Princeton University
Department of Art and Archaeology

Undergraduate Handbook
2016-2017

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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

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

I.3. Foreign Languages

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

I.4. Courses Taken at another Institution

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

I.5. Academic Integrity

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

II. Programs of Study and Requirements for the Major

II.1. 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. The fall junior paper is written in conjunction with ART 400. Students who are abroad during the fall of the junior year can complete the Junior Seminar during the fall semester of the senior year, and will write their fall junior paper while abroad, in correspondence with a faculty advisor.

II.1.e. Junior Independent Work:
The fall junior independent work consists of a paper of approximately 20 pages addressing the state of the literature on a particular subject selected by the student as well as various methodologies appropriate to it. This paper is advised and graded by the professor of the student’s Junior Seminar. During the spring term, students write a second research paper (approximately 25 pages) with a departmental adviser of their choice. For the spring independent work, students must complete the JP/Senior Thesis Adviser Form (Appendix 2) by November 29, 2016, and return it to the departmental representative for approval. The deadline for submitting the spring term junior independent work is May 9, 2017.

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 31, 2017, and return it to the departmental representative for approval. See the Guidelines for the Senior Thesis (Chap III, below) for details on the presentation and writing of the thesis. The thesis grade is the average of the grades given by the adviser and a second faculty reader.


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

II.2. 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. Screenwriting courses are offered by the Program in Creative Writing and 
cross-listed with the Program in Visual Arts.

II.2.a. Prerequisites and Admission:
By the end of the sophomore year, students intending to major in 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 ten courses, of which at least seven must be from the Program in Visual Arts and three 
must be from the Department of Art and Archaeology. The visual arts courses must include: 
studio courses in at least two different media; two studio courses at the 300 or 400 level; VIS 392 
Issues in Contemporary Art (taken in fall of the junior year); and VIS 416 (Exhibitions Issues 
and Methods) or VIS 417 Fall Film Seminar (taken in fall of senior year). The Department of Art 
and Archaeology courses must include at least one course in the modern/contemporary area 
(19th century to the present), and two others, including at least one course from group 1 or group 
2. The third course may be from any group.

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

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

II.2.e. Junior Independent Work:
The fall junior independent work consists of an artist’s book of at least 32 pages addressing the 
student’s work, daily life, an art historical influence, a contemporary artist, or any other germane
topic approved by the independent work advisor. The book may be text only, text and images, or images only. It can be made of any materials, in any format, but must be gathered in book form or an expanded definition of book form. This book is advised and graded by the VIS 392 instructor and each student’s primary advisor.

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

II.2.f. Senior Independent Work
By the end of the second week of fall term of senior year, students must select three advisers, including one from the Department of Art and Archaeology faculty. The senior independent work is a major studio project completed by the end of the spring term, which is done in consultation with the student’s advisers. Students are expected to meet regularly with their Visual Arts advisors, and to meet with their Art and Archaeology advisor a minimum of three times, including once in the second half of fall term, once in the spring term before the spring recess, and once following the spring recess. Students present their work in an exhibition during the spring term, 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 and Art and Archaeology 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 Archaeology
The Program in Archaeology is designed to provide students with an interdisciplinary foundation in archaeology—the study of the material remains of the past—and to equip students to use archaeological evidence in other fields of inquiry. The program offers courses that cover many cultures and periods, including Egypt, the Near East, Greece, Rome, and the Americas. It encourages a deep integration of the humanities and the sciences, and promotes the awareness of issues of cultural heritage.

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

II.4.a. Admission
The program is open to all majors. Students should apply to the program during their sophomore year.

In order to gain admission, a student must have taken any one of the courses offered by the program (see list below). Appropriate freshman seminars or writing seminars may fulfill the requirement, with the program director's approval.
II.4.b. Program of Study
The program aims to provide a broad introduction to the field of archaeology and to allow students to pursue archaeological interests that complement their research in other areas. The core courses and fieldwork requirement ensure breadth and provide a theoretical and methodological foundation for further study. The remaining courses should be selected in consultation with the program director and students’ department advisors, and will allow students to tailor their study.

II.4.c. Course Requirements:
The plan of study consists of four elements: two core courses, fieldwork or its equivalent, three additional courses, and independent research. All courses must be taken for a grade. Students can double-count up to two courses toward the certificate and their major.

