Princeton University
Department of Art and Archaeology

Undergraduate Handbook
2015-2016

Chair: Professor Michael Koortbojian
Office hours: By appointment
McCormick 105
romanist@princeton.edu

Departmental Representative: Professor Bridget Alsdorf
Office hours: Wednesdays and Fridays 11:30am-1pm,
or by appointment scheduled on wass.princeton.edu
McCormick 404
alsdorf@princeton.edu

Undergraduate Coordinator: Sena Hill
Office hours: Monday to Friday 8:45am-5pm
McCormick 105
smhill@princeton.edu
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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. 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, 2015, and return it to the departmental representative for approval. The deadline for submitting the spring term junior independent work is May 3, 2016.

II.1.f. Senior Independent Work:
The senior independent work consists of a year-long research project of approximately 60-80 pages on a topic selected by the student and approved by the faculty adviser. The student selects a faculty adviser in the spring of the junior year and submits an extensive outline and annotated bibliography to the advisor by mid-November of the senior year. The student and adviser must sign the JP/Senior Thesis Adviser Form (Appendix 2) by March 25, 2016, 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 2015-2016, 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. On the first Wednesday following spring break, sophomores submit an application and a portfolio of creative work to the Lewis Center for the Arts administrative office. The admissions committee for the Program in Visual Arts will notify students accepted into the program by early April. No AP credit is accepted toward the 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 course may be from any group.

II.2.c. Cognates:
Up to two courses in studio art or art history may be taken at other institutions during the summers with prior approval by the departmental representative (for art history courses) or the director of the Program in Visual Arts (for studio art courses). Courses taken as part of the Study Abroad Program may be allowed to count as departmentals with prior approval from the departmental representative. While courses taken at another institution may count towards the requirements for the major, transfer grades do not factor into a student’s department GPA calculation.

II.2.d. Junior Seminar:
During the fall of the junior year, all concentrators must take the junior seminar, Issues in Contemporary Art (VIS 392). The course coincides with admission to the junior studios and investigates the history, challenges, and rewards of studio practice. Through readings, discussions, 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 to begin articulating the historical precedents and ambitions of their work.

II.2.e. Junior Independent Work:
The fall junior independent work consists of an artist’s book of at least 32 pages addressing the student’s work, daily life, an art historical influence, a contemporary artist, or any other germane topic approved by the 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 advisors only.

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

II.4.d. Certificate of Proficiency:
Students who fulfill the requirements of the program receive a certificate of proficiency in visual arts upon graduation.

[With the retirement of P. Adams Sitney and the rumored move of Film History and Theory to a different department, The Track in Film and Video will either be discontinued or taken up by that different department.]

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 2015-2016, 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 March). If you have not submitted this form or if you are changing your adviser, you must notify the departmental representative by September 23, 2015. Department of Art and Archaeology faculty normally do not direct more than three senior theses, so you may need to consult more than one faculty member in order to find a supervisor. The departmental representative will circulate a list of qualified advisers from which seniors may choose. Normally faculty members in the Program in Visual Arts do not serve as advisers for 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. Senior Thesis Requirements and Timeline**

**Program 1 (History of Art) and Program 3 (Archaeology)**

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

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

During the fall semester of your senior year, you must complete most of the research for your thesis, produce a chapter outline, gather the illustrations, and write your first chapter (or more, if possible). This means that you have about two months to identify the relevant literature on your topic and digest it. You will need to do bibliographical searches for articles and in some cases request interlibrary loans or visit museum collections. In short, you should count on spending about ten hours per week just on your thesis, probably more time than you would spend on a normal course.
October 2nd: Senior thesis topic and brief abstract (approx. ½ page) due to your thesis adviser. Your abstract should identify and describe the subject and scope of your research, the questions raised by your topic that you will address in your research, an explanation of why this research is interesting and important, and the contribution this research might make to the field of art history and/or archaeology. You will need to be in touch with your thesis adviser via e-mail before the start of the fall semester to discuss your ideas and solicit his/her advice as you select and develop your topic prior to the Oct. 2nd deadline. You should also plan to meet with your adviser in person at least once after the start of the fall semester, before the Oct. 2nd deadline, to discuss your topic. All members of the Art & Archaeology faculty have been made aware of the new requirements and timeline. For additional help formulating your topic, please also consult the Department’s Guide to Independent Work, available on the Department’s website in the Undergraduate section—this is a very useful and important resource for you. Bear in mind that the more thinking and reading you do in August and the first half of September, the more prepared you will be for the fall semester, and the more successful your thesis research and writing ultimately will be.

October 5th-October 9th: During this week you must schedule a meeting with your thesis adviser to discuss and, if necessary, revise your topic. During this meeting you will also create in consultation with your adviser a plan and timeline for research and meetings. Additionally, this is the time to discuss the possibility of traveling for research, if you haven’t already, as funding applications for support from the Department and from the Office of the Dean of the College are due in mid-to-late October. Typically, a student meets with his/her adviser approximately every two weeks throughout the research and writing process, but this may vary. It a good idea to schedule these meetings in advance, perhaps even selecting a regular day and time for the entire fall semester.

November 11th: Senior thesis outline and annotated bibliography due to your thesis adviser. This consists of a detailed outline of your thesis chapters (normally 2-3 pages total) as well as a list of sources you have consulted, each accompanied by a brief summary of the contents of that source and how it has contributed to your research and your thinking about your topic (approximately 5 pages total). Prior to this deadline, you should of course be in regular conversation with your adviser about your work in progress, including your sources, your ongoing reading, and the organization of your thesis. Please note: Most likely you will not have completed all of your research by this date, but you should have done enough to enable you to draft a detailed outline of what the thesis will look like, and you should aim to have the bulk of your research done prior to the start of the spring semester. This is also a good point at which to consider making use of other campus resources, such as the Writing Center and the thesis workshops hosted by the residential colleges.

November 16th-November 20th: During this week you must schedule a meeting with your thesis adviser to discuss your outline, your remaining research plans, and your plans going forward, including your plans for writing. This includes setting a timeline for writing chapters and the reviewing of drafts by your adviser as well as a timeline for spring semester meetings. Typically, advisers review a draft of each thesis chapter, including the introduction and conclusion, prior to your completion of the final version submitted to the Department. It is essential that you establish this timeline in advance so that both you and your adviser know what to expect for the spring semester and so that you allow a reasonable amount of time for your adviser to read and comment on your drafts.
December 1st: Based on your thesis outline and annotated bibliography, your adviser will submit a fall semester Senior Thesis Progress Report to the Department’s Director of Undergraduate Studies (Dep Rep) by this date. This form will be provided to your adviser by the Director of Undergraduate Studies.

