

**Princeton University
Department of Art and Archaeology**

**Undergraduate Handbook
2014-2015**

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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, Chinese cinema, 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 three programs. Each program 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.

Program One – History of Art (a traditional concentration in art history that demands broad exposure to the visual arts produced in different time periods and cultures)

Program Two – History of Art and Visual Arts (a concentration combining art history with studio art that culminates in a senior thesis exhibition)

Program Three – Archaeology (an interdisciplinary major combining academic training in archaeology with practical experience on excavations)

I.2. Advanced Placement

One unit of advanced placement credit is granted for a score of 5 on 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. Program One: History of Art

II.1.a. Prerequisites:

The prerequisite for Program One is two courses in the Department of Art and Archaeology.

II.1.b. Course Requirements:

Program One 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 as do any courses within the VIS area. 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 Program 1 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. Students who are abroad during the fall of the junior year can complete the Junior Seminar during the fall semester of the senior year.

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 December 1, 2014, and return it to the departmental representative for approval. The deadline for submitting the spring term junior independent work is May 5, 2015.

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 late November of the senior year. The student and adviser must sign the JP/Senior Thesis Adviser Form (Appendix 2) by April 29, 2015, 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.

→ *For more detailed information on the nature of independent work in Art & Archaeology and standards of evaluation and grading, see A Guide to Independent Work: The Junior Paper and the Senior Thesis 2014-2015, posted on the A&A website*

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. Program Two: Studio Arts

Concentrators in this program 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.

II.2.a. Prerequisites and Admission:

By the end of the sophomore year, students intending to major in Program Two should have completed one course in the Department of Art and Archaeology and two studio courses in the Program in Visual Arts. In addition, by the first Wednesday following spring break, sophomores submit an application and a portfolio of creative work to the Lewis Center for the Arts administrative office. The admissions committee for the Program in Visual Arts will notify students accepted into the program by early April. No AP credit is accepted toward the Program Two concentration.

II.2.b. Course Requirements:

A total of 10 courses, of which at least seven must be from the Program in Visual Arts and three must be from the Department of Art 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 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, studio 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 for beginning to be able to articulate 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 VIS 392 instructor. 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 instructor of the student's junior seminar (VIS 392) and his/her 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 spring junior independent work is done in consultation with the student's advisers. Students also interact with the general visual arts faculty in "open studios," one of whom is assigned by the program director and one of whom is chosen by the student in the second week of the fall term. The advisers' spring-term grade for junior independent work represents an evaluation of the entire year's studio work. The creative junior independent work is exhibited in a group show at the end of the junior spring semester.

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 present their work in an exhibition at the end of the year, usually in a two-person show with a Visual Arts Certificate or Program 2 student. The grade for the senior independent work represents an evaluation of the entire year's studio work and is the average of two grades: (1) the average of the grades given by the student's three advisers; and (2) the average of the grades given by the rest of the Program in Visual Arts faculty who view the senior exhibition. A separate grade is given for the student's oral defense of the thesis exhibition by his/her thesis advisers only.

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 faculty and Program 2/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. Program Three: Archaeology

This program brings together faculty from a variety of departments in a major that combines academic training in archaeology with practical experience on excavations (participating in a summer excavation project is normally required). The program is designed to combine broad comparative study across cultures with specialization in the area of a student's particular interest. Individually tailored courses of study are arranged with the advice and approval of the Program Three adviser.

II.3.a. Prerequisites

Any two Department of Art and Archaeology courses in the Ancient area or other courses related to archaeology as approved by the Program Three adviser.

II.3.b. Course Requirements:

A total of ten courses in the Department of Art and Archaeology or approved cognates. These must include Art 400 (Junior Seminar), Art 401 (Introduction to Archaeology), and four more Department of Art and Archaeology courses approved by the program adviser in four of the five

areas: the Americas (Pre-Columbian); Egypt/Ancient Near East; Mediterranean/Ancient European (Greek, Roman, Byzantine, etc.); Islamic; and Central Asia/East Asian. The remaining four courses, which need not be in the Department of Art and Archaeology, must include two courses in the history, art, and/or literature of a single culture. A student with a special interest in classical antiquity, for example, might take courses in the Department of Classics. Other possibilities include certain courses in religion, anthropology, geology, chemistry, and materials science/conservation. Students are strongly encouraged to acquire both a modern and an ancient language appropriate to their fields of special interest. The program adviser may approve up to two language courses as cognates, provided that they are at a level higher than is required to satisfy the basic University language requirement.

II.3.c. Cognates:

No cognates are accepted for the four courses taken in the Department of Art and Archaeology.

II.3.d. Junior Independent Work:

Same as for Program One, except that the spring junior paper should be on an archaeological subject.

II.3.e. Senior Independent Work

Same as for Program One, except that the thesis should be on an archaeological topic.

II.3.f. Senior Departmental Examination:

See Program One.

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 Program 2 description) and VIS 416 or VIS 417 (see Program 2 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 VIS 392 instructor. 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 instructor of the student's junior seminar (VIS 392) and his/her 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 spring junior independent work is done in consultation with the student's advisers. Students also interact with the general visual arts faculty in "open studios," one of whom is assigned by the program director and one of whom is chosen by the student in the second week of the fall term. The advisers' spring-term grade for junior independent work represents an evaluation of the entire year's studio work. The creative junior independent work is exhibited in a group show at the end of the junior spring semester.

II.4.c. 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 present their work in an exhibition at the end of the year, usually in a two-person show with a Visual Arts Certificate or Program 2 student. The grade for the senior independent work represents an evaluation of the entire year's studio work and is the average of two grades: (1) the average of the grades given by the student's three advisers; and (2) the average of the grades given by the rest of the Program in Visual Arts faculty who view the senior exhibition. A separate grade is given for the student's oral defense of the thesis exhibition by his/her thesis advisers only.

II.4.d. Certificate of Proficiency:

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

II.5. Track in Film and Video

Students interested in film criticism and analysis may pursue the film and video track within the visual arts certificate program while concentrating in another academic department.

Requirements for this track are summarized below. To enter this track, students must have the approval of their department of concentration to submit a written critical/historical thesis on a film-related topic. Normally students in this track must complete a production course and a course in film history or theory before being admitted to the program.

II. 5.a. Course Requirements:

Five visual arts courses, including a) One course in film/video production (VIS 261/262, VIS 263/264, VIS 361/362, VIS 462); b) Two courses in film history (any course listed by the Film Studies Committee) and one visual arts seminar in film theory or history; c) At least two other courses (either in film production or academic courses in film history).

Please note: Three cognates are accepted within the above group. Junior projects and senior theses may be submitted as historical or theoretical essays based either on one of the media or on both media. Where these projects can fulfill the requirements of the visual arts certificate and the student's department of concentration, they will be jointly advised by faculty members from the program and the student's home department. Where the independent work is not completed in conjunction with requirements for the student's home department, the work will be supervised by two faculty members from the Program in Visual Arts.

III. The Senior Thesis

→ *For more detailed information on the nature of independent work in Art & Archaeology and on standards of evaluation and grading, see [A Guide to Independent Work: The Junior Paper and the Senior Thesis 2014-2015](#), posted on the A&A website*

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 April or early May). If you have not submitted this form or if you are changing your adviser, you must notify the departmental representative by September 23, 2014. 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. On occasion, in addition to full-time faculty, curators within the Princeton University Art Museum serve as advisers (they are not required to advise students), but approval by the Art and Archaeology Department and the Departmental Representative is required. Students must consult the Department prior to speaking with a curator about thesis advising. Normally faculty members in the Program in Visual Arts do not serve as advisers for Program One and Program Three theses. Full-time visiting faculty in the Department of Art and Archaeology may serve as senior theses 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. Planning Your Time: The Fall Semester

During the fall semester, 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). You should also schedule regular appointments with your adviser (the frequency varies, but ideally every two weeks you need to review your progress with your adviser).

