Princeton University
Department of Art and Archaeology

Undergraduate Handbook
2017-2018

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Introduction to the Department of Art and Archaeology

The Department of Art and Archaeology is devoted to the study and criticism of the visual arts and the investigation of material artifacts from a wide range of cultures and historical 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. Current faculty members explore subjects as diverse as Roman city planning, Greek archaeology, Japanese prints, and contemporary painting, but are united in their belief that the visual arts offer key insights into the past and stimulate ideas and personal growth in the present.

In a world that seems to be taking a “visual turn,” understanding the history and workings of visual culture has assumed an increasing importance. Students in the Department of Art and Archaeology learn techniques for analyzing visual materials and locating them within time and place. They also investigate the factors that influence the form and direction of stylistic change (such as religious beliefs, economic constraints, patronage demands, technological change, and so forth). And as studio artists, they engage in the creative transformation of these observations and experiences into works of art. Like any social scientists or humanists, they must evaluate evidence (documentary, textual, or pictorial), form hypotheses, test their data, and draw conclusions. Successful majors master the translation of visual perceptions into linguistic or material expression, develop their visual memory, and make connections with a wide array of other historical evidence.

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. In addition, majors regularly enter medical, law, public policy, and business schools. The skills developed in the Department also can form the bases for future careers in teaching, journalism, publishing, communication and media, museum work, not-for-profit organizations, architecture, design, advertising, and marketing.

I. Declaring the Major

I.1. General Information for Prospective Majors

Students interested in majoring in the Department of Art and 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 and Archaeology Declaration of Major Form (Appendix 1) 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
I.2. Advanced Placement

No advanced placement credit is granted for the Art History Advanced Placement Examination.

I.3. 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).

I.4. 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.

I.5. 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.

II. Programs of Study and Requirements for the Major

II.1. History of Art Track

II.1.a. Prerequisites:
The prerequisite for the History of Art track is two courses in the Department of Art and Archaeology.

II.1.b. Course Requirements:

History of Art track requires a total of 10 courses in the Department of Art and Archaeology, including 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). In choosing courses to satisfy the distribution requirement, students are encouraged to explore a range of media (e.g.,
architecture, painting, sculpture, photography, film, printmaking). Thematic courses as well as courses spanning more than one area will be allocated to a distribution area on a case-by-case basis. ART 100, ART 101, ART 400, and ART 401 count as departmentals but not as distribution courses.

II.1.c. Cognates:
No more than two cognate courses taken in other departments (including the Program in Visual Arts) may be counted toward the ten 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 and Archaeology automatically count as departmentals. While courses taken at another institution may count towards the requirements for the major, transfer grades do not factor into a student’s department GPA calculation.

II.1.d. Junior Seminar:
During the fall of the junior year, all History of Art majors must take the Junior Seminar (ART 400). The course introduces students to the various methodologies used by art historians and archaeologists, and prepares them for writing the junior and senior independent work. The fall junior paper is written in conjunction with ART 400. Students who are abroad during the fall of the junior year can complete the Junior Seminar during the fall semester of the senior year, and will write their fall junior paper while abroad, in correspondence with a faculty advisor.

II.1.e. Junior Independent Work:
The fall junior independent work consists of a paper of approximately 20 pages addressing the state of the literature on a particular subject selected by the student as well as various methodologies appropriate to it. This paper is advised and graded by the professor of the student’s Junior Seminar. During the spring term, students write a second research paper (approximately 25 pages) with a departmental adviser of their choice. For the spring independent work, students must complete the JP/Senior Thesis Adviser Form (Appendix 2) by November 28, 2017, and return it to the departmental representative for approval. The deadline for submitting the spring term junior independent work is May 8, 2018.

II.1.f. 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 extensive outline and annotated bibliography to the advisor by mid November of the senior year. The student and adviser must sign the JP/Senior Thesis Adviser Form (Appendix 2) by March 30, 2018, and return it to the departmental representative for approval. See the Guidelines for the Senior Thesis (Chap III, below) for details on the presentation and writing of the thesis. The thesis grade is the average of the grades given by the adviser and a second faculty reader.


II.1.g. Senior Departmental Examination:
The senior departmental examination consists of a one-hour oral examination discussing the senior thesis and covering material from departmental courses. It is attended by three faculty
members (including the adviser of the senior thesis, normally the second reader, and one additional faculty member). The grade on the senior departmental exam is the average of the grades given independently by the three faculty examiners.

II.2. Practice of Art Track

Concentrators in this track explore the traditions, thought processes, and methods of making visual art in connection with a general program of humanistic education. Courses are offered in painting, drawing, graphic design, sculpture, photography, film and video production, and film history and theory. Screenwriting courses are offered by the Program in Creative Writing and cross-listed with the Program in Visual Arts.

II.2.a. Prerequisites and Admission:
By the end of the sophomore year, students intending to major in the Practice of Art should have completed one course in the Department of Art and Archaeology and two studio courses in the Program in Visual Arts. On 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.

II.2.b. Course Requirements:
A total of ten courses, of which at least seven must be from the Program in Visual Arts and three must be from the Department of Art and Archaeology. 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 (taken in fall of the junior year); and VIS 416 (Exhibitions Issues and Methods) or VIS 417 Fall Film Seminar (taken in fall of senior year). The Department of Art and Archaeology courses must include at least one course in the modern/contemporary area (19th century to the present), and two others, including at least one course from group 1 or group 2. The third course may be from any group.

II.2.c. 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 art history courses) or the director of the Program in Visual Arts (for studio 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. While courses taken at another institution may count towards the requirements for the major, transfer grades do not factor into a student’s department GPA calculation.