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

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

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

By March 15th: By this date please meet with Julie Angarone, the Department’s Computing Support Specialist, to discuss the formatting of your thesis (angarone@princeton.edu). Julie will provide essential help as you ready your thesis for submission, especially if you meet with her several weeks prior to the thesis deadline.

April 13th: Two unbound copies of the thesis secured by a folder or a binder clip are due in the Department office by 4:30 p.m.

III.3. 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 a pdf copy of the thesis to the Princeton University Archives in Seeley G. Mudd Manuscript Library. You also receive written reports from your two readers; some readers may give you informal comments that respond in more detail to stylistic and conceptual strengths and weaknesses within your text.

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

IV.1. Marquand Library

Established in 1908, Marquand Library of Art and Archaeology is one of the oldest and most extensive art libraries in America. It serves the Princeton University community and scholars from around the world, attracting more than 150,000 visitors each year. The non-circulating collection of 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 and other 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 overhead scanners, 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.

IV.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. ARTstor offers more than 1,800,000 images plus about 150,000 images from the department’s Visual Resources Collection. The collection of about 600,000 slides is also available for research and digitization. Photographic prints and materials from the Princeton-sponsored archaeological expeditions in the Research Photographs Collection are also accessible.

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

IV.3. Index of 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.

IV.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;
- One of the most important collections of art of the ancient Americas in this country, with remarkable examples of the art of the Olmec and Maya;
- Outstanding holdings of Chinese art, with important collections of bronzes, tomb figures, and painting;
- Sculpture, metalwork, and stained glass from Medieval Europe;
- European paintings from the early Renaissance through the twentieth century;
- One of the nation’s oldest and most distinguished collections of American art;
- Rich collections of prints and drawings, featuring especially deep holdings of Italian and British drawings and prints;
- Over 27,000 works of fine art photography from 1839 to the present, including several important artist’s archives; and
- A growing collection of modern and contemporary art.

In addition to the collections, the Art Museum typically presents a dozen 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, photography, ancient art, Asian art, and pre-Columbian art. All Princeton students can make appointments to see original works of art not currently on display in the galleries by contacting the specialist curators of the respective areas (see list of Museum staff, Appendix). A searchable database of highlights of the Museum’s holdings is available via the Museum’s website; this is expected to be comprehensive by late 2015. Students can access full object records by contacting the Registrar’s Office. The Museum also has a conservation laboratory that is focused on paintings conservation.

Majors can participate in Museum activities and exhibitions in many ways. The Museum’s Student Advisory Board (SAB), with representatives from all Princeton undergraduate classes, presents programs and supports a range of other Museum programs, including its weekly Late Thursdays. Service on the SAB is competitive and by application. Paid academic year and summer internships are also available (see section on Internships in this Handbook). A program of specially trained student guides provides gallery talks and introductions to the collections for visitors. For more information about student employment in the Museum, see the Museum's website.
IV.5. Tang Center
The P. Y. and Kinmay W. Tang Center for East Asian Art was established in 2001 to advance the understanding of East Asian art and culture. To achieve this aim, the Tang Center sponsors and facilitates scholarly exchange by bringing together scholars, students, and the general public through interdisciplinary 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 eleven scholarly volumes, with several more in progress. For further information on the Center’s activities, contact the director, Professor Jerome Silbergeld, or the associate director, Dora Ching.

IV.6. Firestone Library and Off-Site
Firestone Library is the place to go for general materials in the humanities. General collections of most interest to the visual arts in addition to the Library of Congress N (Fine Arts) collection there are the separately shelved Classics and Near East Collections. Firestone is one of ten campus libraries, in addition to extensive off-site holdings housed in ReCAP (Research Collections and Preservation Consortium) and Annex A on the Forrestal Campus.

IV.7. Firestone: Rare Books and Special Collections
Manuscripts, prints, photographs, and even some paintings and sculptures are located within the Rare Books and Special Collections Department, which are normally consulted in the reading room located to the right upon entering the library (through the exhibition space visible from the foyer). A guide to topics may be found here: [http://rbsc.princeton.edu/topics](http://rbsc.princeton.edu/topics).

Some of the most important collections in RBSC for majors are the following:

IV.7.a Manuscripts Division
The Manuscripts Division holds an estimated 8,500 linear feet of materials covering five thousand years of recorded history and all parts of the world, with special strength in Western Europe, the Near East, the United States, and Latin America.

The Manuscripts Division’s holdings in art and photography contain a substantial number works of art on paper by many British artists and illustrators, most of whom have a literary association. Notable artists include but are not limited to Dante Gabriel Rossetti, Sir Edward Burne-Jones, George Cruikschank, and Max Beerbohm. Worthy of special mention is the renowned Gallatin-Beardsley Collection, which includes 130 drawings by Aubrey Beardsley, collected by the American artist A.E. Gallatin, along with a rich archive of correspondence, posters, illustrated books, and other materials by or related to the 1890s English artist. Princeton also has substantial holdings in Western American photography, 19th- and 20th-century historical and archeological photography of Greece and the Hellenic world, and Theater/Cinema photography.

IV.7.b. Graphic Arts Collection
The Graphic Arts Collection began in 1940, when Elmer Adler brought his collection of 8,000 books and 4,000 prints to Princeton for an experiment in the study and teaching of graphic arts. Today the collection holds closer to 60,000 prints, drawings, photographs, paintings, sculpture, and printed ephemera along with an international book collection specializing in fine press, artists’ books, and illustrated editions. Research collections support the study of paper and
papermaking, printing, printmaking, typography, and book design. A world-class reference collection holds over 600 volumes on all aspects of printing and print making. Individual items are described on a daily blog at http:graphicarts.princeton.edu.

IV.7.c. Cotsen Children’s Library
The Cotsen Children's Library is a very special library within the Department of Rare Books and Special Collections at Princeton University Library. The international research collection of illustrated children's books, manuscripts, original artwork, prints, and educational toys from the 15th century to the present day is the benefaction of Lloyd E. Cotsen '50.