Students take two core courses: ART 100: An Introduction to the History of Art: Meanings in the Visual Arts, and ART 401: Introduction to Archaeology.

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

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

II.4.d. Independent Work
Students undertake independent research, which may take one of three forms: 1) a senior thesis with an archaeological component; 2) a junior paper on an archaeological topic; 3) or a 25-page research paper on an archaeological topic.

II.4.e. Languages
The acquisition of languages that may assist in research (e.g., German or French) or in fieldwork is strongly recommended, but not required.

II.4.f. Study Abroad
The fieldwork requirement offers an ideal opportunity for students to participate in summer study abroad, and the executive committee can recommend many summer study opportunities.

II.5. 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.5.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.5.b. Junior Independent Work:
The fall junior independent work consists of an artist’s book of at least 32 pages addressing the student’s work, daily life, an art historical influence, a contemporary artist, or any other germane topic approved by the independent work advisor. The book may be text only, text and images, or images only. It can be made of any materials, in any format, but must be gathered in book form or an expanded definition of book form. This book is advised and graded by the VIS 392 instructor and each student’s primary advisor.

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

II.5.c. Senior Independent Work:
The senior independent work is a major studio project completed by the end of the spring term, which is done in consultation with the student’s advisers. Students present their work in an exhibition during spring term, 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.5.d. Certificate of Proficiency:
Students who fulfill the requirements of the program receive a certificate of proficiency in visual arts upon graduation.

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

III. The Senior Thesis

→ 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 2016-2017, 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 21, 2016. 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 Workshop

The senior thesis workshop is a series of meetings throughout the year designed to provide guidance and support to seniors in the process of researching, outlining, writing, formatting and polishing their theses. The instructor can also provide one-on-one help during these meetings, as time allows. The workshop, although optional, is highly recommended, and offers a convivial atmosphere in which to ask questions, share ideas, and write. The workshop includes an intensive “Spring Break Bootcamp” for students to advance their writing at this critical stage.
III.3. Senior Thesis Requirements and Timeline

**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 *Guide to Independent Work* and the *Department Style Sheet*. Please be sure to consult both of these sources as you undertake your thesis work.

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

**September 30th:** Senior thesis topic and brief abstract (approx. ½ page) due to your thesis adviser. Your abstract should identify and describe the subject and scope of your research, the questions raised by your topic that you will address in your research, an explanation of why this research is interesting and important, and the contribution this research might make to the field of art history and/or archaeology. You will need to be in touch with your thesis adviser via e-mail before the start of the fall semester to discuss your ideas and solicit his/her advice as you select and develop your topic prior to the September 30th deadline. You should also plan to meet with your adviser in person at least once after the start of the fall semester, before the September 30th 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 3rd - 7th:** During this week you must schedule a meeting with your thesis adviser to discuss and, if necessary, revise your topic. During this meeting you will also create in consultation with your adviser a plan and timeline for research and meetings. Additionally, this is the time to discuss the possibility of traveling for research, if you haven’t already, as funding applications for support from the Department and from the Office of the Dean of the College are due in early November. Typically, a student meets with his/her adviser approximately every two weeks throughout the research and writing process, but this may vary. It is a good idea to schedule these meetings in advance, perhaps even selecting a regular day and time for the entire fall semester.
November 9th: Senior thesis outline and annotated bibliography due to your thesis adviser. This consists of a detailed outline of your thesis chapters (normally 2-3 pages total) as well as a list of sources you have consulted, each accompanied by a brief summary of the contents of that source and how it has contributed to your research and your thinking about your topic (approximately 5 pages total). Prior to this deadline, you should of course be in regular conversation with your adviser about your work in progress, including your sources, your ongoing reading, and the organization of your thesis. Please note: Most likely you will not have completed all of your research by this date, but you should have done enough to enable you to draft a detailed outline of what the thesis will look like, and you should aim to have the bulk of your research done prior to the start of the spring semester. This is also a good point at which to consider making use of other campus resources such as the Writing Center, as well as the Department’s senior thesis workshop.