II.2.d. Junior Seminar:
During the fall of the junior year, all concentrators must take the junior seminar, Issues in Contemporary Art (VIS 392). The course coincides with admission to the junior studios and investigates the history, challenges, and rewards of studio practice. Through readings, discussions, critiques, and a culminating exhibition of works in progress, VIS 392 provides the foundation for each student’s independent creative development, as well as the impetus to begin articulating the historical precedents and ambitions of their work.
II.2.e. 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 advisor. 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 advisor.

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.

II.2.f. Senior Independent Work
By the end of the second week of fall term of senior year, students must select three advisers, including one from the Department of Art and 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 expected to meet regularly with their Visual Arts advisors, and to meet with their Art and Archaeology advisor a minimum of three times, including once in the second half of fall term, once in the spring term before the spring recess, and once following the spring recess. Students present their work in an exhibition during the 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 advisors only.

II.2.g. Senior Departmental Examination:
The senior departmental examination takes the form of a one-hour critical discussion of the senior independent work with the student’s three advisers in the latter half of the spring term, normally at the time of the student’s exhibition. The discussion is open to all Visual Arts and Art and Archaeology 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.

II.3. 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.

II.3.a. 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 (see list below). Appropriate freshman seminars or writing seminars may fulfill the requirement, with the program director's approval.

II.3.b. 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 courses 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 advisors, and will allow students to tailor their study.

II.3.c. Course Requirements:
The plan of study consists of four elements: two core courses, fieldwork or its equivalent, three 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 two core courses: ART 100: An Introduction to the History of Art: Meanings in the Visual Arts, and 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’s executive committee ahead of time.

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

II.3.d. Independent Work
Students undertake independent research, which may take one of three forms: 1) a senior thesis with an archaeological component; 2) a junior paper on an archaeological topic; 3) or a 25-page research paper on an archaeological topic.

II.3.e. Languages
The acquisition of languages that may assist in research (e.g., German or French) or in fieldwork is strongly recommended, but not required.
II.3.f. 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.

II.4. 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 and Archaeology is also recommended.

II.4.a. 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.

II.4.b. 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 advisor. 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 advisor.

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.

II.4.c. 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 advisors only.

II.4.d. 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.
III. 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. In general, 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 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.

III.1. 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). If you have not submitted this form or if you are changing your adviser, you must notify the departmental representative by September 20, 2017. Department of Art and Archaeology faculty normally do not direct more than three 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 and Archaeology may serve as senior thesis advisers, but part-time faculty (teaching only one course) do not.

If you are having trouble finding an adviser, please notify the departmental representative, who will assist you. 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.
III.2. 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.

III.3. 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. Previous requirements offered much less structure and guidance, so these changes represent a major improvement in the process for you.

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 29th:** 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 29th 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 29th 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.

**October 2nd – 6th:** 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 8th:** 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 and how it has contributed to your research and your thinking about your 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 13th – 17th:** 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.

**November 28th:** 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 do 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.

By March 20th: By this date 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 18th: Two unbound copies of the thesis secured by a folder or a binder clip are 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.

III.4. 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; some readers may give you informal comments that respond in more detail to stylistic and conceptual strengths and weaknesses within your text.

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

IV. Resources for Research

IV.1. 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 nearly 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, and now occupies 46,000 square feet on five floors of McCormick Hall. In addition to some 160 public seats—both table and lounge seating—there are over one hundred private study carrels. Junior majors and other patrons who are not eligible for a carrel can apply for an assigned visiting scholar’s 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 or 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, and numerous public computers. For more information about Marquand’s collections and services, see the library’s website http://library.princeton.edu/marquand.

IV.2. Visual Resources Collection

The Visual Resources Collection (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.

IV.3. Index of Medieval Art

A unique resource of the Department of Art and 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 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.

IV.4. 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 that is focused on paintings conservation.

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.

IV.5. 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 symposiums, 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 twelve 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.

IV.6. 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.

IV.7. 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. A guide to topics may be found here: http://rbsc.princeton.edu/topics. See
rbsc.princeton.edu for more information.

Important collections in RBSC for majors are the following:

IV.7.a 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.

IV.7.b 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.

IV.7.c. 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 at http://graphicarts.princeton.edu.
IV.7.d. 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.

IV.7.e. 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.

IV.7.f. 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.

IV.8. 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, as well as 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, primarily, 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, especially, 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.

V. 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. For specific advice about offerings in art history in Study Abroad programs, please make an appointment with the departmental representative.

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.

All courses taken overseas do not 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 http://www.princeton.edu/oip/sap/ for additional details on the funding and charges for foreign study.

**VI. Grants for Support of Thesis Research**

The Department of Art and 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; project description with detailed justification for travel; budget and itinerary; and one letter of recommendation. Travel grants are normally limited to $1500 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 9, 2017; the application deadline for summer travel (for juniors for the summer before the senior year) is March 29, 2018. 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 may also be made to the Dean of the College. Those funds are extremely limited and competitive. The DOC distributes information pertaining to these programs every year.

**VII. Graduation Requirements, Honors, and Prizes**

**VII.1. Graduation Requirements**

In order to graduate with a major in the Department of Art and Archaeology, students must have an average of a B- 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).

VII.2. 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; the selection must include all courses required
for the major.

VII.3. Prizes

The Department of Art and 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.

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 thesis in the area of Modern Art (19th – 21st centuries), dealing with any aspect
of the Visual Arts.

Frederick Barnard White Prize in Architecture - A prize awarded to the student who has
written the best thesis on an architectural topic. Established by Mrs. Norman White in memory
of her son, Frederick Barnard White, Class of 1883.

Frederick Barnard White Prize in Art and Archaeology - A prize awarded to the student who
has written the best senior thesis in art and archaeology. 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.

VIII. Internship and Employment Opportunities

VIII.1. 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.