By December 1, 2014, you must submit to your adviser a detailed outline of your chapters (normally 2-3 pages) and an annotated bibliography (approximately five pages total), which will be used to evaluate your first-semester work. Advisers will complete a fall semester Senior Thesis Progress Report that will be sent to the departmental representative by Dean's Date (January 13, 2015).

III.3. Intersession and the Spring Semester

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.

The month of March should be spent editing and completing the footnotes, bibliography, and illustrations for your thesis. Please see the section below on Senior Thesis Format for details on the required style and mode of presentation. Please note that your thesis must not be longer than 100 pages (not counting the notes and bibliography), and in most cases should be between 60-80 pages.

Two unbound copies of the thesis in a temporary binder (e.g. a folder, binder clip, etc.) are due in the departmental office by 5 p.m. on **April 1, 2015**. No extensions will be granted, and all materials (including illustrations) must be complete. The penalty for late submissions is one point subtracted from the final numerical grade for each day or part of a day that the thesis is overdue (including the weekends). The department will cover the cost of color printing for the submitted copies of the thesis up to \$30.

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.

The department forwards one unbound copy of the thesis to the Princeton University Archives in Seeley G. Mudd Manuscript Library for microfilming. 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.

III.5. Guidelines for Thesis Preparation and Style

III.5.a. General Format:

Your thesis must be printed in black ink on plain, 8 ½ x 11" white paper. Use only one side of the paper and select a 12-point font (Times New Roman and Courier are the most common). The text must be double-spaced with paragraphs clearly indented and with reasonable margins (1" is standard). Inset quotations must be single-spaced; footnotes can be either single or double-spaced (consult with your adviser). Do not break words at the end of lines or justify the right-hand margin. Page numbers should start with the title page (no number is printed on the title page) and should be in italics (ii, iii, iv, etc.) for all front matter (including the pledge, table of contents, acknowledgments, list of illustrations). The first page of your actual text (normally titled "Introduction") should start with "1", and the numbers should run through the bibliography but not into the illustration pages. The preferred location for numbering is the lower right corner of the page.

III.5.b. Order and Format of Thesis Sections

Title page:

Thesis Title
[centered, approximately 3 inches from page top]
Author's Name
[centered, approximately 3 inches below the title]
[at bottom of page]

A Senior Thesis Submitted to the Department of Art and Archaeology, Princeton University, in
Partial Fulfillment of the Requirements for the Degree of Bachelor of Arts
Princeton, New Jersey
Date

Pledge: On a separate page after the title page you should pledge that: "This thesis represents my own work in accordance with University regulations" and sign your name. Below that, a paragraph should read: "I authorize Princeton University to reproduce this thesis by photocopying or by other means, in total or in part, at the request of other institutions or individuals for the purposes of scholarly research" followed by your signature.

Table of Contents: List chapter titles and sections, endnotes, bibliography, and their beginning page numbers. The format of your table of contents should resemble those of published books.

Acknowledgements or preface (optional): You may acknowledge any individuals or institutions for their assistance or permissions to consult archives and works of art.

List of Illustrations: The listing for each illustration should contain the following:

- first and last name of creator (artist, architect, designer, if known)
- title (in italics and in English translation unless the work is best known under a foreign title)
- collection, portfolio, book, or manuscript ID in which a particular image originally appeared (for illustrated books, codices, prints, photographs, and other objects that are fragments or parts of a larger, coherent whole)

- date (to the extent known; use ca. instead of c. for approximate dates)
- medium (“oil on canvas”; “etching”; “granite”; but not “sculpture,” “painting”)
- size (optional; many books no longer list the sizes of objects)
- collection where the work is currently located. Then in parentheses put the source for the reproduction: “(Photo: Source from which you obtained the image).”

IMPORTANT: If you copied or scanned the image from a published book or magazine, then you must list the author, title, place of publication, publisher, date, and plate or page number from the book (use the format for bibliographical references). If you downloaded the image from the web, you should list the web address using the bibliographical style for websites (see the section of this document on Bibliography). If the website does not have all the appropriate identifying information for the image (particularly the current owner of the image), then you need to consult collection catalogues and books. If you purchased the photograph, list the agency or museum that sold you the image. If you shot the picture yourself from the original object, then put: (Photo: The Author). If you have questions about the captions for illustrations you can consult any general textbook or university press publication for models. The important thing is to be consistent for all your illustrations.

Main text divided into chapters: You should begin with an introductory chapter that may have a separate title or merely be called “Introduction.” Within each chapter, you may choose to have subdivisions with separate titles, but you should avoid having short, choppy sections. You should also have a separate chapter that functions as a conclusion (and it normally needs to be more than 2-3 pages).

Appendices (optional): If you are publishing archival materials, letters, or datasets in their entirety, then they appear as appendices.

Endnotes or Footnotes: You and your adviser should decide if you will use endnotes or footnotes. Most professional manuscripts and books in art history now use endnotes. Endnotes should be clearly divided by chapters and should recommence with each chapter (rather than running through the entirety of the thesis). For the style of footnotes or endnotes, see the Department of Art and Archaeology Style Sheet or the section on the Chicago Manual style in Diana Hacker, *A Pocket Style Manual* or Sylvan Barnet’s *A Short Guide to Writing about Art*. Please note that different disciplines and nationalities use different note styles. To be consistent, we would recommend using the Chicago Manual style or the variation of it used by the *Art Bulletin*, the journal of the College Art Association (detailed in Barnet). Your adviser may also ask you to use a different style. Whatever style you use, you must be consistent in formatting and punctuation throughout the document. Pay particular attention to information obtained from the internet: you must record not only the URL of the site, but the date that you consulted it, the author or sponsor of the information (if there is no specific author), and the title of the posting.

Bibliography: List all sources quoted and consulted in alphabetical order by last name of author. For the format for your bibliography, see the Department of Art and Archaeology Style Sheet, Hacker, or Barnet.

Illustrations: You do not need to repeat the credit information on the actual copies or scans of illustrations, but you must print (or type) their figure numbers. If you are scanning the illustrations, you can paste and copy the information from the list of illustrations. You may use black and white or color reproductions for the illustrations; do not submit actual photographs or drawings.

III.5.c. Quotations:

Use quotations sparingly, keep them brief, and work them as much as possible into the flow of your own narrative. If a long quotation (five or more lines) must be used, take it out of the body of the text, indent, and single-space. Within the quotation, follow the punctuation and paragraph structure of the original text. If you select a part of a quotation (starting in the middle of a sentence, cutting off the end of the phrase, or deleting words in the middle), you must insert an ellipsis, or three spaced periods (...) at the point of each deletion. Also, if you need to insert your own words to clarify a quotation or make it grammatically correct, include them within brackets. For example, the author of this handbook said that “if you need to insert your own words ... , [you must] include them within brackets.” A quotation must adhere in all ways to the original text. If you are borrowing a quotation from another secondary source that quoted it from an “original” manuscript or another book, then you need to indicate in your footnote that you got the citation as cited in the secondary source (if there is an error in the translation from the original to the secondary source, then it is not presumably your fault). Your note would read: Frank Lloyd Wright, *The Solomon Guggenheim Museum* (New York: Museum of Modern Art, 1980), 20; quoted in William H. Jordy, *American Buildings and Their Architects* (Garden City, New York: Anchor, 1976), 4:348. If possible, it is always advisable to consult the original source for a quotation in order to get a better sense of its context. If there is a spelling or grammatical error in a quotation that you recognize, then you add the Latin word *sic* in brackets [*sic*] to indicate that the error was in the original.

IV. Department Style Sheet for Written Work

All theses submitted to the Department of Art and Archaeology should be printed in black ink on one side of the paper. You should select a conventional typeface (Times New Roman or Courier) and use 12-point type. The text must be double-spaced with paragraphs clearly indented and with reasonable margins (1” on the right, top and bottom and 1 ½” on the left).