IV.7.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. The Garrett Collection of Manuscripts in Indigenous Languages of Mesoamerica – the most comprehensive gathering of manuscripts in Mayan languages in the country, is being cataloged. The Sheldon Jackson collection of photographs of American Indians – some 1600 albumen prints given to Princeton in 1880 – was rescued from the open stacks, and has been vigorously supplemented by purchase and gift.

IV.7.e. Numismatics Collection
The Princeton University Numismatic Collection is one of only a handful of academic coin collections in the United States. The earliest record of a numismatic collection at Princeton goes back to 1849, when friends of the (then) College of New Jersey bought and donated a collection of plaster casts (“sulfurets”) of Greek and Roman coins, formerly the property of Lord Vernon. The Princeton University Numismatic Collection is thus the oldest continually curated public numismatic collection in the United States. The Collection contains about 100,000 items, including coins, paper money, tokens, medals and decorations from the earliest period to the present. While the basic collection has always been housed in the University's Library (since 1948 the Firestone Library), other collections have been combined with it over the years, including those of the Princeton University Art Museum, the Department of Near Eastern Studies, and the University Archives.

IV.8. Other Campus Libraries for Art Majors
Seeley G. Mudd Library is home to the Princeton University archives, which contains historic photographs, prints, and portraits relating to Princeton, as well as the main repository for Princeton senior theses, master’s theses and doctoral dissertations. The School of Architecture Library is a circulating collection focused on 20th- and 21st-century architecture and design, primarily, as well as urban studies. Anyone interested in East Asia should make use of the East Asian Library, which collects materials in East Asian languages on art historical subjects not collected in Marquand. Its Gest rare book collection, especially, is world-renowned, especially for Chinese material. Films and videos may be found in the Humanities Resource Center (011 East Pyne), the Architecture Library, Mendel Music Library, and at ReCAP.

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

Students contemplating a semester or year abroad should contact the Office of International Programs for a list of potential programs and advice on the application and financial aid process. Since many programs entail instruction in the language of the host country, students should complete foreign language courses at least through the 108 level and preferably at the 300-level. For specific advice about offerings in art history in Study Abroad programs, please make an appointment with the departmental representative.

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

All courses taken overseas do not count in the calculation of departmental honors or grade point averages. However, if a student intends to apply to graduate or professional school, transcripts for courses taken in foreign universities must normally be supplied.

There are many fellowships awarded by Princeton and external organizations to support study abroad and summer language study. Please consult the website for Study Abroad Programs http://www.princeton.edu/oip/sap/ for additional details on the funding and charges for foreign study.

VI. Grants for Support of Thesis Research

The Department of Art and Archaeology awards grants on a competitive basis for support of research travel for the Senior Thesis. Students applying for funds for research travel during the January break period or the summer prior to the senior year should complete the Senior Thesis Travel Grant Application, which includes a cover sheet; project description with detailed justification for travel; budget and itinerary; and one letter of recommendation. Travel grants are normally limited to $1500 and are for air and ground transport and lodging only (not meals); the number of awards given each year will depend on the availability of funds and the quality of the applications. The application deadline for winter break travel (for current seniors) is October 27, 2015; the application deadline for summer travel (for juniors for the summer before the senior year) is April 1, 2016. Travel monies normally are only payable upon the presentation of receipts, including boarding passes for air travel. Students are required to travel coach class and to make their own travel arrangements.

Applications for funding may also be made to the Dean of the College. Those funds are extremely limited and competitive. The DOC distributes information pertaining to these programs every year.
VII. Graduation Requirements, Honors, and Prizes

VII.1. Graduation Requirements

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

VII.2. Honors

Honors are awarded by vote of the faculty to students having the highest grade point average based on the following weighting: grades in departmentals (65%), junior fall independent work (5%), junior spring independent work (5%); senior independent work (20%), senior oral exam (5%). In the spring semester, seniors have the opportunity to select which departmental courses they wish to count towards their department GPA; the selection must include all courses required for the major.

VII.3. Prizes

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

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

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

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

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

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

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

VIII. Internship and Employment Opportunities

VIII.1. On-Campus Internships and Employment

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

**VIII.2. Summer Internships at International Museums**

The Department funds four internships at international museums and not-for-profit organizations
through the University's International Internship Program (IIP) and directly through the
Department for majors who wish to undertake a summer internship abroad. Interested students
should either contact the International Internship Office (if they want to apply for one of the arts-
related internships handled by that office) or privately obtain an internship and then complete the
Summer Overseas Internship Funding Application Form (see Appendix). These funds cannot be
used for internships at for-profit organizations, such as auction houses or galleries. The deadline
for applications is April 28, 2016 for Summer 2016.

**VIII.3. Off-Campus Internships and Employment**

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

Consult with the departmental representative regarding internship possibilities. In addition, the
Internship Office at Princeton maintains a database of internships in the arts and has a special
program for overseas internships. The Internship Office also lists sources of funding for art-
related internships. Please visit their [website](#) for details of these programs.

**VIII.4. What Our Graduates Do**

Graduates from the Department of Art and Archaeology have gone on to medical, law, nursing,
business and professional schools as well as careers in the art world, business, teaching, and non-
profit organizations. For example, Ibby Caputo ’03 helped found New Orleans Kid Camera
Project, which gives children returning to flooded neighborhoods cameras and teaches them
photography; Rachel Lyon ’05 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.
IX. Faculty

Bridget Alsdorf
Nineteenth-Century European Art
Ph.D., University of California, Berkeley, 2008
Room 404 · Phone 8-3732
alsdorf@princeton.edu

Anna Arabindan-Kesson
African American, Caribbean, and British Art
Ph.D., Yale University, 2014
Room 312 · Phone 8-8426
akesson@princeton.edu

Nathan Arrington  On Leave Spring 2015-16
Classical Archaeology
Ph.D., University of California, Berkeley, 2010
Room 371 · Phone 8-1322
nta@princeton.edu

Charles Barber
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  On Leave Spring 2015-16
American Art
Ph.D., Johns Hopkins University, 2001
Room 307 · Phone 8-3774
rdelue@princeton.edu

Brigid Doherty  On Leave 2015-16
20th Century Art
Ph.D., University of California, Berkeley, 1996
Room 223 East Pyne · Phone 8-7258
bdoherty@princeton.edu

Hal Foster
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

Beatrice Kitzinger
Medieval Art
Ph.D., Harvard University, 2012
Room 309 · Phone 8-1516
bkitzinger@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