There are also possibilities for internships in the Rare Books and Special Collections of Firestone
Library. Princeton undergraduate students may work with a curator in preparation for an
exhibition, or may be involved in cataloguing visual arts materials. For further information, see the departmental representative.

VIII.2. Summer Internships at International Museums

The Department funds four internships at international museums and not-for-profit organizations through the University's International Internship Program (IIP) and directly through the Department for majors who wish to undertake a summer internship abroad. Interested students should either contact the International Internship Office (if they want to apply for one of the arts-related internships handled by that office) or privately obtain an internship and then complete the Summer Overseas 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 May 3, 2018 for Summer 2018.

VIII.3. 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.

Consult with the departmental representative regarding internship possibilities. In addition, 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. Please visit their website for details of these programs.

VIII.4. What Our Graduates Do

Graduates from the Department of Art and 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, Ibby Caputo ’03 helped found New Orleans Kid Camera Project, which gives children returning to flooded neighborhoods cameras and teaches them photography; Rachel Lyon ’05 went on to become deputy editor and assistant at the art gallery and printing studio of Crown Point Press in San Francisco; Alex Bueno ’06 pursued a Ph.D. in the program in architectural history at the Graduate School of Design at Harvard; Christian Sahner ’07 was awarded a Rhodes Scholarship to Oxford and returned to Princeton to pursue a Ph.D. in the Department of History; 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 (artsy.com); Katie Woo ’17 is a Financial Analyst at Credit Suisse; and Simon Wu ’17 is a Curatorial Intern at the Whitney Museum of American Art.
IX. Faculty

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**Nathan Arrington**  
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Maryan Ainsworth • Janson-La Palme Lecturer - Fall 2017
Renaissance art history
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Friedrich Teja Bach • Fellow, Humanities Council - Spring 2018
Modern and contemporary art
Ph.D., RWTH Aachen Univ., 1984
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John Elderfield • Lecturer - Spring 2018
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James Steward • Lecturer with Rank of Professor - Spring 2018
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X. Undergraduate Calendar, 2017-18

Fall

Sept. 6  TigerHub undergraduate registration starts at 7 am
Sept. 11  Freshman Academic Expo, 10am-1pm, Frick Chemistry Building
Sept. 13  Classes begin
Sept. 13-26  Undergraduate add/drop period
Sept. 19  Fall reception (1st floor lounge, McCormick) at 4:30pm
Sept. 20  Deadline for late submission of Senior Thesis Adviser Form to Dep. Rep.
Sept. 20  Deadline for Major Declaration Form
Sept. 22  Undergraduate majors meeting at noon, McCormick 3rd Floor Lounge
Sept. 26  Undergraduate deadline to add or drop courses without a fee
Sept. 29  Seniors - thesis topic and brief abstract due to your thesis adviser
Oct. 2  Dean of the College Senior Thesis Funding Deadline (Fall Break)
Oct. 2-6  Seniors - schedule meeting with thesis adviser to discuss and revise topic
Oct. 4  Deadline for Practice of Art Advisor Approval Form
Oct. 23-27  Midterm exams
Oct. 28-Nov. 5  Fall recess
Nov. 6  Classes resume
Nov. 6  Selection of P/D/F option begins
Nov. 8  Deadline for submission of Senior Thesis outline & bibliography
Nov. 9  Deadline for Senior Thesis Travel Grant Applications (Winter/Intercession)
Nov. 9  Dean of the College Senior Thesis Funding Deadline (Winter/Intercession)
Nov. 13-17  Seniors - schedule meeting with thesis adviser
Nov. 21-26  Thanksgiving recess begins after last class
Nov. 27  Undergraduate deadline to drop fall term courses or select P/D/F option
Nov. 27  Classes resume
Nov. 28  Deadline to submit Practice of Art/Certificate Adviser Approval form for spring Junior Independent Work
Nov. 28  Last day for juniors to submit JP/Senior Thesis Adviser Form for spring Junior Independent Work
Nov. 28  Senior Thesis Progress Reports Due
Dec. 5-15  Appointments with dep. rep. for spring selection of courses
Dec. 6-8  Seniors to select spring courses
Dec. 8-12  Juniors to select spring courses
Dec. 11-13  Sophomores to select spring courses
Dec. 13-15  Freshmen to select spring courses
Dec. 15  Winter recess begins after last class
Jan. 7  Winter recess ends
Jan. 8-16  Reading period
Jan. 8-16  Seniors - meet with your adviser regarding thesis
Jan. 9  Deadline to submit Junior Independent Work
Jan. 16  Dean’s Date
Jan. 17-27  Fall term exams
Jan. 22-26  Undergraduate add/drop period
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Feb. 5</td>
<td>Classes begin</td>
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<td>Feb. 5-16</td>
<td>Undergraduate add/drop period</td>
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<tr>
<td>Feb. 16</td>
<td>Undergraduate deadline to add or drop courses without a fee</td>
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<tr>
<td>Mar. 12-16</td>
<td>Midterm exams</td>
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<td>Mar. 17-25</td>
<td>Spring recess</td>
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<tr>
<td>Mar. 20</td>
<td>Seniors – Meet with Julie Angarone regarding thesis formatting</td>
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<tr>
<td>Mar. 26</td>
<td>Classes resume</td>
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<tr>
<td>Mar. 26</td>
<td>Selection of P/D/F option begins</td>
</tr>
<tr>
<td>Mar. 29</td>
<td>Dean of the College Senior Thesis Funding Deadline (Summer)</td>
</tr>
<tr>
<td>Mar. 29</td>
<td>Deadline for Senior Thesis Travel Grant Applications (Summer)</td>
</tr>
<tr>
<td>Mar. 30</td>
<td>Juniors to submit Senior Thesis Adviser Form</td>
</tr>
<tr>
<td>Apr. 13</td>
<td>Undergraduate deadline to drop spring term courses or select P/D/F option</td>
</tr>
<tr>
<td>Apr. 18</td>
<td>Deadline for submission of Senior Theses to the Department by 4:30pm</td>
</tr>
<tr>
<td>Apr. 23-May 2</td>
<td>Appointments with dep. rep. for fall selection of courses</td>
</tr>
<tr>
<td>Apr. 23-25</td>
<td>Juniors to select fall 2018 courses</td>
</tr>
<tr>
<td>Apr. 25-27</td>
<td>Sophomores to select fall 2018 courses</td>
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<tr>
<td>Apr. 30-May 2</td>
<td>Freshmen to select fall 2018 courses</td>
</tr>
<tr>
<td>May 3</td>
<td>Deadline for Summer Internship Applications</td>
</tr>
<tr>
<td>May 4</td>
<td>Last day of class</td>
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<tr>
<td>May 7-15</td>
<td>Reading period</td>
</tr>
<tr>
<td>May 8</td>
<td>Deadline for submitting Junior Independent Work</td>
</tr>
<tr>
<td>May 15</td>
<td>Dean’s Date</td>
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<tr>
<td>May 16-17</td>
<td>Senior Departmental/Comprehensive Exams</td>
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<tr>
<td>May 16-26</td>
<td>Spring term exams</td>
</tr>
<tr>
<td>May 17</td>
<td>Senior Dinner</td>
</tr>
<tr>
<td>May 21-25</td>
<td>Undergraduate add/drop period</td>
</tr>
<tr>
<td>Jun. 3</td>
<td>Baccalaureate</td>
</tr>
<tr>
<td>Jun. 4</td>
<td>Class Day</td>
</tr>
<tr>
<td>Jun. 5</td>
<td>Commencement Day, Class of 2018</td>
</tr>
</tbody>
</table>
Appendices
Department of Art and Archaeology
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