You should include a title page with your name, the course number and name, the title and date of the paper, and the honor pledge (with a handwritten signature). Bind the pages firmly together, and be sure to proofread your text before handing it in. Correct any errors in your thesis on the computer and reprint the relevant pages.

As a general rule, the titles of works of art, like the titles of books, are italicized: Michelangelo’s *David*, Caravaggio’s *Conversion of St. Paul*. However, the names of buildings, manuscripts, and a few other types of object are left in Roman letters: Sistine Chapel, Lincoln Cathedral, Lindisfarne Gospels, Book of Kells. When in doubt, consult the captions or list of illustrations in your textbook or similar academic books.

If you refer to illustrations in your paper, you should insert in parentheses a figure reference (Figure 1 or Fig. 1) normally following the naming of the object that you want the reader to consult. Normally it is advisable to number the figures in the order that they first appear in your text. If you come back to an earlier figure later in your paper or jump ahead to a figure that you haven’t cited yet, you may need to cue your reader by saying (see Figure 4 or see Fig. 4). Whatever you do, you need to confirm that the numbers of your textual figure references correspond with the numbers actually given to the reproductions.

Illustrations should be properly identified either in captions or in a separate list of illustrations. Identify the work and specify the source from which your illustration is taken (in the same way that you would specify the source of a quotation in a footnote). For example:

Figure 1. Michelangelo, *David*, 1501-3, marble, Accademia Gallery, Florence. [Photo: Hugh Honour and John Fleming, *The Visual Arts: A History*, 4th ed. (Englewood Cliffs: Prentice-Hall, 1995), 448, fig. 11].

Figure 2. Lincoln Cathedral, Angel Choir looking northeast, begun 1256, Lincoln, Great Britain. [Photo: Christopher Wilson, *The Gothic Cathedral* (London: Thames and Hudson, 1990), 184, fig. 135].

Footnotes and Bibliography

Use footnotes to identify the sources you have drawn upon for the ideas and information in your paper. This means not only the sources of quotations but also the sources of all opinions or interpretations that are not your own, whether quoted, paraphrased, or summarized. The footnote number should come at the end of the sentence for which a citation is needed. If all the material in a paragraph is derived from a single source, put your footnote at the end of the paragraph. If a single sentence or paragraph contains material from a number of sources, they may all be cited in the same footnote, separated by semicolons. Footnotes should be numbered consecutively throughout the paper (longer papers divided in chapters normally have note numbers beginning with each chapter).

A footnote should give the reader the information he or she needs to locate the source you are citing. This information will normally include the author's name; the title of the book or article; the publisher, date and place of publication; and the page numbers you are referring to. For books, it is important to include the edition (if later than the first). For articles, the name of the journal and the volume number should be given. Titles of books and journals should be italicized; titles of articles should be placed in quotation marks.

If you refer to the same source more than once, citations after the first should be abbreviated to the author's last name, followed by the page reference. If you are using more than one text by a single author, then you will have to give the author's name and title in subsequent references. The Chicago Manual style no longer uses *ibid.* to refer to the work cited in the preceding note. The Latin abbreviations *op.cit.* or *loc.cit.* are also no longer used.

The bibliography recapitulates the sources that have been consulted in the preparation of a manuscript but groups them by type and lists them in alphabetical order. Unlike footnotes, bibliographical references do not indicate the specific pages consulted but the entirety of the text or document. The goal of the bibliography is to allow the reader quickly to find materials for further consultation rather than to confirm the accuracy of a single reference or quote. The bibliographical reference contains essentially the same information as the footnote, but is punctuated differently and organized alphabetically by the author's last name (or, if there is no author, the first word of the title is used, excluding "the" or "a"). If you are citing more than one work by the same author, you should alphabetize them by title. You do not need to repeat the author's name with each entry, but can use dashes followed by a period and then begin with the title.

Different disciplines have different norms for footnote and bibliographical styles. Art historians tend to use the Chicago Manual style (which is the basis for the examples below). Another

similar style is that used by the *Art Bulletin*, the journal of the College Art Association and the style recommended in Sylvan Barnet's *A Short Guide to Writing about Art* (recommended by some faculty in the Department). Regardless of the style that you choose, you **must** adhere to the punctuation as shown in various style manuals and **be consistent** throughout your notes and bibliography. Do not leave citations incomplete; if you do not have complete information for your footnotes/bibliography, you must return to the original book or article and obtain the information.

The following examples show how different types of sources should be treated in footnotes and bibliographies (for a complete listing of formats, see Hacker or Barnet).

Footnote Format

Single-authored book:

1. Craig Burnett, *Jeff Wall* (London: Tate Publishing, 2005), 10-25. (The first line of notes is indented five spaces in the Chicago Manual Style; the *Art Bulletin* places notes flush left. You can normally use your computer's default setting for endnotes, but be consistent. I am using a tab here that is not five spaces).

Single-authored book (edition other than the first):

2. Diana Hacker, *A Pocket Style Manual*, 3rd ed. (Boston: Bedford/St. Martin's, 2000), 169-94.

Book with more than one author:

3. John M. Rosenfield and Elizabeth ten Grotenhuis, *Journey of the Three Jewels: Japanese Buddhist Paintings from Western Collections* (New York: Asia Society, 1979), 10-12.

Work in an edited anthology:

4. Susan Stewart, "Death and Life, in that Order, in the Works of Charles Willson Peale," in *Visual Display: Culture Beyond Appearances*, eds. Lynne Cooke and Peter Wollen (Seattle: Bay Press, 1995), 28.

Article:

5. Michael Baxandall, "The Language of Art History," *New Literary History* 10 (1979): 453-54.

Newspaper article:

6. Bertha Brody, "Illegal Immigrant Sculptor Allowed to Stay," *New York Times*, 4 July 1994, A12. 7.

Book review:

7. Cristina Carbone, Review of *Building the Cold War: Hilton International Hotels and Modern Architecture*, by Annabel Jane Wharton, *Journal of the Society of Architectural Historians* 61 no. 3 (2002): 416.

Website:

8. Nigel Strudwick [if there is no listed author, then put the institution hosting the site, such as Metropolitan Museum of Art], *Egyptology Resources* [title of site], The Isaac Newton Institute for Mathematical Sciences, Cambridge University [Institution hosting the site], 1994 [the date the site was posted or most recently updated; put n.d. if unavailable], <http://www.newton.cam.ac.uk/egypt/>. 7 July 1998 [date consulted].

Bibliography Format

Note that the first line of each entry is flush left and all other lines are indented 0.5” *using the hanging indent feature in your word processor*. Also, remember that last name comes first ONLY in the bibliography, NOT in the notes.

Single-Authored book:

Burnett, Craig. *Jeff Wall*. London: Tate Publishing, 2005.

Single-authored book (edition other than the first):

Hacker, Diana. *A Pocket Style Manual*, 3rd ed. Boston: Bedford/St. Martin’s, 2000.

Book with more than one author:

Rosenfeld, John M., and Elizabeth ten Grotenhuis. *Journey of the Three Jewels: Japanese Buddhist Paintings from Western Collections*. New York: Asia Society, 1979.

Work in an edited anthology:

Stewart, Susan. “Death and Life, in that Order, in the Works of Charles Willson Peale.” In *Visual Display: Culture Beyond Appearances*. Edited by Lynne Cooke and Peter Wollen, 31-53. Seattle: Bay Press, 1995.

Article:

Baxandall, Michael. “The Language of Art History.” *New Literary History* 10 (1979): 453-65. (Page numbers in bibliographies refer to the first and last pages of the entire article, not any specific selection)

Newspaper article:

Brody, Bertha. “Illegal Immigrant Sculptor Allowed to Stay.” *New York Times*, 4 July 1994, A12.