Carolina Mangone
Renaissance and Baroque Art
Ph.D., University of Toronto, 2012
Room 306 · Phone 8-5319
mangone@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
okekeag@princeton.edu

Jerome Silbergeld  On Leave Fall 2015-16
Chinese Art and Archaeology
Ph.D., Stanford University, 1974
Room 406 · Phone 8-6249
jsil@princeton.edu

Irene Small  On Leave 2015-16
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 2015-2016

Susanna Berger ∙ Fellow, Society of Fellows in the Liberal Arts
Lecturer
Renaissance and Baroque visual art
Ph.D., University of Cambridge, 2012
scberger@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

Dora Ching ∙ Lecturer
Associate Director of Tang Center
Chinese Art
Ph.D., Princeton, 2011
dcching@princeton.edu

John Elderfield ∙ Lecturer (Fall 2015)
European Art
Ph.D., Courtauld Institute of Art, 1975
john.elderfield@princeton.edu

Laura Giles ∙ Lecturer (Fall 2015)
Curator of Prints and Drawings
Ph.D., Harvard University, 1986
lgiles@princeton.edu

Andrew Hamilton ∙ Fellow, Society of Fellows in the Liberal Arts
Andean Art and Architecture
Ph.D., Harvard, 2014
ajh2@princeton.edu

Alexander Harper ∙ Fellow, Society of Fellows in the Liberal Arts
Medieval Art and Architecture
Ph.D., University of Toronto, 2014
aharper@princeton.edu

Caroline Harris ∙ Lecturer (Fall 2015)
19th-century European Art
Ph.D., University of Virginia, 2004
charris@Princeton.EDU

Bryan Just ∙ Lecturer (Spring 2016)
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

AnnMarie Perl ∙ Lecturer
Contemporary Art
Ph.D., Institute of Fine Arts, NYU, 2014
aperl@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
X. Undergraduate Calendar, 2015-16

Fall
Sept. 9  TigerHub undergraduate registration starts at 7 am
Sept. 14  Freshman Academic Expo, 10am-2pm, Frick Chemistry Building
Sept. 16  Classes begin
Sept. 16-29  Undergraduate drop/add period
Sept. 22  Fall reception (3rd floor lounge, McCormick) at noon
Sept. 23  Deadline for late submission of Senior Thesis Adviser Form to Dep. Rep.
Sept. 23  Deadline for Major Declaration Form
Sept. 25  Undergraduate majors meeting at noon, McCormick 3rd Floor Lounge
Sept. 29  Undergraduate deadline to add or drop courses without a fee
Oct. 2  Seniors - thesis topic and brief abstract due to your thesis adviser
Oct. 5  Dean of the College Senior Thesis Funding Deadline (Fall Break)
Oct. 5-9  Seniors - schedule meeting with thesis adviser to discuss and revise topic
Oct. 7  Deadline for Program 2 Advisor Approval Form
Oct. 22-30  Midterm exams
Oct. 27  Deadline for Senior Thesis Travel Grant Applications (January travel)
Oct. 31-Nov 8  Fall recess
Nov 9  Dean of the College Senior Thesis Funding Deadline (Winter/Intercession)
Nov. 9  Classes resume
Nov. 11  Deadline for submission of Senior Thesis outline & bibliography
Nov. 16-20  Seniors - schedule meeting with thesis adviser
Nov. 24-29  Thanksgiving recess begins after last class
Nov. 30  Undergraduate deadline to drop fall term courses or select P/D/F option
Nov. 30  Classes resume
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. 1  Senior Thesis Progress Reports Due
Dec. 9-18  Appointments with dep. rep. for spring selection of courses
Dec. 9-11  Seniors to select spring courses
Dec. 11-15  Juniors to select spring courses
Dec. 14-16  Sophomores to select spring courses
Dec. 16-18  Freshmen to select spring courses
Dec. 18  Winter recess begins after last class
Jan. 3  Winter recess ends
Jan. 4-12  Reading period
Jan. 4-12  Seniors - meet with your adviser regarding thesis
Jan. 5  Deadline to submit Junior Independent Work
Jan. 12  Dean’s Date
Jan. 13-23  Fall term exams
Spring

Feb. 1   Classes begin
Feb. 1-12  Undergraduate drop/add period
Feb. 12  Undergraduate deadline to add or drop courses without a fee
Mar. 7-11  Midterm exams
Mar. 12-20  Spring recess
Mar. 15  Seniors – Meet with Julie Angarone regarding thesis formatting
March 21  Classes resume
March 21  Selection of P/D/F option begins
March 25  Juniors to submit Senior Thesis Adviser Form
April 1  Dean of the College Senior Thesis Funding Deadline (Summer)
April 1  Deadline for Senior Thesis Travel Grant Applications (Summer)
April 8  Last day for dropping spring courses or select P/D/F option
April 13  Deadline for submission of Senior Theses to the Department by 4:30pm
April 18-27  Appointments with dep. rep. for fall selection of courses
April 18-20  Juniors to select fall 2016 courses
April 20-22  Sophomores to select fall 2016 courses
April 25-27  Freshmen to select fall 2016 courses
April 28  Deadline for Senior Thesis Travel Grant Applications (summer travel)
April 29  Last day of class
May 2-10  Reading period
May 3  Deadline for submitting Junior Independent Work
May 10  Dean’s Date
May 11-12  Senior Departmental/Comprehensive Exams
May 11-21  Spring term exams
May 12  Senior Dinner
May 29  Baccalaureate
May 30  Class Day, Class of 2016
May 31  Commencement Day
Appendices
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)?

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

Prof. Bridget Alsdorf
Departmental Representative
Department of Art and Archaeology
Princeton University
McCormick Hall
Princeton, NJ 08544
alsdorf@princeton.edu
Department of Art & Archaeology
JP/Senior Thesis Adviser Form – Programs 1 and 3
2015-16

Please complete the following information, have your adviser sign this form, and return it to the Dep. Rep. by December 1, 2015 (for Spring 2016 JP’s) or March 25, 2016 (for Class of ‘17 Senior Theses). Deadline for late submission of Class of 2016 Senior Thesis Advisor Form is September 23, 2015.

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.
Program in Studio Art (Program 2) Advising Form

Please submit this form to the Art & Archaeology Departmental Representative, Prof. Bridget Alsdorf, by October 7, 2015.

All Program 2 students must select an adviser from the ART faculty for their senior thesis work, in addition to their advisers from VIS.