Did you take art history in high school?  ______ yes  ______ no
If yes, did you get AP credit in art history?  ______ yes  ______ no
Did you take studio art in high school?  ______ yes  ______ no
If yes, did you get AP credit in studio art?  ______ yes  ______ no

Previous courses in the Department of Art and Archaeology or Visual Arts:

__________________________________________________________________________

Previous courses on visual arts topics taken at Princeton (including writing seminars):

__________________________________________________________________________

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)?

__________________________________________________________________________

What particular subjects or areas interest you within the history of art or the visual arts?

__________________________________________________________________________

What are your career goals at this point?

__________________________________________________________________________
What activities outside of class would you be interested in organizing or participating in (check as many as apply; put O for organizing and P for participating)?

<table>
<thead>
<tr>
<th>Activity</th>
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<tbody>
<tr>
<td>field trips to museums</td>
<td>O</td>
</tr>
<tr>
<td>field trips to galleries/auction houses</td>
<td>P</td>
</tr>
<tr>
<td>field trips to artists’ studios</td>
<td>O</td>
</tr>
<tr>
<td>guest lectures or visits by artists</td>
<td>P</td>
</tr>
<tr>
<td>guest lectures or visits by art historians, museum personnel, or critics</td>
<td>P</td>
</tr>
<tr>
<td>internships in museums</td>
<td></td>
</tr>
<tr>
<td>internships with artists</td>
<td></td>
</tr>
<tr>
<td>internships with other arts-related organizations (newspaper critics; art magazines; community arts organizations; commercial printing or photo studios, etc.)</td>
<td></td>
</tr>
<tr>
<td>service projects to support art history or art education in the public schools (off-campus)</td>
<td></td>
</tr>
<tr>
<td>a new Art Club open to all Princeton students</td>
<td>P</td>
</tr>
<tr>
<td>social events sponsored by the department</td>
<td></td>
</tr>
<tr>
<td>an arts festival to highlight the visual arts at Princeton University</td>
<td>P</td>
</tr>
<tr>
<td>an exhibition of undergraduate student work</td>
<td>P</td>
</tr>
<tr>
<td>other ideas? (please list below)</td>
<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. Bridget Alsdorf  
Departmental Representative  
Department of Art and Archaeology  
Princeton University  
McCormick Hall  
Princeton, NJ 08544  
alsdorf@princeton.edu
Please complete the following information, have your adviser sign this form, and return it to the Dep. Rep. by November 28, 2017 (for Spring 2018 JP’s) or March 30, 2018 (for Class of ‘19 Senior Theses). Deadline for late submission of Class of 2018 Senior Thesis Advisor Form is September 20, 2017.

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. Bridget Alsdorf, by October 4, 2017.

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 8, 2017. Please complete the following and return to the departmental representative by November 28, 2017. 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: ____________________________________________________________________
Department of Art & Archaeology
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 2018 awards is May 3, 2018. 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 2018 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.
### Department of Art & Archaeology Staff
#### 2017-2018