Book review:

Carbone, Cristina. Review of *Building the Cold War: Hilton International Hotels and Modern Architecture*, by Annabel Jane Wharton. *Journal of the Society of Architectural Historians* 61 no. 3 (2002): 416-17.

Website:

Strudwick, Nigel. *Egyptology Resources*. The Isaac Newton Institute for Mathematical Sciences, Cambridge University, 1994. URL here. 7 July 1998.

V. Resources for Research

V.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 some 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 about 15,000 new titles each year, including books, exhibition catalogues, and journals in print and electronic formats, as well as image databases, videos, and online-only 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 regular patrons who do not have 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 an overhead scanner, book-edge and flat-bed scanners, regular and color printers, photocopiers, a microform scanner, and numerous public computers. For more information about Marquand's collections and services, see the library's website, marquand.princeton.edu.

V.2. Visual Resources Collection

The [Visual Resources Collection](#) (207 McCormick Hall) administers the collections of digital images, slides, and photographic prints to support the departmental teaching curriculum and to provide resources for study and research. Digital images are available in [Almagest](#) and [ARTstor](#) which are accessible to the Princeton University community for teaching, research and study purposes. More than 140,000 images from the department Visual Resources Collection are available in the Almagest system. ARTstor offers more than 1,500,000 images. The collection of about 600,000 slides is also available for use. Please feel free to contact staff members for help in finding and using images. Photographic research prints and materials from the Princeton-sponsored archaeological expeditions in the [Research Photographs Collection](#) may also be accessed.

V.3. Index of Christian Art

One of the little known resources of the Department of Art and Archaeology is the [Index of Christian Art](#), which was founded in 1917 by Charles Rufus Morey, 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 is a unique repository which is of considerable use especially for students of Western, Byzantine, Coptic, and Ethiopian art history. It offers, in text and image formats, an unrivalled analysis of over 28,000 subjects in medieval art from the Early Christian period to the middle of the sixteenth century. The Index is currently available in both manual and electronic formats, with approximately one third of the paper holdings available on the electronic database. The Index also offers a non-circulating library as well as several electronic publications not available elsewhere on campus. The Index is open Monday through Friday from 9:00 AM to 5:00 PM.

V.4. Princeton University Art Museum

The Art Museum's collections encompass over 92,000 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;
- Possibly the most important collection 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;
- Over 27,000 works of fine art photography from 1839 to the present; and
- A growing collection of modern and contemporary art.

In addition to the collections, the Art Museum typically presents a dozen or more temporary exhibitions each year that span the range of the Museum's collections, as well as 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, 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 highlights of the Museum's holdings is available via the Museum's website; this is expected to be comprehensive by late 2014. 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.

V.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 and innovative 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 a major art exhibition, "Outside In: Chinese × American × Contemporary Art," at the Princeton University Art Museum in 2009. The Center has also published nine scholarly volumes, and several more are in progress. For further information on the Center's activities, contact the director, Professor Jerome Silbergeld, or the associate director, Dora Ching.

V.6. Firestone Library

Most students know Firestone Library as the place to go for research materials, but many are not aware of its extensive holdings in the visual arts. Manuscripts, prints, photographs, and even some paintings and sculptures are located within the Rare Books and Special Collections, which are normally consulted in the reading room located to the right upon entering the library (through the exhibition space visible from the foyer). Students using the reading room must check all bags and personal items in lockers provided and can only bring in laptops and paper distributed by the receptionist. Pencils must be used at all times in the reading room. Normally, materials that appear in the on-line catalogue for Firestone Library can be immediately consulted;

materials in the Cotsen Library and uncatalogued materials can be consulted only by prior appointment with the curator. Some of the most important collections for majors are the following:

V.6.a Manuscripts Division

The Manuscripts Division contains 8500 linear feet of materials ranging from 1300 cuneiform tablets to Man Ray photographs. It has the largest collection of Islamic manuscripts in North America (11,000 volumes) as well as very significant collections of Western textual and illuminated manuscripts ranging in date from the 9th to 16th centuries, with special strength in the English, French, Italian, and Byzantine world. Other particular treasures for modernists are the photographic albums of Charles Dodgson (Lewis Carroll), some 700 items; 900 Middle Eastern photographs by Felix Bonfils; 130 Beardsley drawings; and the Sylvia Beach Collection.

V.6.b. Graphic Arts Collection

The Graphic Arts Collection includes artists' and private press books, as well as materials for the study of paper and papermaking, printing, calligraphy, printmaking, fine binding, typography, and book design. Of special interest are the Sinclair Hamilton Collection of American Illustrated Books; 18th- and 19th-century British artists and illustrators (particularly George and Robert Cruikshank, Thomas Rowlandson, and William Hogarth), and the Charles Rahn Fry Pochoir Collection.

The collection includes more than 22,000 examples of fine letterpress printing, bookbinding, papermaking, modern calligraphy, and artists' books, as well as reference works on the history of the book and printing. Among the primary source materials are over 20,000 drawings, prints, paintings, and photographs related to the history of book illustration, vintage printing presses and type, approximately 350 blocks and plates for printmaking, and 100 linear feet of printed ephemera such as bookplates, trade cards, and postcards.

V.6.c. Cotsen Children's Library

An unusual collection of illustrated children's books, manuscripts, original artwork, prints, and educational toys from the 15th century to the present day, the Cotsen Library has over 60,000 items dating from the first primers to the latest anime cartoons. For anyone interested in the history of childhood, popular culture, and the often forgotten involvement of fine artists such as Kandinsky, El Lissitzky, and Edward Steichen in children's book illustration, this is a treasure trove.

V.6.d. 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.

V.6.e. Numismatics Collection

Twenty-five-thousand objects with particular strengths in Greek and Roman coins.

V.7. Other Princeton Resources for Art Majors

Seeley G. Mudd Library is home to the Princeton University archives, which contain historic photographs, prints, and portraits relating to Princeton. Other libraries on campus that contain original drawings, prints and photographs include the School of Architecture Library and the East Asian Library and Gest Collection, with over 102,000 early string-bound Chinese books. Films and videos by leading directors are found in the Humanities Resource Center (011 East Pyne).

VI. 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.

VII. 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 October 27, 2014; the application deadline for summer travel (for juniors for the summer before the senior year) is April 28, 2015. 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.

VIII. Graduation Requirements, Honors, and Prizes

VIII.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).

VIII.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.

VIII.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 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.

IX. Internship and Employment Opportunities

IX.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 Caroline Cassells Harris, Associate Director for Education.

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.

IX.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 April 28, 2015 for Summer 2015.

IX.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.

The department has limited funds to support students engaged during the summer in internships with not-for-profit institutions. See Appendix 6 for the application form. The deadline is April 28, 2015 for Summer 2015.

IX.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, Iby Caputo '03 helped found New Orleans Kid Camera Project, which gives children returning to flooded neighborhoods cameras and teaches them photography; Rachel Lyon '05 is deputy editor and assistant at the art gallery and printing studio of Crown Point Press in San Francisco; Alex Bueno '06 is in the PhD program in architectural history at the Graduate School of Design at Harvard; Christian Sahner '07 was awarded a Rhodes Scholarship to Oxford and has returned to Princeton as a Ph.D. student in the Department of History; Bryan Cockrell '08 received an MA degree at the Institute of Archaeology at University College, London; Jennifer Edelstein '09 is a Corporate Finance Analyst at Lazard Frères and Co.; Monika Jasiewicz '10 is at Yale Law School; and Sarah Hogarty '10 is working for Teach for America in New Orleans.