Students are required to meet with their ART adviser a minimum of four times during the senior year. In addition, the ART adviser attends the final discussion of the thesis exhibition at the end of the year and assigns a numeric grade for the student’s thesis work and for his/her oral defense of the thesis exhibition.

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

Student name: ____________________________________

Student signature: ___________________________ Date: ________________

ART adviser name: ____________________________

ART adviser signature: ________________________ Date: ________________

32
Senior Thesis First Term Progress Report

Seniors are to submit an outline and annotated bibliography for their theses by November 11, 2015. Please complete the following and return to the departmental representative by December 1, 2015. 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: 

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 2016 awards is April 28, 2016. 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 2016 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.
<table>
<thead>
<tr>
<th>Department of Art &amp; Archaeology Support Staff</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2015-2016</strong></td>
</tr>
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</table>

### Office Staff

**105 McCormick Hall**

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stacey K. Bonette</td>
<td>Assistant to the Chair</td>
</tr>
<tr>
<td>Christy Govantes</td>
<td>Events Coordinator</td>
</tr>
<tr>
<td>Sena Hill</td>
<td>Undergraduate Assistant</td>
</tr>
<tr>
<td>Susan Lehre</td>
<td>Department Manager</td>
</tr>
<tr>
<td>Diane Schulte</td>
<td>Graduate Assistant</td>
</tr>
</tbody>
</table>

### Index of Christian Art

**A-Floor**

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fiona Barrett</td>
<td>Office Support</td>
</tr>
<tr>
<td>Catherine Fernandez</td>
<td>Reader</td>
</tr>
<tr>
<td>Judith Golden</td>
<td>Reader</td>
</tr>
<tr>
<td>Adelaide Hagens</td>
<td>Reader</td>
</tr>
<tr>
<td>Jon Niola</td>
<td>Computer Support</td>
</tr>
<tr>
<td>Pamela Patton</td>
<td>Director</td>
</tr>
<tr>
<td>Jessica Savage</td>
<td>Reader</td>
</tr>
<tr>
<td>Henry Schilb</td>
<td>Reader</td>
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</table>

### Visual Resources

**207 McCormick Hall**

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Virginia French</td>
<td>Senior Image Cataloguer</td>
</tr>
<tr>
<td>Julia Gearhart</td>
<td>Art Image Cataloger and</td>
</tr>
<tr>
<td>Marilyn Hansen</td>
<td>Media Specialist</td>
</tr>
<tr>
<td>Trudy Jacoby</td>
<td>Director</td>
</tr>
<tr>
<td>Michele Mazeris</td>
<td>Senior Image Cataloguer</td>
</tr>
<tr>
<td>Xia Wei</td>
<td>East Asia Curator</td>
</tr>
</tbody>
</table>

### Marquand Library

**3783**

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
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</thead>
<tbody>
<tr>
<td>Mark Armstrong</td>
<td>Special Collections Assistant</td>
</tr>
<tr>
<td>Sandra Ludig Brooke</td>
<td>Marquand Librarian</td>
</tr>
<tr>
<td>Pankaj Chugh</td>
<td>Special Collections Assistant</td>
</tr>
<tr>
<td>Jessica Dağci</td>
<td>Operations Coordinator</td>
</tr>
<tr>
<td>Nicole Fabricand-Person</td>
<td>Japanese Art Specialist</td>
</tr>
<tr>
<td>Rebecca Friedman</td>
<td>Marquand Assistant Librarian</td>
</tr>
<tr>
<td>Robert Gross</td>
<td>Special Collections Assistant</td>
</tr>
<tr>
<td>David Platt</td>
<td>Special Collections Assistant</td>
</tr>
<tr>
<td>Nicola Shilliam</td>
<td>Western Bibliographer</td>
</tr>
<tr>
<td>Kimberly Wishart</td>
<td>Chinese Art Specialist</td>
</tr>
</tbody>
</table>

### Tang Center

**405 McCormick Hall**

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dora Ching</td>
<td>Lecturer - Fall 2015</td>
</tr>
</tbody>
</table>

### Other Staff

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Julie Angarone</td>
<td>Computer Support</td>
</tr>
<tr>
<td>John Blazejewski</td>
<td>Department Photographer</td>
</tr>
<tr>
<td>Keith McRae</td>
<td>Maintenance</td>
</tr>
<tr>
<td>Kit Moss</td>
<td>Publications Editor</td>
</tr>
</tbody>
</table>

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36
Visual Arts 2015-16

Michele Abeles  
Lecturer in Visual Arts  
mabeles@princeton.edu

Pam Lins  
Lecturer in Visual Arts  
plins@princeton.edu

Kathryn Parker Almanas  
Lecturer in Visual Arts  
kalmanas@princeton.edu

Demetrius Oliver  
Lecturer in Visual Arts  
doliver@princeton.edu

Eve Aschheim  
Lecturer in Visual Arts  
609.258.0276  
easchh@princeton.edu

David Reinfurt  
Lecturer in Visual Arts  
reinfurt@princeton.edu

Fia Backstrom  
Lecturer in Visual Arts  
sbackstr@princeton.edu

Keith Sanborn  
Lecturer in Visual Arts  
609.258.6922  
ksanborn@princeton.edu

Louis Cameron  
Lecturer in Visual Arts  
louisc@princeton.edu

Joe Scanlan  
Director and Professor of Visual Arts  
609.258.5098  
jscanlan@princeton.edu

Alice Chung  
Lecturer in Visual Arts  
ac2@princeton.edu

Jeff Whetstone  
Professor of Visual Arts  
whetstone@princeton.edu

Michael Cramer  
Lecturer in Visual Arts

Martha Friedman  
Lecturer in Visual Arts  
609.258.8142  
marthaf@princeton.edu

Staff for the Program in Visual Arts

Marjorie A. Carhart  
Manager, Visual Arts  
609-258-5847  
carhart@princeton.edu

Su Friedrich  
Professor of Visual Arts  
609.258.6922  
sufried@princeton.edu

Orlando Murgado  
Sculpture Power Shop Assistant  
609-258-5847  
omurgado@princeton.edu

Daniel Heyman  
Lecturer in Visual Arts  
dheym@princeton.edu

Kristy Seymour  
Program Assistant, Visual Arts  
609-258-2788  
kseymour@princeton.edu