<table>
<thead>
<tr>
<th>Office Staff</th>
<th>105 McCormick Hall</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stacey Bonette</td>
<td><a href="mailto:sbonette@princeton.edu">sbonette@princeton.edu</a></td>
</tr>
<tr>
<td>Sam Evans</td>
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<tr>
<td>Diane Schulte</td>
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<table>
<thead>
<tr>
<th>Index of Medieval Art</th>
<th>A-Floor, McCormick Hall</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fiona Barrett</td>
<td><a href="mailto:fionab@princeton.edu">fionab@princeton.edu</a></td>
</tr>
<tr>
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</tr>
<tr>
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</tr>
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<td><a href="mailto:jniola@princeton.edu">jniola@princeton.edu</a></td>
</tr>
<tr>
<td>Pamela Patton</td>
<td><a href="mailto:ppatton@princeton.edu">ppatton@princeton.edu</a></td>
</tr>
<tr>
<td>Maria Alessia Rossi</td>
<td><a href="mailto:marossi@princeton.edu">marossi@princeton.edu</a></td>
</tr>
<tr>
<td>Jessica Savage</td>
<td><a href="mailto:jsavage@princeton.edu">jsavage@princeton.edu</a></td>
</tr>
<tr>
<td>Henry Schilb</td>
<td><a href="mailto:schilb@princeton.edu">schilb@princeton.edu</a></td>
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<table>
<thead>
<tr>
<th>Visual Resources</th>
<th>207 McCormick Hall</th>
</tr>
</thead>
<tbody>
<tr>
<td>Virginia French</td>
<td><a href="mailto:vfrench@princeton.edu">vfrench@princeton.edu</a></td>
</tr>
<tr>
<td>Julia Gearhart</td>
<td><a href="mailto:gearhart@princeton.edu">gearhart@princeton.edu</a></td>
</tr>
<tr>
<td>Marilyn Hansen</td>
<td><a href="mailto:mallie@princeton.edu">mallie@princeton.edu</a></td>
</tr>
<tr>
<td>Trudy Jacoby</td>
<td><a href="mailto:tjacoby@princeton.edu">tjacoby@princeton.edu</a></td>
</tr>
<tr>
<td>Michele Mazeris</td>
<td><a href="mailto:mmazeris@princeton.edu">mmazeris@princeton.edu</a></td>
</tr>
<tr>
<td>Xia Wei</td>
<td><a href="mailto:xiawei@princeton.edu">xiawei@princeton.edu</a></td>
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<tr>
<td>Mark Armstrong</td>
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<td>Sandra Ludig Brooke</td>
</tr>
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<td>Pankaj Chugh</td>
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<td>Jessica Dağci</td>
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<td>Nicole Fabricand-Willis</td>
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<tr>
<td>Rebecca Friedman</td>
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<tr>
<td>Robert Gross</td>
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<tr>
<td>David Platt</td>
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<tr>
<td>Nicola Shilliam</td>
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<td>Kimberly Wishart</td>
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<th>Tang Center</th>
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<tr>
<td>Dora Ching</td>
<td><a href="mailto:dcching@princeton.edu">dcching@princeton.edu</a></td>
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<th>Other Staff</th>
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<tr>
<td>Julie Angarone</td>
</tr>
<tr>
<td>John Blazejewski</td>
</tr>
<tr>
<td>Keith McRae</td>
</tr>
</tbody>
</table>

36
Visual Arts 2017-18

Eve Aschheim
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M. Teresa Simao
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<table>
<thead>
<tr>
<th>Last Name</th>
<th>First Name</th>
<th>Phone</th>
<th>E-mail Address</th>
<th>Job Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aldred</td>
<td>Elizabeth</td>
<td>3766</td>
<td><a href="mailto:ealdred@Princeton.edu">ealdred@Princeton.edu</a></td>
<td>Registrar</td>
</tr>
<tr>
<td>Arcomano</td>
<td>Lisa</td>
<td>2541</td>
<td><a href="mailto:arcomano@exchange.Princeton.EDU">arcomano@exchange.Princeton.EDU</a></td>
<td>Manager of Campus Collections</td>
</tr>
<tr>
<td>Baldwin</td>
<td>Todd</td>
<td>9866</td>
<td><a href="mailto:cb2@princeton.edu">cb2@princeton.edu</a></td>
<td>Preparator and Property Supervisor</td>
</tr>
<tr>
<td>Barrett</td>
<td>Louise</td>
<td>3043</td>
<td><a href="mailto:puamtour@exchange.Princeton.EDU">puamtour@exchange.Princeton.EDU</a></td>
<td>Visitor Logistics Coordinator</td>
</tr>
<tr>
<td>Batchelor-Hall</td>
<td>Brice</td>
<td>7268</td>
<td><a href="mailto:bbatchel@exchange.Princeton.EDU">bbatchel@exchange.Princeton.EDU</a></td>
<td>&quot;Manager of School, Family, and Community Programs&quot;</td>
</tr>
<tr>
<td>Boggs</td>
<td>Adam</td>
<td>7281</td>
<td><a href="mailto:aboggs@princeton.edu">aboggs@princeton.edu</a></td>
<td>Collection Inventory Technician</td>
</tr>
<tr>
<td>Boyle</td>
<td>William</td>
<td>2840</td>
<td><a href="mailto:squirrel@exchange.Princeton.EDU">squirrel@exchange.Princeton.EDU</a></td>
<td>Lead Officer</td>
</tr>
<tr>
<td>Brew</td>
<td>Michael</td>
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<td><a href="mailto:mbrew@exchange.Princeton.EDU">mbrew@exchange.Princeton.EDU</a></td>
<td>Business Manager</td>
</tr>
<tr>
<td>Brouwer</td>
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<td>Associate Editor</td>
</tr>
<tr>
<td>Brown</td>
<td>Calvin</td>
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<td><a href="mailto:calbrown@exchange.Princeton.EDU">calbrown@exchange.Princeton.EDU</a></td>
<td>Associate Curator of Prints and Drawings</td>
</tr>
<tr>
<td>Brown</td>
<td>Sarah</td>
<td>0145</td>
<td><a href="mailto:smb3@princeton.edu">smb3@princeton.edu</a></td>
<td>Collections Information Associate</td>
</tr>
<tr>
<td>Brozyna</td>
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<td>613-7735</td>
<td><a href="mailto:dbrozyna@princeton.edu">dbrozyna@princeton.edu</a></td>
<td>Museum Facilities Assistant</td>
</tr>
<tr>
<td>Bussard</td>
<td>Katherine</td>
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<td><a href="mailto:kbussard@exchange.Princeton.EDU">kbussard@exchange.Princeton.EDU</a></td>
<td>Peter C. Bunnell Curator of Photography</td>
</tr>
<tr>
<td>Cammarata-Seale</td>
<td>Heather</td>
<td>7742</td>
<td><a href="mailto:hnc2@princeton.edu">hnc2@princeton.edu</a></td>
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</tr>
<tr>
<td>Chen</td>
<td>Allen</td>
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<td><a href="mailto:ac20@princeton.edu">ac20@princeton.edu</a></td>
<td>Special Projects Photographer</td>
</tr>
<tr>
<td>Curtis</td>
<td>Jackie</td>
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<td><a href="mailto:jackie.curtis@princeton.edu">jackie.curtis@princeton.edu</a></td>
<td>Development Associate for Membership Programs</td>
</tr>
<tr>
<td>Davala</td>
<td>Aric</td>
<td>577-0680</td>
<td><a href="mailto:abd@princeton.edu">abd@princeton.edu</a></td>
<td>Museum Facilities Manager</td>
</tr>
<tr>
<td>Davila</td>
<td>Julia</td>
<td>7673</td>
<td><a href="mailto:jcdavila@princeton.edu">jcdavila@princeton.edu</a></td>
<td>Head Art Museum Security Supervisor</td>
</tr>
<tr>
<td>Dweck</td>
<td>Juliana</td>
<td>3945</td>
<td><a href="mailto:jochs@exchange.Princeton.EDU">jochs@exchange.Princeton.EDU</a></td>
<td>Mellon Curator of Academic Engagement</td>
</tr>
<tr>
<td>Elderfield</td>
<td>John</td>
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<td><a href="mailto:john.elderfield@princeton.edu">john.elderfield@princeton.edu</a></td>
<td>&quot;Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer&quot;</td>
</tr>
<tr>
<td>Evans</td>
<td>Jeffrey</td>
<td>8579</td>
<td><a href="mailto:jfevans@exchange.Princeton.EDU">jfevans@exchange.Princeton.EDU</a></td>
<td>&quot;Manager of Visual Resources, Photographer&quot;</td>
</tr>
<tr>
<td>Firestone</td>
<td>Erin</td>
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<td><a href="mailto:efirestone@exchange.Princeton.EDU">efirestone@exchange.Princeton.EDU</a></td>
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</tr>
<tr>
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</tr>
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<td>Kristina</td>
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</tr>
<tr>
<td>Gibbons</td>
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Name: Making History Visible: Of American Myths and National Heroes