X. Faculty

Bridget Alsdorf

Nineteenth-Century European Art

Ph.D., University of California, Berkeley, 2008
Room 308 · Phone 8-3732
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Nathan Arrington

Classical Archaeology

Ph.D., University of California, Berkeley, 2010
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Charles Barber On Leave 2014-15

Early Christian/Byzantine/Post-Byzantine Art & Aesthetics

Ph.D., University of London, 1989
Room 372 · Phone 8-0352
cebarber@princeton.edu

Esther da Costa Meyer

History of Modern Architecture

Ph.D., Yale University, 1987
Room 403 · Phone 8-3789
edcmeyer@princeton.edu

Rachael Z. DeLue

American Art

Ph.D., Johns Hopkins University, 2001
Room 307 · Phone 8-3774
rdelue@princeton.edu

Brigid Doherty

20th Century Art

Ph.D., University of California, Berkeley, 1996
Room 223 East Pyne · Phone 8-7258
bdoherty@princeton.edu

Hal Foster On Leave 2014-15

20th Century Art

Ph.D., City University of New York, 1990
Room 314 · Phone 8-3790
hfoster@princeton.edu

Thomas DaCosta Kaufmann

Renaissance and Baroque Art

Ph.D., Harvard University, 1977
Room 313 · Phone 8-3760
kaufmann@princeton.edu

Michael Koortbojian

Roman Art and Architecture; Hellenistic Art, Renaissance

Ph.D., Columbia University, 1991
Room 105 & 401 · Phone 8-9098
romanist@princeton.edu

Anne McCauley

History of Photography and Modern Art

Ph.D., Yale University, 1980
Room 310 · Phone 8-0914
mccauley@princeton.edu

Chika Okeke-Agulu

African and American Diaspora Art

Ph.D., Emory University, 2004
Room 317 · Phone 8-7456
cokekeag@princeton.edu

Jerome Silbergeld

Chinese Art and Archaeology

Ph.D., Stanford University, 1974
Room 406 · Phone 8-6249
jsil@princeton.edu

Irene Small

Contemporary Art and Criticism

Ph.D., Yale University, 2008
Room 315 · Phone 8-3771
ismall@princeton.edu

Andrew Watsky

Japanese Art & Archaeology

Ph.D., Princeton University, 1994
Room 316 · Phone 8-9338
watsky@princeton.edu

Carolyn Yerkes

Early Modern European Renaissance

Ph.D., Columbia University, 2012
Room 305 · Phone 8-8378
yerkes@princeton.edu

Visiting Faculty and Lecturers 2014-2015

Susanna Berger · Council of the Humanities, Fellow in the Lecturer
Renaissance and Baroque visual art

Ph.D., University of Cambridge
sberger@princeton.edu

Yve-Alain Bois · Visiting Lecturer with Rank of Professor
Professor
Twentieth-century European and American Art

Ph.D., EHESS, Paris, 1977
ybois@princeton.edu

Katherine Bussard · Lecturer
History of Photography

Ph.D., City University of New York, 2009
(spring term)
kbussard@princeton.edu

Caroline Bynum · the Janson-LaPalme Lecturer
Renaissance Art History

Ph.D., Harvard University, 1969
(spring term)

Mailan Doquang · Lecturer
Medieval Architecture and Art History

Ph.D., Institute of Fine Arts, NYU, 2009
mduquang@princeton.edu

Serge Gruzinski ·
Visiting Lecturer
(co-teach w TDK, office in PLAS)

(spring term)
gruzinsk@ehess.fr

Andrew Hamilton · Lecturer
History of Art and Architecture

Ph.D., Harvard
ajh2@princeton.edu

Caroline Harris ·
19th-century European Art

Ph.D., University of Virginia, 2004
cjharris@Princeton.EDU

Bryan Just · Lecturer
Peter Jay Sharp Curator and Lecturer in the Art of the Ancient Americas, Art Museum
Art of the Ancient Americas

Ph.D., Tulane University, 2006
(spring term)
bjust@princeton.edu

Karl Kusserow · Lecturer
History of American Art

Ph.D., Yale University, 2006
(fall term)
kusserow@princeton.edu

Kate Liszka · Lecturer, Fellow in the Society of Fellows
Egyptology and Egyptian Archaeology; Multiculturalism in the Ancient World

Ph.D., Univ of Penn, 2012
kliszka@princeton.edu

Cary Liu · Lecturer
Curator, Asian Art, PUAM
Ancient Art History, Asian Art

Ph.D., Princeton University, 1997
caryliu@princeton.edu

AnnMarie Perl · Lecturer
Modern European Art

Ph.D., Institute of Fine Arts, NYU
aperl@princeton.edu

Foteini Spingou · Postdoctoral Research Associate
Medieval and Modern Languages

Ph.D., University of Oxford
fspingou@princeton.edu

James Steward · Lecturer with Rank of Professor
Professor and Director of the Art Museum
18th-century European Art

Ph.D., University of Oxford, 1992
jsteward@princeton.edu

XI. Undergraduate Calendar, 2014-15

Fall

Sept. 3	SCORE undergraduate registration starts at 7 am
Sept. 8	Freshman Academic Expo, 9:30-12:00 am, Frick Chemistry Building
Sept. 10	Classes begin
Sept. 10-23	Undergraduate drop/add period
Sept. 19	Undergraduate majors meeting at noon, McCormick 3 rd Floor Lounge
Sept. 22	Fall reception (outside of room 106) at 4:30pm
Sept. 23	Undergraduate deadline to add or drop courses without a fee
Sept. 23	Deadline for late submission of Senior Thesis Adviser Form to Dep. Rep.
Sept. 23	Deadline for Major Declaration Form
Sept. 23	Deadline for Program 2 Advisor Approval Form
Oct. 20-24	Midterm exams
Oct. 25-Nov 2	Fall recess
Oct. 27	Deadline for Senior Thesis Travel Grant Applications (January travel)
Nov 3	Dean of the College Senior Thesis Funding Deadline
Nov. 3	Classes resume
Nov. 21	Undergraduate deadline to drop fall term courses or select P/D/F option
Nov. 25-30	Thanksgiving recess begins after last class
Dec. 1	Classes resume
Dec. 1	Deadline for submission of Senior Thesis outline & bibliography
Dec. 1	Deadline to submit Program 2/Certificate Adviser Approval form for spring Junior Independent Work
Dec. 1	Last day for juniors to submit JP/Senior Thesis Adviser Form for spring Junior Independent Work
Dec. 3-9	Appointments with dep. rep. for spring selection of courses
Dec. 3-5	Seniors to select spring courses
Dec. 5-9	Juniors to select spring courses
Dec. 8-10	Sophomores to select spring courses
Dec. 10-12	Freshmen to select spring courses
Dec. 12	Winter recess begins after last class
Jan. 4	Winter recess ends
Jan. 5-13	Reading period
Jan. 6	Deadline to submit Junior Independent Work
Jan. 13	Dean's Date
Jan. 14-24	Fall term exams

Spring

Feb. 2	Classes begin
Feb. 2-13	Undergraduate drop/add period
Feb. 13	Undergraduate deadline to add or drop courses without a fee
Mar. 9-13	Midterm exams
Mar. 14-22	Spring recess
March 23	Classes resume
March 23	Selection of P/D/F option begins
April 1	Deadline for submission of Senior Theses to the Department
April 10	Last day for dropping spring courses or select P/D/F option
April 13-24	Appointments with dep. rep. for fall selection of courses
April 20-22	Juniors to select fall 2015 courses
April 22-24	Sophomores to select fall 2015 courses
April 27-29	Freshmen to select fall 2015 courses
April 28	Deadline for Senior Thesis Travel Grant Applications (summer travel)
April 29	Senior Thesis Adviser Form Due
April 29	Last day for juniors to submit Senior Thesis Adviser Form
May 1	Last day of class
May 4-12	Reading period
May 5	Deadline for submitting Junior Independent Work
May 12	Dean's Date
May 13-14	Senior Departmental/Comprehensive Exams
May 13-23	Spring term exams
May 14	Senior Dinner
May 31	Baccalaureate
Jun 1	Class Day, Class of 2015
Jun 2	Commencement Day

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: _____ Program 1 (Art History)
 _____ Program 2 (Art History and Visual Arts)
 _____ Program 3 (Archaeology)
 _____ Undecided

Did you take art history in high school? _____ yes _____ no

If yes, did you get AP credit in art history? _____

Did you take studio art in high school? _____ yes _____ no

If yes, did you get AP credit in studio art? _____

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)?