November 14th-18th: During this week you must schedule a meeting with your thesis adviser to discuss your outline, your remaining research plans, and your plans going forward, including your plans for writing. This includes setting a timeline for writing chapters and the reviewing of drafts by your adviser as well as a timeline for spring semester meetings. Typically, advisers review a draft of each thesis chapter, including the introduction and conclusion, prior to your completion of the final version submitted to the Department. It is essential that you establish this timeline in advance so that both you and your adviser know what to expect for the spring semester and so that you allow a reasonable amount of time for your adviser to read and comment on your drafts.

November 29th: Based on your thesis outline and annotated bibliography, your adviser will submit a fall semester Senior Thesis Progress Report to the Department’s Director of Undergraduate Studies (Dep Rep) by this date. This form will be provided to your adviser by the Director of Undergraduate Studies.

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

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

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

By March 21st: 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 19th:** 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.4. Thesis Evaluation**

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

The department forwards 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 are not eligible for a carrel can apply for an assigned visiting scholar’s shelf.

The library is open weekdays 8:30 a.m. to 11:45 p.m., Saturdays 10 a.m. to 10:45 p.m., and Sundays noon to 11:45 p.m., with reduced hours during breaks. The rare book collection can be consulted weekdays 9 a.m. to 5 p.m. Librarians are available for one-on-one research consultations or group instruction, and also provide assistance via email at marquand@princeton.edu. The library has overhead scanners, book-edge and flat-bed scanners, regular and color printers, photocopiers, a microform scanner, a photograph copy stand, and numerous public computers. For more information about Marquand’s collections and services, see the library’s website marquand.princeton.edu.
IV.2. Visual Resources Collection

The Visual Resources Collection (207 McCormick Hall) administers the department’s collections of digital images, slides, and photographic prints to support the departmental teaching curriculum and to provide resources for study and research. Digital images available in ARTstor are accessible to the Princeton University community for teaching, research and study purposes. ARTstor collections number more than 2,000,000 images. About 200,000 images from the department’s Visual Resources Collection are available through the ARTstor interface. More than 40,000 images were added to the department’s image collections hosted in ARTstor last year. The collection of 35mm slides is open for research and digitization. Flat-bed and slide scanners are available for use.

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

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

IV.3. Index of Christian Art

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

IV.4. Princeton University Art Museum

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

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

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

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

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

IV.5. Tang Center

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

IV.6. Firestone Library and Off-Site

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

IV.7. Firestone: Rare Books and Special Collections (RBSC)

Manuscripts, prints, photographs, and even some paintings and sculptures are located within the Rare Books and Special Collections Department, whose reading room will move to the C Floor of Firestone in August 2016. A guide to topics may be found here: http://rbsc.princeton.edu/topics. See rbsc.princeton.edu for more information.

Important collections in RBSC for majors are the following:

IV.7.a Rare Books Division
The Rare Book Division holds approximately 250,000 rare and historically significant printed books in Western languages dating from the 15th century down to the present. In addition to the large general rare book collection, there are more than 35 named collections.

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

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

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

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

IV.7.e. Western Americana Collection
The Western Americana Collection includes prints, photographs, paintings, and illustrated books of the Western territories and states, including amateur albums by explorers and early settlers.
The Garrett Collection of Manuscripts in Indigenous Languages of Mesoamerica – the most comprehensive gathering of manuscripts in Mayan languages in the country contains 21 manuscripts and documents from Central and South America, dating from the 16th to the 20th century. The Sheldon Jackson collection of photographs of American Indians – some 1600 albumen prints given to Princeton in 1880 – was rescued from the open stacks, and has been vigorously supplemented by purchase and gift.

IV.7.f. Numismatics Collection
The Princeton University Numismatic Collection is one of only a handful of academic coin collections in the United States. The earliest record of a numismatic collection at Princeton goes back to 1849, when friends of the (then) College of New Jersey bought and donated a collection of plaster casts (“sulfurets”) of Greek and Roman coins, formerly the property of Lord Vernon. The Princeton University Numismatic Collection is thus the oldest continually curated public numismatic collection in the United States. The Collection contains about 100,000 items, including coins, paper money, tokens, medals and decorations from the earliest period to the present.