Dates: Tuesday, September 26, 2017 - Wednesday, January 17, 2018

Curator: Mitra Abbaspour, Curator, Modern and Contemporary Art

*Making History Visible* will bring together historical and contemporary works to consider the role of visual art in creating an image of American identity and a multifaceted representation of history in the United States. Portraiture and history paintings were instrumental to the early formation of the republic, generating a vision of the new nation that served to unify the disparate colonies behind a cast of influential figures and pivotal events. This fall, as Princeton University examines its historic links to the institution of slavery, this installation juxtaposes works from the eighteenth century with those of contemporary artists to call into question who is represented, who is invisible, and what cultural values are embedded in the visual traditions of American history.

The artists whose work is featured include Titus Kaphar, Thomas Hart Benton, Elizabeth Catlett, Glenn Ligon, Sally Mann, William Ranney, Faith Ringgold, William Rush, Kara Walker, Carrie Mae Weems, Charles White, John Wilson, and Hale Woodruff.

*Making History Visible* is one component of a rich campus-wide conversation catalyzed by the Princeton and Slavery Project, which examines the University’s historical links to the institution of slavery.
Name: **Clarence White and His World: The Art and Craft of Photography, 1895-1925** *(Traveling exhibition)*

**Venues:**
- Davis Museum at Wellesley College (February - June 3, 2018)
- Portland Museum of Art in Maine (June 30 - September 16 or 23, 2018)
- Cleveland Museum of Art (October 21, 2018 - January 21, 2019)

**Curator:** Coordinated by Katherine A. Bussard, Peter C. Bunnell Curator of Photography; Anne McCauley, David Hunter McAlpin Professor of the History of Photography and Modern Art, Princeton University

**Summary:** This exhibition spotlights the work of Clarence White (1871-1925), a founding member of the Photo-Secession, a gifted photographer celebrated for his beautiful scenes of quiet domesticity and outdoor idylls, and an influential teacher and photographic mentor. The first retrospective devoted to the photographer in over a generation, this exhibition and accompanying publication will survey White’s career from his beginnings in 1895 in Ohio to his death in Mexico in 1925 and, importantly, will locate his work within the contexts of the international Arts and Crafts movement, the development of photographic magazine illustration and advertising, and the redefinition of childhood and the domestic sphere.

Drawing on the Clarence H. White Archive at the Princeton University Art Museum, and thus uniquely suited to development by Princeton, as well as loans from other public and private collections, *Clarence White and His World* will juxtapose White’s skillfully posed portraits and studies of his family and friends with those of his colleagues, such as Paul Haviland, Gertrude Käsebier, and F. Holland Day, and will also be the first exhibition to explore a little known series of nudes and figure studies done with Alfred Stieglitz in 1907. White’s two decades as a teacher will be highlighted by the work of artists who studied with him and by extensive documentation of his schools in Maine, Connecticut, and Manhattan. Completing White’s visual world, the exhibition will also feature a selection of paintings and prints by William Merritt Chase, Thomas Dewing, Max Weber, Edmund Tarbell, John Alexander, and others. A fully illustrated catalogue will accompany the exhibition.