- _____ field trips to museums
- _____ field trips to galleries/auction houses
- _____ field trips to artists' studios
- _____ guest lectures or visits by artists
- _____ guest lectures or visits by art historians, museum personnel, or critics
- _____ internships in museums
- _____ internships with artists
- _____ internships with other arts-related organizations (newspaper critics; art magazines; community arts organizations; commercial printing or photo studios, etc.)
- _____ service projects to support art history or art education in the public schools (off-campus)
- _____ a new Art Club open to all Princeton students
- _____ social events sponsored by the department
- _____ an arts festival to highlight the visual arts at Princeton University
- _____ an exhibition of undergraduate student work
- _____ other ideas? (please list below)

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:

Departmental Representative
Department of Art and Archaeology
Princeton University
McCormick Hall
Princeton, NJ 08544
rdelue@princeton.edu

Department of Art & Archaeology
JP/Senior Thesis Adviser Form – Programs 1 and 3

2014-15

Please complete the following information, have your adviser sign this form, and return it to the Dep. Rep. by December 1, 2014 (for Spring 2015 JP's) or April 29, 2015 (for Class of '16 Senior Theses). Deadline for late submission of Class of 2015 Senior Thesis Advisor Form is September 23, 2014.

Program 1 _____

Program 3 _____

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.

Senior Thesis First Term Progress Report

Seniors are to submit an outline and annotated bibliography for their theses by December 1, 2014. Please complete the following and return to the departmental representative by January 13, 2015 (Dean's Date). 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 thesis writing 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 2015 awards is April 28, 2015. 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 2015 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 Support Staff

2014-2015

Office Staff	105 McCormick Hall	3782
Stacey K. Bonette	Assistant to the Chair	3781
Christy Govantes	Events Coordinator	7420
Sena Hill	Undergraduate Assistant	3782
Susan Lehre	Department Manager	3772
Diane Schulte	Graduate Assistant	5678
Index of Christian Art	A-Floor	3773
Fiona Barrett	Office Support	3773
Catherine Fernandez	Reader	6364
Judith Golden	Reader	7144
Adelaide Hagens	Acting Director	6365
Jon Niola	Computer Support	7574
Jessica Savage	Reader	7144
Henry Schilb	Reader	6344
Visual Resources	207 McCormick Hall	3776
Virginia French	Senior Image Cataloguer	3776
Marilyn Hansen	Media Specialist	3776
Trudy Jacoby	Director	5853
Michele Mazeris	Senior Image Cataloguer	3776
Xia Wei	East Asia Curator	3776
Marquand Library		3783
Sandra Ludig Brooke	Marquand Librarian	5860
Pankaj Chugh	Special Collections Assistant	5863
Jessica Dağci	Operations Coordinator	4904
Nicole Fabricand-Person	Japanese Art Specialist	4904
Rebecca Friedman	Marquand Assistant Librarian	3163
Robert Gross	Special Collections Assistant	5863
David Platt	Special Collections Assistant	5863
Danielle Reay	Special Collections Assistant	5863
Nicola Shilliam	Western Bibliographer	4904
Kimberly Wishart	Chinese Art Specialist	4904
Tang Center	405 McCormick Hall	3795
Dora Ching	Assoc. Director, Tang Center	3795
Other Staff		
Julie Angarone	Computer Support	5864
John Blazejewski	Department Photographer	2465
Keith McRae	Maintenance	8000
Kit Moss	Publications Editor	2248

Peter B. Lewis Center for the Arts 2014-15

Position	First	Last	Campus Email
Director	Joe	Scanlan	jscanlan@princeton.edu
Lecturer	Michele	Abeles	mabeles@princeton.edu
Lecturer	Emily	Abt	eabt@princeton.edu
Lecturer	Eve	Aschheim	easchh@princeton.edu
Lecturer	Fla	Backström	sbackstr@princeton.edu
Lecturer	Louis	Cameron	louisc@princeton.edu
Lecturer	Nathan	Carter	ncarter@princeton.edu
Lecturer	Alice	Chung	ac2@princeton.edu
Lecturer	Martha	Friedman	marthaf@princeton.edu
Professor	Su	Friedrich	sufried@princeton.edu
Professor, Emeritus	Emmet	Gowin	ewgowin@princeton.edu
Lecturer	Daniel	Heyman	dheyman@princeton.edu
Visiting Asst Prof	Kurt	Kauper	kkauper@princeton.edu
Lecturer	Deana	Lawson	deanal@princeton.edu
Lecturer	Pam	Lins	plins@princeton.edu
Lecturer	Allan	MacIntyre	amacinty@princeton.edu
Lecturer	Demetrius	Oliver	doliver@princeton.edu
Lecturer	David	Reinfurt	reinfurt@princeton.edu
Lecturer	Keith	Sanborn	ksanborn@princeton.edu
Professor, Emeritus	James	Seawright	jims@princeton.edu
Lecturer	Accra	Shepp	accra@princeton.edu
Professor	P. Adams	Sitney	padams@princeton.edu
Manager of Administration	Dan	Benevento	Dbeneven@princeton.edu
Manager of Visual Arts	Marjorie	Carhart	carhart@princeton.edu
Undergraduate Administrator	Crystal	Henderson-Napoli	crystalh@princeton.edu
Academic Program Assistant	Kristy	Seymour	kseymour@Princeton.edu
Senior Photographer	Teresa	Simao	tsimao@princeton.edu

Princeton University Art Museum Staff List

Last Name	First Name	Phone	E-mail Address	Job Title
Aldred	Elizabeth	3766	ealdred@princeton.edu	Registrar
Batchelor-Hall	Brice	7268	bbatchel@exchange.Princeton.EDU	Manager of School, Family, and Community Programs
Baum	Kelly	7742	kbaum@exchange.Princeton.EDU	Preston H. Haskell, Class of 1960, Curator of Modern and Contemporary Art
Brown	Calvin	0503 x 37	calbrown@exchange.Princeton.EDU	Associate Curator of Prints and Drawings
Bussard	Katherine	5827	kbussard@exchange.Princeton.EDU	Peter C. Bunnell Curator of Photography
Caputo	Sal	1715	sc32@princeton.edu	Security Operations Manager
Dweck	Juliana	3945	jochs@exchange.Princeton.EDU	Andrew W. Mellon Curatorial Fellow for Collections Engagement
Giles	Laura	3764 x 27	lgiles@exchange.Princeton.EDU	Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings
Hacker	Christine	7674	chacker@exchange.Princeton.EDU	Manager of Retail and Wholesale Operations
Hahn	Laura	8-3763	lhahn@exchange.Princeton.EDU	Executive Assistant to Director and Office Manager
Harris	Caroline	7482 x 41	ciharris@exchange.Princeton.EDU	Associate Director for Education
Hughes	Alexia	5204 x 20	alexiah@exchange.Princeton.EDU	Chief Registrar and Manager of Collection Services
Just	Bryan	8805 x 05	bjust@exchange.Princeton.EDU	Peter Jay Sharp, Class of 1952, Curator and Lecturer in the Art of the Ancient Americas
Kopp	James	8-2419	jkopp@exchange.Princeton.EDU	Associate Registrar
Kusserow	Karl	9482	kusserow@exchange.Princeton.EDU	Curator of American Art
Kwok	Zoe		zkwok@exchange.princeton.edu	Assistant Curator of Asian Art
Liu	Cary	5466 x 22	caryliu@exchange.Princeton.EDU	Curator of Asian Art
McVeigh	Emily	6342	emcveigh@exchange.Princeton.EDU	Associate Registrar
Muller	Norman	5211 x 26	nmuller@exchange.Princeton.EDU	Conservator
Ohland	Karen	8-3879	kohland@exchange.Princeton.EDU	Associate Director for Finance and Operations