IV.8. Other Campus Libraries for Art Majors
Seeley G. Mudd Library is home to the Princeton University archives, which 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 at Firestone Circulation (reserve and popular titles), the Architecture Library, Mendel Music Library, and at ReCAP.

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

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

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

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

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

VI. Grants for Support of Thesis Research

The Department of Art and Archaeology awards grants on a competitive basis for support of research travel for the Senior Thesis. Students applying for funds for research travel during the January break period or the summer prior to the senior year should complete the Senior Thesis Travel Grant Application, which includes a cover sheet; project description with detailed justification for travel; budget and itinerary; and one letter of recommendation. Travel grants are normally limited to $1500 and are for air and ground transport and lodging only (not meals); the number of awards given each year will depend on the availability of funds and the quality of the applications. The application deadline for winter break travel (for current seniors) is November 10, 2016; the application deadline for summer travel (for juniors for the summer before the senior year) is March 30, 2017. Students apply for funding through the Student Activities Funding Engine (SAFE). Travel monies normally are only payable upon the presentation of receipts, including boarding passes for air travel. Students are required to travel coach class and to make their own travel arrangements.

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

VII. Graduation Requirements, Honors, and Prizes

VII.1. Graduation Requirements

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

VII.2. Honors

Honors are awarded by vote of the faculty to students having the highest grade point average based on the following weighting: grades in departmentals (65%), junior fall independent work (5%), junior spring independent work (5%); senior independent work (20%), senior oral exam (5%). In the spring semester, seniors have the opportunity to select which departmental courses they wish to count towards their department GPA; the selection must include all courses required for the major.
VII.3. Prizes

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

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

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

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

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

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

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

VIII. Internship and Employment Opportunities

VIII.1. On-Campus Internships and Employment

Majors are encouraged to pursue summer and term internships that may enhance their coursework and also in some cases be springboards for independent work. The Princeton University Art Museum awards paid summer internships to students from Princeton and other schools, and some term internships are available during the school year with various departments. Furthermore, students also serve as docents during the weekend and can nominate themselves for the museum’s Student Advisory Board. For further information on internship and employment opportunities in the Princeton University Art Museum, see 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 art-related internships handled by that office) or privately obtain an internship and then complete the Summer Overseas Internship Funding Application Form (see Appendix). These funds cannot be
used for internships at for-profit organizations, such as auction houses or galleries. The deadline for applications is May 4, 2017 for Summer 2017.

VIII.3. Off-Campus Internships and Employment

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

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

VIII.4. What Our Graduates Do

Graduates from the Department of Art and Archaeology have gone on to medical, law, nursing, business and professional schools as well as careers in the art world, business, teaching, and non-profit organizations. For example, Ibby Caputo ‘03 helped found New Orleans Kid Camera Project, which gives children returning to flooded neighborhoods cameras and teaches them photography; Rachel Lyon ‘05 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; Sarah Hogarty ‘10 is working for Teach for America in New Orleans; Mark Guiducci ‘10 is an Arts Editor at Vogue Magazine; Talia Kwartler ‘12 is a Curatorial Assistant in the Department of Painting and Sculpture at the Museum of Modern Art; and Grayden Holubar ‘13 is People Operations Manager at Artsy (artsy.com)
IX. Faculty

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**Anna Arabindan-Kesson**
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Visiting Faculty and Lecturers 2016-2017

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  Modern and contemporary art
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Yve-Alain Bois · Visiting Lecturer with Rank of Professor
  20th-century European and American Art
  Ph.D., EHESS, Paris, 1977
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Alan C. Braddock · Barron Vis. Prof., Environ.+Humanities (PEI)
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  Ph.D., Harvard, 2014
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Alexander Harper · Fellow, Humanities Council
  Medieval Studies
  Ph.D., University of Toronto, 2014
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Caroline Harris · Lecturer - Spring 2017
  19th-century European Art
  Ph.D., University of Virginia, 2004
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Bryan Just · Lecturer - Spring 2017
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  Art of the Ancient Americas
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Alan M. Stahl · Lecturer - Fall 2016
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  Firestone, Rare Books
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  Director of the Art Museum
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## X. Undergraduate Calendar, 2016-17