Name:** Rouge: Michael Kenna**

**Dates:** October 14, 2017 – January 28, 2018

**Curator:** James Steward, Nancy A. Nasher–David J. Haemisegger, Class of 1976, Director Coordinated by Katherine A. Bussard, Peter C. Bunnell Curator of Photography

**Summary:** Michael Kenna (born 1953) has long been acclaimed as one of the most important landscape photographers of our time. Best known for his lyrical black and white images made under natural light conditions—often at dawn or dusk, or indeed long exposures made at night—and understood as heir to the Pictorialist tradition, Kenna’s work with
industrial and post-industrial landscapes is among his most sustained investigations. His photographs of the Rouge plant in Dearborn, Michigan—once the most advanced factory in the world and an icon of U.S. industrial might—were made beginning in 1992, initially as an homage to the photographer Charles Sheeler. The Princeton University Art Museum is the only institution in the world to have the entirety of Kenna’s Rouge series in its collections. Presented as a companion to the exhibition Clarence White and His World, on the occasion of the new publication Michael Kenna: Rouge (Prestel, 2016) the exhibition will present a range of images that speak to what Kenna has called the “memories, traces, and evidence of our human activities” at this once vital site.

Name: Hold: A Meditation on Black Aesthetics (Working title)

Dates: November 4, 2017 – February 11, 2018

Curator: Coordinated by Laura Giles, Heather and Paul G. Haaga, Class of 1970, Curator of Prints and Drawings; Curated by Nijah Cunningham, Cotsen Postdoctoral Fellow in the Princeton Society of Fellows and Lecturer in African African Studies and English

Hold: A Meditation on Black Aesthetics focuses its attention on one of the most capacious as well as contentious notions of the modern era: black art, which has functioned as a generative resource throughout the African diaspora and the world for inspiring alternate ways of seeing, living, and being together.

Rather than pursue a monolithic definition of black art, this exhibition, which includes over 20 prints, drawings, photographs, and mixed media works by modern and contemporary artists including Norman Lewis, Jean-Michel Basquiat, Carrie Mae Weems, Sanford Biggers, and Chris Ofili taps into the many resonances of the word “hold” as a motif that highlights the multiplicity of black art as an idiom of creative expression. On the one hand, “hold” conveys notions of unity and support, possession and constraint, which force us to ask what brings such a diverse array creative works together under the banner of black art. On the other hand, “hold” conjures the history of displacement and captivity that has engendered black life and haunts black artistic expression.

Name: “The Artist Sees Differently”: Modern Still Lifes from The Phillips Collection

Dates: January 27 – April 29, 2018

Curators: Coordinated by Betsy Rosasco, Research Curator of European Painting and Sculpture and Bart Thurber, Associate Director for Collections & Exhibitions

Summary: This exhibition of forty still-life paintings from The Phillips Collection in Washington, D.C., founded by collector Duncan Phillips and his wife, the painter Marjorie Acker
Phillips, offers a survey of the modernist still life, including European and American masters such as Cézanne, Braque, Picasso, Hartley, Avery, and O’Keeffe.

Selected jointly by the curatorial staff at the Princeton University Art Museum and the Phillips Collection, the exhibited works—many of them rarely seen masterworks of modern art—provide a focused lens to examine a period in which artists struggled to find aesthetic strategies that responded to a rapidly changing world. Artists of the Impressionist generation answered the poet Baudelaire’s rallying cry to paint “modernity…the ephemeral, the fugitive, the contingent” by choosing more contemporary subjects compared to those selected by the artists of the French Academy that privileged the epic narratives of history, mythology, and religion. Still life served as a means to define their modernity precisely because the Academy disdained it. Moving into the twentieth century, avant-garde painters continued to rethink and/or disrupt their relations with the past as they attempted to create work relevant in a world transformed by technology, new media, and—ultimately—two world wars. Many artists chose still life as a useful vehicle to experiment with abstraction and investigate the tensions between the reality beyond the frame and the complex visual structures within it.

**Name:** Cézanne’s Landscapes Among Others  
**Date:** February 1 – May, 2018  
**Curators:** John Elderfield, Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer, with Calvin Brown, Associate Curator of Prints and Drawings.  
**Summary:** Paul Cézanne (1839-1906) is widely acknowledged to have transformed landscape painting, most radically in his late watercolors, which do not so much attempt to copy the actual appearance of a scene as to translate it into self-sufficient sequences of patches and lines of a restricted range of vivid colors. This installation of some twenty works, drawn entirely from the Museum’s collections, juxtaposes such watercolors by Cézanne with landscapes drawn, printed, or painted on paper by earlier artists. It has two aims: To reveal the extent to which Cézanne made use of standard types of landscape depictions—close-up views, woodland panoramas, rocky landscapes, wide vistas, landscapes with built structures in them—that had been in use for many centuries. And to suggest that, while every earlier landscape is something that the artist has selected from the land, modifying and organizing it in such typologies, Cézanne’s appear to take a step further: their response to the land explicitly includes an acknowledgment that what is real in art is different and independent from the actuality of nature.

**Name:** Frank Stella Unbound: Literature and Printmaking  
**Dates:** May 19–September 23, 2018  
**Curators:** Mitra Abbaspour, Curator, Modern and Contemporary Art, and Calvin Brown, Associate Curator of Prints and Drawings; with Erica Cooke, PhD candidate in Art and Archaeology  
**Summary:** Between 1984 and 1999, the American artist Frank Stella executed four
ambitious print series, each of which was named after a literary work that had a distinctive narrative structure: the Passover song Had Gadya, a compilation of Italian Folktales, the epic novel Moby Dick, and the illustrated encyclopedia Dictionary of Imaginary Places. Through these four bodies of work, Stella evolved printmaking projects of unprecedented scale and complexity that both transformed the artist’s visual language—as well as his working process in all media—and represent a technical and expressive milestone in printmaking. Featuring forty-one prints from these four major series alongside their literary catalysts, Frank Stella Unbound: Literature and Printmaking will be the first exhibition to focus exclusively on the vital role that world literature played in his powerful exploration of the print medium.