Padgett	Michael	3786 x 24	mpadgett@exchange.Princeton.EDU	Curator of Ancient Art
Popkin	Jessica	865-6669	popkin@princeton.edu	Student Outreach Coordinator
Rosasco	Betsy J.	5829 x 23	broasco@exchange.Princeton.EDU	Research Curator of European Painting and Sculpture
Scott	Curtis	8-4341	cscott1@Princeton.EDU	Associate Director for Publishing and Communications
Steward	James	2870	jsteward@exchange.Princeton.EDU	Director
Stout	Nancy	5826 x 13	nkstout@exchange.Princeton.EDU	Associate Director for Institutional Advancement
Strohl-Morgan	Janet	7839	jstrohl@exchange.Princeton.EDU	Associate Director for Information and Technology
Thurber	Barton	8-5013	thurber@exchange.Princeton.EDU	Associate Director for Collections and Exhibitions

PRINCETON UNIVERSITY
ART MUSEUM

Advance Exhibition Schedule

ALL DATES AND DETAILS ARE SUBJECT TO CHANGE

Name: **Alexander Calder 1967**

Dates: January 15 – October 28, 2014

Curator: James Steward, Director

Summary: Alexander Calder (1898-1976) is best known as the originator of the mobile, but his stationary sculptures called stabiles are among the works that place him among the most important sculptors of the twentieth century. Trained at the Stevens Institute of Technology in Hoboken, New Jersey, Calder's friendship with a number of European avant-garde artists in the 1920s and 30s led him to develop some of the world's first wholly abstract sculptures--works that are, in his words, "like nothing in life". Highlighting two landmark works from 1967, *Man* and *The Kite that Never Flew*, on loan from the Doris and Donald Fisher Collection, this installation reveals how Calder's work in sheet metal is among his most lasting achievements.

Name: **Rothko to Richter: Mark-Making in Abstract Painting from the Collection Of Preston H. Haskell**

Dates: May 24 – October 5, 2014

Curator: Kelly Baum, Haskell Curator of Modern and Contemporary Art

Summary: Drawn from the collection of Preston H. Haskell, III, Class of 1960, this exhibition will explore the role of process and mark-making in abstract painting from the latter half of the twentieth century. It will include works by Willem de Kooning, Jean Dubuffet, Helen Frankenthaler, Hans Hofmann, Frank Kline, Morris Louis, and Mark Rothko, among others. A portion of the exhibition will be devoted to artists who examine abstraction and mark-making self-consciously, with a considerable degree of irony, and who interrogate the notions of authenticity and expression, such as Gerhard Richter, Jack Goldstein, and Robert Rauschenberg. A fully illustrated catalogue with a lead essay by Kelly Baum will accompany the exhibition.

Name: Lee Bontecou: Drawn Worlds
Dates: June 28 – September 21, 2014
Curator: Kelly Baum, Haskell Curator of Modern and Contemporary Art
Summary: Spanning over 50 years, the career of American artist Lee Bontecou (b. 1931) has been defined by her sculptures of fiberglass, cloth, and rubber stretched over metal armatures. Her pioneering work was first shown at Leo Castelli Gallery in New York in 1960 and praised by artist Donald Judd as explicitly powerful, awesome, and entirely unique. Less known, her drawings are an equally vital component of her work, a form of making she continues to produce, and a practice that perhaps more forcefully reveals the artist's importance within the history of art.

This exhibition is the first retrospective presentation of Bontecou's drawings. The carefully edited selection of work from 1958 to 2012 will showcase the artist's experimentation with materiality through gesture, mark, and technique, and will seek to define her drawing as a separate way of making and seeing, providing an entirely new perspective on Bontecou as an artist who has perpetually challenged the modernist division of form and content. With gaping black holes, undulating forms and organic twisted lines, her surreal drawings are fantastic and spatial reflections about how we understand our place in the world. A fully illustrated catalogue will accompany the exhibition.

Name: Chigusa and the Art of Tea in Japan
Dates: October 11, 2014 – February 1, 2015
Curators: Cary Liu, Curator of Asian Art
Andrew Watsky, Professor of Japanese Art History*

Summary: This exhibition features an extraordinary tea-leaf storage jar named Chigusa, which though made in China in the late thirteenth or fourteenth century, spent the next seven hundred years in Japan, where it acquired the multiple dimensions of its significance—its profoundly practical use as a jar for storing tea leaves, its great prestige and value as a Chinese jar, *karamono chatsubo*, and its individual name chosen from court poetry. Chigusa's name, which distinguishes it from all other tea jars, enables us to trace its documentation across the centuries, and its status as an unrivaled object within the Japanese tea tradition.

Centering on this single object, the exhibition will explore the ways of appreciating, displaying, using, and documenting this prestigious Chinese antique turned tea jar. Through the example of Chigusa this exhibition will, for the first

time in an American museum context, reveal how tea practice in Japan created a performative culture of seeing, using, and ascribing meaning to objects.

Name: **Kongo Across the Waters**

Dates: October 25, 2014 – January 25, 2015

Coordinator: Juliana Dweck, Andrew W. Mellon Curatorial Fellow for Collections Engagement, with the Harn Museum of Art at the University of Florida and the Royal Museum for Central Africa in Tervuren, Belgium

Summary: *Kongo Across the Waters* examines 500 years of cultural exchange between the Kongo, Europe, and the United States, showing the rise of Kongo as a major Atlantic presence and the transmission of Kongo culture through the transatlantic slave trade into American art. Drawing from the incomparable collections of the Royal Museum for Central Africa in Tervuren, Belgium, including masterpieces that have never before been seen in the United States, this groundbreaking exhibition investigates how the Kingdom of Kongo in West Central Africa evolved over five centuries and contributed to the cultural life of enslaved Africans and their descendants in North America. Manuscripts, maps, engravings, photographs, and videos provide contextual information, and the accompanying 448-page catalog further explores the art of the Kongo and of the Kongo diaspora.

Name: **The City Lost and Found: Capturing New York, Chicago, and Los Angeles, 1960–1980**

Dates: February 21 – June 7, 2015

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

Summary: American cities underwent seismic transformations in the 1960s and 1970s, from shifting demographics and political protests to reshaping through highways and urban renewal. Amid this climate of upheaval, photographers, architects, activists, performance artists, and filmmakers turned conditions of crisis into sites for civic discourse and artistic expression. A collaboration between the Art Institute of Chicago and the Princeton University Art Museum, *The City Lost and Found* explores photographic and cinematic responses to the changing fabric of New York, Chicago, and Los Angeles that contributed to a reconsideration of cities in popular media and urban policy during this period. This exhibition and related publication raise timely questions about the role of art within the social, political, and physical landscape of cities.

The exhibition will bring together works by major artists such as Ed Ruscha and Garry Winogrand and newly rediscovered projects, including works by Allan

Kaprow and Shadrach Woods. The publication features contributions from more than twenty noted scholars from a variety of fields, including art history, urban planning, architecture, and cultural studies. *The City Lost and Found* is the first project to address an important shift in photographic, cinematic, and planning practices based on close observations of streets, neighborhoods, and seminal events in the country's three largest cities.

Name: **American Watercolors at Princeton**

Dates: June 27 - August 23, 2015

Curators: Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings, and Karl Kusserow, John Wilmerding Curator of American Art

Summary: Princeton University's substantial holdings of American watercolors are distinguished by their quality, breadth, and the duration with which they have been seriously collected. Selections from this rarely seen collection provide a comprehensive overview of the nation's artistic traditions, generally, and developments in American watercolor painting, in particular—a legacy that since 1850 is unparalleled in terms of importance and the privileged position the medium has been accorded by leading artists. The exhibition will comprise approximately seventy-five objects selected for their inherent significance and appeal, as well as their ability to convey broader artistic and historical trends. Works on view will be drawn from the holdings of the Princeton University Art Museum, augmented by loans from special collections at Princeton's Firestone Library and select alumni collections.