### Fall

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<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sept. 7</td>
<td>TigerHub undergraduate registration starts at 7 am</td>
</tr>
<tr>
<td>Sept. 12</td>
<td>Freshman Academic Expo, 10am-1pm, Frick Chemistry Building</td>
</tr>
<tr>
<td>Sept. 14</td>
<td>Classes begin</td>
</tr>
<tr>
<td>Sept. 14-27</td>
<td>Undergraduate drop/add period</td>
</tr>
<tr>
<td>Sept. 22</td>
<td>Fall reception (3rd floor lounge, McCormick) at noon</td>
</tr>
<tr>
<td>Sept. 21</td>
<td>Deadline for late submission of Senior Thesis Adviser Form to Dep. Rep.</td>
</tr>
<tr>
<td>Sept. 21</td>
<td>Deadline for Major Declaration Form</td>
</tr>
<tr>
<td>Sept. 23</td>
<td>Undergraduate majors meeting at noon, McCormick 3rd Floor Lounge</td>
</tr>
<tr>
<td>Sept. 27</td>
<td>Undergraduate deadline to add or drop courses without a fee</td>
</tr>
<tr>
<td>Sept. 30</td>
<td>Seniors - thesis topic and brief abstract due to your thesis adviser</td>
</tr>
<tr>
<td>Oct. 3</td>
<td>Dean of the College Senior Thesis Funding Deadline (Fall Break)</td>
</tr>
<tr>
<td>Oct. 3-7</td>
<td>Seniors - schedule meeting with thesis adviser to discuss and revise topic</td>
</tr>
<tr>
<td>Oct. 5</td>
<td>Deadline for Program 2 Advisor Approval Form</td>
</tr>
<tr>
<td>Oct. 24-28</td>
<td>Midterm exams</td>
</tr>
<tr>
<td>Oct. 29-Nov 6</td>
<td>Fall recess</td>
</tr>
<tr>
<td>Nov. 7</td>
<td>Classes resume</td>
</tr>
<tr>
<td>Nov. 9</td>
<td>Deadline for submission of Senior Thesis outline &amp; bibliography</td>
</tr>
<tr>
<td>Nov. 10</td>
<td>Deadline for Senior Thesis Travel Grant Applications (Winter/Intercession)</td>
</tr>
<tr>
<td>Nov 10</td>
<td>Dean of the College Senior Thesis Funding Deadline (Winter/Intercession)</td>
</tr>
<tr>
<td>Nov. 14-18</td>
<td>Seniors - schedule meeting with thesis adviser</td>
</tr>
<tr>
<td>Nov. 22-27</td>
<td>Thanksgiving recess begins after last class</td>
</tr>
<tr>
<td>Nov. 28</td>
<td>Undergraduate deadline to drop fall term courses or select P/D/F option</td>
</tr>
<tr>
<td>Nov. 28</td>
<td>Classes resume</td>
</tr>
<tr>
<td>Nov. 29</td>
<td>Deadline to submit Program 2/Certificate Adviser Approval form for spring Junior Independent Work</td>
</tr>
<tr>
<td>Nov. 29</td>
<td>Last day for juniors to submit JP/Senior Thesis Adviser Form for spring Junior Independent Work</td>
</tr>
<tr>
<td>Nov. 29</td>
<td>Senior Thesis Progress Reports Due</td>
</tr>
<tr>
<td>Dec. 7-16</td>
<td>Appointments with dep. rep. for spring selection of courses</td>
</tr>
<tr>
<td>Dec. 7-9</td>
<td>Seniors to select spring courses</td>
</tr>
<tr>
<td>Dec. 9-13</td>
<td>Juniors to select spring courses</td>
</tr>
<tr>
<td>Dec. 12-14</td>
<td>Sophomores to select spring courses</td>
</tr>
<tr>
<td>Dec. 14-16</td>
<td>Freshmen to select spring courses</td>
</tr>
<tr>
<td>Dec. 16</td>
<td>Winter recess begins after last class</td>
</tr>
<tr>
<td>Jan. 8</td>
<td>Winter recess ends</td>
</tr>
<tr>
<td>Jan. 9-17</td>
<td>Reading period</td>
</tr>
<tr>
<td>Jan. 9-17</td>
<td>Seniors - meet with your adviser regarding thesis</td>
</tr>
<tr>
<td>Jan. 10</td>
<td>Deadline to submit Junior Independent Work</td>
</tr>
<tr>
<td>Jan. 17</td>
<td>Dean’s Date</td>
</tr>
<tr>
<td>Jan. 18-28</td>
<td>Fall term exams</td>
</tr>
</tbody>
</table>
Spring