Name: **Nature’s Nation: American Art and Environment** *(Traveling exhibition)*  
Venues:  
Princeton University Art Museum (October 13, 2018 – January 6, 2019)  
Peabody Essex Museum (February 2 – May 5, 2019)  
Crystal Bridges Museum of Art (May 25 – September 9, 2019)  
Curator: Karl Kusserow, John Wilmerding Curator of American Art  
Summary: The exhibition will focus on artistic production in diverse media across American history, engaging a national culture whose sustained identification with the natural makes ecological concerns central. Among the broad themes to be explored in the exhibition, each revolving around the elemental American nature/culture dialectic, are the transition from an initial impulse to contain and control a vast and threatening North American wilderness through, later, nature’s ultimate appropriation for national ends (Manifest Destiny), and the simultaneous apprehension this caused. The exhibition will be accompanied by a fully illustrated catalogue.

Name: **Painting Place, Japan** *(Working title)*  
Dates: October 20, 2018 – February 3, 2019  
Curators: Coordinated by Cary Liu, Nancy and Peter Lee Curator of Asian Art; Andrew Watsky, Professor of Japanese Art History  
Summary: For more than a millennium, the representation of place has been a dominant subject of Japanese painting. Sometimes paintings evoke the topography of an actual location, suggesting a painter’s observation on site, but more often the place depicted is imagined or based primarily on pictorial precedent. For painters, pictures of place were a means of exploring brushwork and form, as well as evoking poetry, paradise, distant China, sacred sites, and the familiar or remote famous places of Japan. The exhibition centers on loans from the renowned Manyo’an Collection, supplemented by paintings from the Princeton University Art Museum, and will feature about 20 works of varying scale, medium, and subject that together showcase the distinguished tradition of depicting place in Japanese painting.
Gainsborough’s Family Album

Dates: February 23 – June 9, 2019
Curator: Coordinated by James Steward, Nancy A. Nasher and David J. Haemisegger, Class of 1976, Director, and managed by Betsy Rosasco, Research Curator of European Painting and Sculpture. Organized in cooperation with the National Portrait Gallery, London.

Summary: Soon after the nineteen-year-old Thomas Gainsborough married Margaret Burr in 1746, he painted a small conversation piece of himself and his bride seated on a bench in a beautiful stretch of wooded parkland. With this work he embarked on what would become a frequent and lifelong practice of producing portraits of himself and of his near relations. By the time of his death over four decades later, the man who became one of the most important British artists of all time had created a body of work without precedent in the history of European art.

For the first time, this exhibition aims to bring together all of Gainsborough’s family portraits, giving audiences a unique insight into the artist’s family life and sometimes complicated personality but also into wider questions of domesticity and family values at the birth of the modern age. Drawing celebrated masterpieces from public institutions as well as rarely seen works from private collections, the exhibition will cover the length of Gainsborough’s career from youth to maturity. The Princeton University Art Museum will be the only North American venue for this exhibition.

Worlds Within: Mimbres Painted Bowls (Working title: traveling exhibition)

Dates: Art Institute of Chicago (June 9 – September 8, 2019)
Princeton University Art Museum (September 28, 2019 – January 19, 2020)
Curator: Bryan Just, Peter Jay Sharp, Class of 1952, Curator and Lecturer in the Art of the Ancient Americas. Organized in collaboration with the Art Institute of Chicago.

Summary: Worlds Within: Mimbres Painted Bowls (working title) explores the duly famous tradition of finely slip-painted pottery produced in west-central New Mexico from about 1000 to 1130. Among the most acclaimed artworks of ancient Native America, the bowls present a broad variety of subject matter, including sophisticated geometric compositions, depictions of local fauna, scenes from daily life, and presumed mythological narratives which often strike modern viewers as distinctly surreal. This exhibition, featuring approximately seventy of the finest examples of Mimbres pottery, will draw its audiences into an initially disorienting and exotic world and then gradually reveal the bowls’ formal logic and explore possible interpretations of their enigmatic figurative scenes.
Name: **Bridging Life and the Afterlife: Banqueting in Early Chinese Art** *(Working title)*

Dates: October 19, 2019 – February 2, 2020

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

Summary: In Fall 2019, the Princeton University Art Museum will debut the exhibition Bridging Life and the Afterlife: Banqueting in Chinese Art, and publish a scholarly catalogue to explore the central role of banqueting in the development of artistic traditions and social practices in pre-modern China. Organized around a series of 10th – 14th-century paintings, the exhibition will illuminate artistic connections between the material culture of banqueting and the construction of the spiritual, gendered, and domestic spaces in Chinese society. The artworks in the exhibition, drawn from a wide variety of media, showcase the distinctive activities of male and female participants as well as the luxury and funerary goods, cuisine, and performances designed for these occasions in life and the afterlife. A keystone of Chinese culture even today, banqueting has never before been the focus of a major art historical exhibition or scholarly project.


Dates: February 22 – June 14, 2020

Curator: Katherine A. Bussard, Peter C. Bunnell Curator of Photography

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* was both wildly popular and visually revolutionary. This exhibition and accompanying catalogue will be the first scholarly effort to consider *LIFE’s* remarkable relationship to photography and its impact on the way the American public understood photography—and experienced important historical events—in the twentieth century.

Featuring approximately 150 works, *The Power of LIFE* will feature photographs and photo essays by the likes of Ansel Adams, Margaret Bourke-White, Henri Cartier-Bresson, Dorothea Lange, Charles Moore, NASA, Gordon Parks, W. Eugene Smith, and Abraham Zapruder. The exhibition will be arranged both chronologically and thematically so that historically specific ideas such as the Cold War and cross-decade topics such as racism in the U.S. can be explored through the works on view.
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