Name: **Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection** (*Traveling exhibition*)

Venues: Ashmolean Museum of Art and Archaeology, Oxford, England
(March 13 - June 22, 2014)

Musée Granet, Aix-en-Provence, France (July 11 - October 5, 2014)

High Museum of Art, Atlanta (October 25, 2014 - January 11, 2015)

Vancouver Art Gallery (February 7 - May 18, 2015)

Princeton University Art Museum (September 19, 2015 - January 3, 2016)

Curator: Betsy Rosasco, Research Curator of European Painting and Sculpture, and Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings

Summary: One of the finest collections of works to be held by a single family, the Henry and Rose Pearlman Collection has not toured in its entirety since 1974, when it was

placed on long-term loan at the Princeton University Art Museum and where it has remained ever since. This major exhibition will present Impressionist and Post-Impressionist masterpieces from the Pearlman Collection and will feature paintings and sculptures by artists who were transformative members of the avant-garde of their day. A rare opportunity for audiences in four countries to discover lesser-known masterworks from beloved artists including Edgar Degas, Edouard Manet, Vincent Van Gogh, and Amedeo Modigliani, as well as an extraordinary collection of magisterial watercolors, oil paintings, and drawings by Paul Cézanne, this exhibition will offer insights not only into the development of Impressionism and Post-Impressionism, but into the history of collecting avant-garde art in the United States. A fully illustrated catalogue accompanies the exhibition.

Name: **Princeton's Great Persian Book of Kings: Myths, Legends, and History**

Dates: October 3, 2015 – January 24, 2016

Curators: Juliana Ochs Dweck, Andrew W. Mellon Curatorial Fellow for Collections Engagement

Marianna Shreve Simpson, President of the Historians of Islamic Art Association, and Visiting Scholar, University of Pennsylvania*

Summary: The Princeton University Library is home to one of the finest and most extensive collections of Persian manuscript paintings and calligraphy in the country, whose centerpiece is a large, sumptuously illustrated manuscript known as the Peck *Shahnama* (Book of Kings).

The *Shahnama* is an epic poem of some 50,000 couplets composed in Farsi by Abu'l Qasim Firdausi between about 977 and 1010 CE. Homeric in scope, the *Shahnama* traces the mythological and historical origins of Zoroastrianism - the ancient culture of the Iranian land - from the creation of the world to the conquest of Persia by Islam in 651 CE, and has long been considered the preeminent national epic of Persian culture. The manuscript known today as the Peck *Shahnama* was prepared and illuminated in Shīrāz for a royal Persian patron in the last decades of the sixteenth century at the height of the Safavid dynasty, the first native dynasty since the Islamic conquest to establish a unified Iranian state.

Composed of forty-five full page paintings and three double-page illuminations, the Peck *Shahnama* is a spectacular example of this important literary masterpiece. This exhibition will exhibit all fifty-one illuminations simultaneously

for the first time, and will be accompanied by a full-color publication including reproductions of all the illuminations.

Name: **Rolling Hills, Satanic Mills: The British Passion for Landscape**

Dates: January 23 – April 24, 2016

Curators: Organized by the American Federation for the Arts and the National Museum Wales; Betsy Rosasco, Research Curator of European Painting and Sculpture

Summary: The British passion for landscape—already present in the literary works of Milton, Shakespeare, and even Chaucer—began to dominate the visual arts at the time of the Industrial Revolution. In his poem “Jerusalem” (1804), William Blake wrote of both “England’s green and pleasant land” and the “dark satanic mills” of the new industrial cities. Drawn from the remarkable collections of the National Museum Wales, *Rolling Hills, Satanic Mills: The British Passion for Landscape* will offer audiences a rare opportunity to follow, in a single span, the rise of landscape painting in Britain, unfolding a story that runs from the Industrial Revolution through the eras of Romanticism, Impressionism, and Modernism, to the postmodern and post-industrial imagery of today.

Showcasing masterpieces from the collection of the National Museum Wales, the exhibition offers new insights into the cultural history of Britain as it became the world’s first industrial nation late in the eighteenth century. Cities—where the nation’s new wealth was generated and its population concentrated—mills, and factories started to challenge country estates and rolling hills as the defining images of the nation. This exhibition highlights the artistic response to the rivalry of country and city, and the inauguration of a new era of British landscape painting which celebrated the natural beauty of the land while also observing the feverish energies of the modern world.

Name: **Beckett's Decade**
Dates: February – June, 2017
Curators: Kelly Baum, Haskell Curator of Modern and Contemporary Art

Summary: Samuel Beckett was an important point of reference for a great many artists in the postwar era. *Beckett's Decade* will be the first exhibition to comprehensively examine his role in shaping aesthetic discourse between 1955 and 1975. Using a variety of media made during this period, this exhibition will tease out points of connection both explicit and implicit between Beckett's writing and what was then contemporary art, not only recovering the reception history of Beckett and graphing demonstrable instances of influence, overlap, and collaboration, but also imaginatively re-considering postwar art through the lens of Beckett. A fully illustrated catalogue will accompany the exhibition.

Name: **The Berlin Painter and His World**
Dates: October 2017 – January 2018
Curator: J. Michael Padgett, Curator of Ancient Art

Summary: The Berlin Painter was the name given by Sir John Davidson Beazley (1885-1970) to an otherwise anonymous Athenian vase-painter, active in the first quarter of the fifth century B.C., whose hand he recognized in nearly three hundred complete and fragmentary vases in public and private collections around the world. As often in cases when the actual name of a vase-painter was unknown, Beazley assigned him a name. The Berlin Painter he named after a magnificent pane-amphora in the Staatliche Museen zu Berlin, featuring an elegant depiction of Apollo and Hermes. Since Beazley's first published identification of the Berlin Painter in 1911, the oeuvre of this still-anonymous Athenian draughtsman has grown to nearly five hundred works, and esteem for his elegant, approachable style has never lessened. He painted a full range of subjects, sacred and profane, but was less interested in sex and symposia than many of his contemporaries. The delicacy of his line and the svelte sweetness of his figures are often contrasted with the more robust productions of his contemporary, the Kleophrades Painter, whom Beazley called the Florentine to the Berlin Painter's Sienese. This type of analogy raises a question about Beazley and his approach to the study of Attic vase-painting whose exploration will be among the themes of this exhibition.

Name: **Nature's Nation: American Art and Environment**

Dates: February – June, 2018

Curator: Karl Kusserow, Curator of American Art

Summary: *Nature's Nation: American Art and Environment* 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. *Nature's Nation* will be introduced and framed by Thomas Cole's iconic "Course of Empire" series, which charts the course of civilization over a single (natural) site. 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. One of the largest exhibitions ever to be organized by PUAM, the exhibition will be accompanied by a fully illustrated catalogue.

Name: **Chavin: Art of Peru's First Horizon**

Dates: TBD

Curator: Bryan Just, Peter Jay Sharp, Class of 1952, Curator of the Ancient Americas

Summary: Some three thousand years before Francisco Pizarro witnessed the widespread influence of the Inka, another civilization, known today as Chavín, located in the north-central highlands of modern Peru, united much of the Andes with a shared religion and artistic style. The exhibition *Chavín: Art of Peru's First Horizon* will explore Peru's first great civilization during the final millennium BCE (900–200 BCE), relying on the art of Chavín to bring its people to life, and considering specifically how a shared aesthetic develops and how it empowers local people.

Exhibiting approximately 150 objects, *Chavín: Art of Peru's First Horizon* will weave together the voices of scholars who have sought to understand and interpret this complex story with those of the ancient people who made and used the art, attempting to capture their makers' understanding of the sacred, their intimate knowledge of their environment, and their sophisticated explorations of new technologies such as metalworking and weaving.

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