Deana Lawson  
Assistant Professor in Visual Arts  
deanal@princeton.edu

M. Teresa Simao  
Senior Photographer  
609-258-5459  
tsimao@princeton.edu
<table>
<thead>
<tr>
<th>Last Name</th>
<th>First Name</th>
<th>Phone</th>
<th>E-mail Address</th>
<th>Job Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aldred</td>
<td>Elizabeth</td>
<td>3766</td>
<td><a href="mailto:ealdred@princeton.edu">ealdred@princeton.edu</a></td>
<td>Registrar</td>
</tr>
<tr>
<td>Batchelor-Hall</td>
<td>Brice</td>
<td>7268</td>
<td><a href="mailto:bbatchel@princeton.edu">bbatchel@princeton.edu</a></td>
<td>Manager of School, Family, and Community Programs</td>
</tr>
<tr>
<td>Brown</td>
<td>Calvin</td>
<td>0503 x 37</td>
<td><a href="mailto:calbrown@princeton.edu">calbrown@princeton.edu</a></td>
<td>Associate Curator of Prints and Drawings</td>
</tr>
<tr>
<td>Bussard</td>
<td>Katherine</td>
<td>5827</td>
<td><a href="mailto:kbussard@princeton.edu">kbussard@princeton.edu</a></td>
<td>Peter C. Bunnell Curator of Photography</td>
</tr>
<tr>
<td>Caputo</td>
<td>Sal</td>
<td>1715</td>
<td><a href="mailto:sc32@princeton.edu">sc32@princeton.edu</a></td>
<td>Security Operations Manager</td>
</tr>
<tr>
<td>Davila</td>
<td>Julia</td>
<td>3945</td>
<td><a href="mailto:jcdavila@princeton.edu">jcdavila@princeton.edu</a></td>
<td>Head Art Museum Security Supervisor</td>
</tr>
<tr>
<td>Dweck</td>
<td>Juliana</td>
<td>3945</td>
<td><a href="mailto:jochs@princeton.edu">jochs@princeton.edu</a></td>
<td>Andrew W. Mellon Curatorial Fellow for Collections Engagement</td>
</tr>
<tr>
<td>Elderfield</td>
<td>John</td>
<td></td>
<td><a href="mailto:john.elderfield@princeton.edu">john.elderfield@princeton.edu</a></td>
<td>Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer</td>
</tr>
<tr>
<td>Firestone</td>
<td>Erin</td>
<td>3767</td>
<td><a href="mailto:Ef4@princeton.edu">Ef4@princeton.edu</a></td>
<td>Manager of Marketing and Public Relations</td>
</tr>
<tr>
<td>Giles</td>
<td>Laura</td>
<td>3764 x 27</td>
<td><a href="mailto:lgiles@princeton.edu">lgiles@princeton.edu</a></td>
<td>Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings</td>
</tr>
<tr>
<td>Hacker</td>
<td>Christine</td>
<td>7674</td>
<td><a href="mailto:chacker@princeton.edu">chacker@princeton.edu</a></td>
<td>Manager of Retail and Wholesale Operations</td>
</tr>
<tr>
<td>Hahn</td>
<td>Laura</td>
<td>3763</td>
<td><a href="mailto:lnhahn@princeton.edu">lnhahn@princeton.edu</a></td>
<td>Executive Assistant to Director and Office Manager</td>
</tr>
<tr>
<td>Harris</td>
<td>Caroline</td>
<td>7482 x 41</td>
<td><a href="mailto:ciharris@princeton.edu">ciharris@princeton.edu</a></td>
<td>Associate Director for Education</td>
</tr>
<tr>
<td>Hughes</td>
<td>Alexia</td>
<td>5204 x 20</td>
<td><a href="mailto:alexiah@princeton.edu">alexiah@princeton.edu</a></td>
<td>Chief Registrar and Manager of Collection Services</td>
</tr>
<tr>
<td>Just</td>
<td>Bryan</td>
<td>8805 x 05</td>
<td><a href="mailto:bjust@princeton.edu">bjust@princeton.edu</a></td>
<td>Peter Jay Sharp, Class of 1952, Curator and Lecturer in the Art of the Ancient Americas</td>
</tr>
<tr>
<td>Kusserow</td>
<td>Karl</td>
<td>9482</td>
<td><a href="mailto:kusserow@princeton.edu">kusserow@princeton.edu</a></td>
<td>Curator of American Art</td>
</tr>
<tr>
<td>Kwok</td>
<td>Zoe</td>
<td></td>
<td><a href="mailto:zkwok@princeton.edu">zkwok@princeton.edu</a></td>
<td>Assistant Curator of Asian Art</td>
</tr>
<tr>
<td>Liu</td>
<td>Cary</td>
<td>5466 x 22</td>
<td><a href="mailto:caryliu@princeton.edu">caryliu@princeton.edu</a></td>
<td>Curator of Asian Art</td>
</tr>
<tr>
<td>McVeigh</td>
<td>Emily</td>
<td>6342</td>
<td><a href="mailto:emcveigh@princeton.edu">emcveigh@princeton.edu</a></td>
<td>Associate Registrar</td>
</tr>
<tr>
<td>Muller</td>
<td>Norman</td>
<td>5211 x 26</td>
<td><a href="mailto:nmuller@princeton.edu">nmuller@princeton.edu</a></td>
<td>Conservator</td>
</tr>
<tr>
<td>Ohland</td>
<td>Karen</td>
<td>3879</td>
<td><a href="mailto:kohland@princeton.edu">kohland@princeton.edu</a></td>
<td>Associate Director for Finance and Operations</td>
</tr>
<tr>
<td>Name</td>
<td>Title</td>
<td>Contact Information</td>
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<tr>
<td>Padgett</td>
<td>Curator of Ancient Art</td>
<td><a href="mailto:mpadgett@princeton.edu">mpadgett@princeton.edu</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Popkin</td>
<td>Student Outreach Coordinator</td>
<td><a href="mailto:popkin@princeton.edu">popkin@princeton.edu</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rosasco</td>
<td>Research Curator of European</td>
<td><a href="mailto:brosasco@princeton.edu">brosasco@princeton.edu</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scott</td>
<td>Associate Director for Publishing and Communications</td>
<td><a href="mailto:cscott1@princeton.edu">cscott1@princeton.edu</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Steward</td>
<td>Director</td>
<td><a href="mailto:jsteward@princeton.edu">jsteward@princeton.edu</a></td>
<td></td>
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<tr>
<td>Stout</td>
<td>Associate Director for Institutional Advancement</td>
<td><a href="mailto:nkstout@princeton.edu">nkstout@princeton.edu</a></td>
<td></td>
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<tr>
<td>Strohl-Morgan</td>
<td>Associate Director for Information and Technology</td>
<td><a href="mailto:jstrohl@princeton.edu">jstrohl@princeton.edu</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thurber</td>
<td>Associate Director for Collections and Exhibitions</td>
<td><a href="mailto:thurber@princeton.edu">thurber@princeton.edu</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td>White</td>
<td>Curatorial Assistant for Academic Programs</td>
<td><a href="mailto:wmwhite@princeton.edu">wmwhite@princeton.edu</a></td>
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</tr>
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</table>
Name: **Collecting Contemporary, 1960–2015: Selections from the Schorr Collection**  
Dates: June 27–September 20, 2015  
Curator: Kelly Baum, Haskell Curator of Modern and Contemporary Art  