Feb. 6   Classes begin
Feb. 6-17  Undergraduate drop/add period
Feb. 17  Undergraduate deadline to add or drop courses without a fee
Mar. 13-17  Midterm exams
Mar. 18-26  Spring recess
Mar. 21  Seniors – Meet with Julie Angarone regarding thesis formatting
March 27  Classes resume
March 27  Selection of P/D/F option begins
March 30  Dean of the College Senior Thesis Funding Deadline (Summer)
March 30  Deadline for Senior Thesis Travel Grant Applications (Summer)
March 31  Juniors to submit Senior Thesis Adviser Form
April 14  Last day for dropping spring courses or select P/D/F option
April 19  Deadline for submission of Senior Theses to the Department by 4:30pm
April 24-May 3  Appointments with dep. rep. for fall selection of courses
April 24-26  Juniors to select fall 2017 courses
April 26-28  Sophomores to select fall 2017 courses
May 1-3  Freshmen to select fall 2017 courses
May 4  Deadline for Summer Internship Applications
May 5  Last day of class
May 8-16  Reading period
May 9  Deadline for submitting Junior Independent Work
May 16  Dean’s Date
May 17-18  Senior Departmental/Comprehensive Exams
May 17-27  Spring term exams
May 18  Senior Dinner
June 4  Baccalaureate
June 6  Class Day, Class of 2017
June  Commencement Day
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)  
____ Certificate in Archaeology  
____ Undecided  

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

If yes, did you get AP credit in art history? 
____ yes 
____ no  

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

If yes, did you get AP credit in studio art? 
____ yes 
____ no  

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

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

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

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

What are your career goals at this point?
What activities outside of class would you be interested in organizing or participating in (check as many as apply; put O for organizing and P for participating)?

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

What sorts of classes would you like to see the Department of Art and Archaeology add to its current offerings?


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


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


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

Prof. Bridget Alsdorf
Departmental Representative
Department of Art and Archaeology
Princeton University
McCormick Hall
Princeton, NJ 08544
alsdorf@princeton.edu
Department of Art & Archaeology
JP/Senior Thesis Adviser Form – Programs 1 and 3
2016-17

Please complete the following information, have your adviser sign this form, and return it to the Dep. Rep. by November 29, 2016 (for Spring 2017 JP’s) or March 31, 2017 (for Class of ‘18 Senior Theses). Deadline for late submission of Class of 2017 Senior Thesis Advisor Form is September 21, 2016.

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 5, 2016.

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

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

Student name: __________________________

Student signature: __________________________ Date: ________________

ART adviser name: __________________________

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

Seniors are to submit an outline and annotated bibliography for their theses by November 9, 2016. Please complete the following and return to the departmental representative by November 29, 2016. If you have any questions, please contact the Dep. Rep. Thank you.

Name of Advisee: ____________________________________________________________

Current title of thesis: ______________________________________________________

__________________________________________________________

Please check all of the following that apply:

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

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

           fall semester.

           I would recommend that the student have a meeting with the departmental representative

           and the adviser to discuss ways to improve the student’s work on the thesis.

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

Additional Comments:

_____________________________________________________________________

_____________________________________________________________________

_____________________________________________________________________

Name of Faculty Adviser: ____________________________________________________

Date: ____________________________________________________________________
Department of Art & Archaeology
Summer Internships Funding Application Form

The Department of Art and Archaeology has limited funds to support students who are engaged during the summer in internships with not-for-profit institutions (such as museums, government arts organizations, or public school arts programs). These awards are given based on the student’s previous performance in the Department; the benefits that the student would gain from the internship; the quality of the internship; and the student’s financial need. The award can be used for room, board, and transportation and will consist of a fixed stipend with a maximum amount of $4000. It is not expected that the award will cover the entirety of living expenses during the internship, and the amount of the award will be determined by the length of the internship and the anticipated costs of transportation and living expenses. Sophomores who declare the major in the spring and junior majors are eligible. To apply, students must present proof of having received the internship (a letter from a supervisor or sponsoring institution); a copy of the undergraduate transcript; and this completed application form. The application deadline for Summer 2017 awards is May 4, 2017. 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 2017 semester a letter from their supervisor written at the end of the internship summarizing the number of weeks the student worked; the number of hours per week; and the general tasks performed. Failure to submit this letter may result in the student being asked to return all or part of this award.
# Department of Art & Archaeology Support Staff
## 2016-2017

