exhibition
or publication. Featuring some fifteen of the most important works—including
scenes of the rocky terrain of the forest of Fontainebleau, the
Mediterranean coastal village of L’Estaque, and the area around Aix-en-
Provence—this exhibition will explore the character and development of
these works, the Romantic or picturesque fascination with the unusual or
inhospitable landscape, and the close relationship of this motif to the
artist’s numerous paintings of Mont Sainte-Victoire, both shaping and
shaped by the radical changes that he made in his art over the final decade
of his life.
Name: **Basquiat in the Studio: The Blue Ribbon Paintings**

Date: October 3, 2020–January 3, 2021 *(Tentative)*

Curator: Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art

Summary: This exhibition centers on a remarkable group of eleven paintings from 1984 that represent the full maturity of Jean-Michel Basquiat’s studio practice. In this suite of untitled works, exhibited only once and now known as the Blue Ribbon paintings, Basquiat developed a mode of working with silkscreen on canvas that synthesized an array of his art-making techniques and processes, including collage, drawing, poetry, and painting. A selection of paintings, drawings, prints, and archival materials from the years leading up to the creation of this masterful body of work reveals the myriad practices and multifaceted interests Basquiat wove together in his Blue Ribbon paintings.
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