Summary: *Collecting Contemporary, 1960–2015* will feature approximately twenty paintings, prints, drawings, and photographs acquired by Lenore and Herb Schorr, Graduate School Class of 1963, over the last four decades. Created by such pioneering artists as Jean-Michel Basquiat, Justine Kurland, Nick Mauss, Elizabeth Murray, James Rosenquist, and Andy Warhol, these works serve as double portraits, representing the Museum’s long-standing relationship with Herb and Lenore Schorr, one based on a shared commitment to contemporary art, while reconstructing different but overlapping artistic communities—bands of cohorts who left indelible imprints on the art worlds of their time. All the works in the exhibition have either been donated to the Museum by the Schorrs or have been on long-term loan to Princeton for twenty-five years.

Name: **Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection** (*Traveling exhibition*)  
Venues:  
- 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. Organized in cooperation with the Henry and Rose Pearlman Foundation.

Summary: One of the finest collections of Impressionist and Post-Impressionist art assembled in the twentieth century, the Henry and Rose Pearlman Collection includes masterworks by 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. On long-term loan to the Princeton University Art Museum since 1974, the collection is an anchor of the Princeton museum but has not toured in 40 years. This four-nation tour celebrates artists across three generations who were each transformative members of the avant-garde of their time. *Cézanne and the Modern* 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**


Curators: Juliana Ochs Dweck, Mellon Curator of Academic 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), whose fifty-one illuminations will be shown for the first time in this exhibition. 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 the ancient Iranian lands, from the creation of the world to the conquest of Persia by Islam in 651 CE. It has long been considered the preeminent national epic of Persian culture. The manuscript known today as the Peck *Shahnama* was prepared and illuminated in Shirāz 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. The exhibition will be accompanied by a full-color publication including reproductions of all the illuminations.

Name: **Sacred Caves of the Silk Road: Ways of Knowing and Re-Creating Dunhuang**


Curators: Cary Liu, Curator of Asian Art; Dora Ching, Associate Director, Tang Center for East Asian Art, Art and Archaeology*; Zoe Kwok, Assistant Curator of Asian Art
The city of Dunhuang, located in China’s western province of Gansu, was once an important terminus of the Silk Road. Outside the city, along the edge of the desert, is a spectacular, sacred site containing more than seven hundred caves that were built and rebuilt over the course of a millennium starting from the mid-fourth century. Many of the caves feature brilliantly colored paintings and sculptures covering the walls, ceilings, and floors. *Ways of Knowing and Re-creating Dunhuang* will bring together paintings, calligraphy, and sculpture discovered at Dunhuang along with travelogues, early photo archives, present-day photos, and artist’s renderings and copies, forming a type of cultural archive that permits different recreations of how the art of Dunhuang can be seen and understood.

Name: **Pastures Green & Dark Satanic Mills: The British Passion for Landscape**

Dates: January 23 – April 17, 2016

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

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 its new industrial cities. Drawn from the remarkable collections of the National Museum Wales, *Pastures Green & Dark Satanic Mills: The British Passion for Landscape* will offer audiences a rare opportunity to follow 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 by artists from Constable to Turner, to Monet working in Britain, 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, and artists tracked, recorded, and resisted these changes, inaugurating a new era of British landscape painting which both celebrated the land’s natural beauty and a certain idea of Britain while also observing the feverish energies of the modern world. A fully illustrated catalogue accompanies the exhibition.
Name: **By Dawn’s Early Light: Jewish Contributions to American Culture from the Nation’s Founding to the Civil War**


Curators: Stephen Ferguson, Assistant University Librarian for Rare Books and Special Collections and Curator of Rare Books, Firestone Library*; Juliana Ochs Dweck, Mellon Curator of Academic Engagement (Museum Coordinator)

A Firestone Library exhibition at the Princeton University Art Museum, *By Dawn’s Early Light* explores how, in the earliest days of the United States, Jews began to grapple on the stage and on the page with what it meant to be Jewish and American. In response to the challenges of liberty, Jews adopted and adapted American cultural idioms to express themselves in new ways; in the process, they invented American Jewish culture. *By Dawn’s Early Light* showcases a rich variety of Jewish voices from this age of experimentation. On view will be over 150 of some of the earliest novels, poems, plays, newspapers, scientific treatises, religious works, and paintings produced by Jews in the United States. Works come from the Princeton University Library’s Leonard L. Milberg '53 Jewish American Writers Collection with additional materials from The Library Company of Philadelphia, the American Jewish Historical Society, and Mr. Milberg’s personal collection. A fully illustrated catalogue will accompany the exhibition.

Name: **Women, Art, and Social Change: The Newcomb Pottery Enterprise**

Dates: May 7 – July 10, 2016

Curator: Coordinated by Karl Kusserow, John Wilmerding Curator of American Art; organized by the Smithsonian Institution Traveling Exhibition Service

Newcomb Pottery, established in 1895 as an educational experiment of H. Sophie Newcomb Memorial College, Tulane University’s former women’s college, is considered one of the most significant makers of American art pottery of the 20th century, both critically acclaimed and highly coveted. The artistic venture offered an opportunity for Southern women to support themselves financially during and after their training. Inspired by the flora and fauna of the Gulf South, the one-of-a-kind pieces offer insight into the extraordinary women who made a lasting impression on American decorative arts. *Women, Art, and Social Change* builds on Princeton’s longstanding role in shaping public understanding of the Arts and Crafts movement and brings together works created during the forty-five-year lifespan of the Newcomb enterprise, including the iconic pottery as well as textiles, metalwork, jewelry, bookbinding, and historical artifacts.
**Name:** Storytelling in Indian Art: Paintings from The San Diego Museum of Art  
**Dates:** November 19, 2016 – February 5, 2017  
**Curator:** Coordinated by Zoe Kwok, Assistant Curator of Asian Art; organized by the San Diego Museum of Art, Marika Sardar, Associate Curator of Southern Asian and Islamic Art*  
**Summary:** Indian paintings are usually admired as individual works of art, framed and hung on museum walls, but viewing them this way reveals only part of their story. Most of these paintings come from books and were intended to accompany a text. Drawing from The San Diego Museum of Art’s renowned Edwin Binney IIIrd Collection, this exhibition will introduce viewers to the world of South Asian paintings from the twelfth through the nineteenth century through the classics of literature that they illustrate. The eighty paintings in the exhibition will represent the most significant gathering of South Asian art ever shown at Princeton and will be arranged by book or type of book, thus placing the paintings in their original context. Visitors will learn about the varied traditions of manuscript-making in the region, and be introduced to the most famous works of South Asian literature—from sacred texts in Sanskrit to the range of secular stories, poems and histories that became popular in later centuries.

**Name:** The Berlin Painter and His World (Traveling exhibition)  
**Dates:** March 4 – June 11, 2017  
**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. 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.

This exhibition will feature approximately one hundred vessels and statuettes of the early fifth century, including over sixty of the finest vases attributed to the Berlin Painter, representing a full range of subjects, sacred and profane. 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. A fully illustrated catalogue will accompany the exhibition.
Name: **Clarence White and His World: The Art and Craft of Photography, 1895-1925**

Dates: October 8, 2017 – January 14, 2018

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

This exhibition spotlights the work of Clarence White (1871-1925), a founding member of the Photo-Secession, a gifted photographer celebrated for his beautiful scenes of quiet domesticity and outdoor idylls, and a major teacher and photographic mentor. This will be the first retrospective devoted to the photographer in over a generation, and will survey White’s career from his beginnings in 1895 in Newark, Ohio, to his death in Mexico in 1925. Importantly, it will locate his work within the contexts of the international Arts and Crafts movement, the development of photographic magazine illustration and advertising, and the redefinition of childhood and the domestic sphere. Drawing on the Clarence H. White Archives which belong to the Princeton University Art Museum, as well as the holdings of the Library of Congress and other public and private collections, this exhibition will juxtapose White’s skillfully posed portraits and studies of his family and friends with those of his colleagues, such as Paul Haviland, Gertrude Käsebier, and F. Holland Day. **Clarence White and His World** will also be the first exhibition to explore a little known series of nudes and figure studies done with Alfred Stieglitz in 1907. White’s two decades as a teacher will be highlighted by work by artists who studied with him and by extensive documentation of his schools in Maine, Connecticut, and Manhattan. Completing White’s visual world, the exhibition will also feature a selection of paintings and prints by William Merritt Chase, Thomas Dewing, Max Weber, Edmund Tarbell, John Alexander, and others. A fully illustrated catalogue will accompany the exhibition.

Name: **Nature’s Nation: American Art and Environment** *(Traveling exhibition)*

Dates: February – June 2018

Curator: Karl Kusserow, John Wilmerding 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 the Princeton University Art Museum, the exhibition will be accompanied by a fully illustrated catalogue.
Class of 2017

1. Bernstein, Julia
   bernsteinj@princeton.edu
2. Carpenter, Walker
   wvvc@princeton.edu
3. Cho, Tiffany (Program 2)
   techo@princeton.edu
4. Ercan, Nazli
   nercan@princeton.edu
5. Foster, Brianna (Alexis)
   bafoster@princeton.edu
6. Garr, Gabriella
   ggarr@princeton.edu
7. Gufford, Jacqueline
   jgufford@princeton.edu
8. Horton, Mairead
   mhorton@princeton.edu
9. Kalfaian, Anna (Program 2)
   kalfaian@princeton.edu
10. Kamen, Emily
    ekamen@princeton.edu
11. King, Sydney (Program 2)
    smking@princeton.edu
12. Locher, Adam (Program 2)
    alocher@princeton.edu
13. Madrigal, Emily (Program 2)
    emilyvm@princeton.edu
14. Meyers, Madeleine (Maddie) Study Abroad Fall
    msmeyers@princeton.edu
15. Ned, Yankia (Program 2)
    yned@princeton.edu
16. Park, Chanyoung (Program 2)
    cp8@princeton.edu
17. Park, Charles (Program 2)
    cspark@princeton.edu
18. Rooney, Patrick (Program 2)
    prooney@princeton.edu
19. Schwartz, Rachel
    rsis@princeton.edu
20. Steinberg, Malcolm
    mss4@princeton.edu
21. Woo, Katherine (Katie)
    kwoo@princeton.edu
22. Wu, Simon
    simonw@princeton.edu
23. Yale, Margot
    myale@princeton.edu
Class of 2016

1. Amirahmadi, Kiana  kianaa@princeton.edu
2. Chang, Emily (Program 2)  erchang@princeton.edu
3. Frost, Lauren  lefrost@princeton.edu
4. Kanehann, Katherine  @princeton.edu
5. Lawless, Elizabeth  lawless2@princeton.edu
6. Lloyd, Olivia  olloyd@princeton.edu
7. McAfee, Nicholas (Program 3)  nmcafee@princeton.edu
8. Milgrom, Michaela  mamilgrom@princeton.edu
9. Mott, Elizabeth (Eliza)  emott@princeton.edu
10. Murphy, Diana  dianacm@princeton.edu
11. Newton, Hadley  hnewton@princeton.edu
12. Nicholson, Veronica (Program 2)  vcn@princeton.edu
13. Patel, Neeta (Program 2)  nm Patel@princeton.edu
14. Pope, Carly (Program 3)  cmpope@princeton.edu
15. Revan Purington, Cemil  cemilp@princeton.edu
16. Shepperd, Grayson (Program 2)  gd sheppe@princeton.edu
17. Wang, Lianyi (Liani)  lianyiw@princeton.edu
18. White, Brian (Program 2)  bpw@princeton.edu
19. Wiebe, Emily  ewiebe@princeton.edu
20. Wilson, Rachel  raw15@princeton.edu