### Office Staff

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stacey K. Bonette</td>
<td>Assistant to the Chair</td>
<td>3781</td>
</tr>
<tr>
<td>Christy Govantes</td>
<td>Events Coordinator</td>
<td>7420</td>
</tr>
<tr>
<td>UG Assistant</td>
<td>Undergraduate Assistant</td>
<td>3782</td>
</tr>
<tr>
<td>Susan Lehre</td>
<td>Department Manager</td>
<td>3772</td>
</tr>
<tr>
<td>Diane Schulte</td>
<td>Graduate Assistant</td>
<td>5678</td>
</tr>
</tbody>
</table>

### Index of Christian Art

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fiona Barrett</td>
<td>Office Support</td>
<td>3773</td>
</tr>
<tr>
<td>Catherine Fernandez</td>
<td>Reader</td>
<td>6364</td>
</tr>
<tr>
<td>Judith Golden</td>
<td>Reader</td>
<td>7144</td>
</tr>
<tr>
<td>Jon Niola</td>
<td>Computer Support</td>
<td>7574</td>
</tr>
<tr>
<td>Pamela Patton</td>
<td>Director</td>
<td>6363</td>
</tr>
<tr>
<td>Jessica Savage</td>
<td>Reader</td>
<td>0884</td>
</tr>
<tr>
<td>Henry Schilb</td>
<td>Reader</td>
<td>6344</td>
</tr>
</tbody>
</table>

### Visual Resources

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Virginia French</td>
<td>Senior Image Cataloguer</td>
<td>3776</td>
</tr>
<tr>
<td>Julia Gearhart</td>
<td>Art Image Cataloger</td>
<td>3776</td>
</tr>
<tr>
<td>Marilyn Hansen</td>
<td>Media Specialist</td>
<td>3776</td>
</tr>
<tr>
<td>Trudy Jacoby</td>
<td>Director</td>
<td>5853</td>
</tr>
<tr>
<td>Michele Mazeris</td>
<td>Senior Image Cataloguer</td>
<td>3776</td>
</tr>
<tr>
<td>Xia Wei</td>
<td>East Asia Curator</td>
<td>3776</td>
</tr>
</tbody>
</table>

### Marquand Library

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark Armstrong</td>
<td>Special Collections Assistant</td>
<td>5863</td>
</tr>
<tr>
<td>Sandra Ludig Brooke</td>
<td>Marquand Librarian</td>
<td>5860</td>
</tr>
<tr>
<td>Pankaj Chugh</td>
<td>Special Collections Assistant</td>
<td>5863</td>
</tr>
<tr>
<td>Jessica Dağci</td>
<td>Operations Coordinator</td>
<td>4904</td>
</tr>
<tr>
<td>Nicole Fabricand-Person</td>
<td>Japanese Art Specialist</td>
<td>4904</td>
</tr>
<tr>
<td>Rebecca Friedman</td>
<td>Marquand Assistant Librarian</td>
<td>3163</td>
</tr>
<tr>
<td>Robert Gross</td>
<td>Special Collections Assistant</td>
<td>5863</td>
</tr>
<tr>
<td>David Platt</td>
<td>Special Collections Assistant</td>
<td>5863</td>
</tr>
<tr>
<td>Nicola Shilliam</td>
<td>Western Bibliographer</td>
<td>4904</td>
</tr>
<tr>
<td>Kimberly Wishart</td>
<td>Chinese Art Specialist</td>
<td>4904</td>
</tr>
</tbody>
</table>

### Tang Center

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dora Ching</td>
<td>Lecturer - Spring 2017</td>
<td>3795</td>
</tr>
</tbody>
</table>

### Other Staff

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Julie Angarone</td>
<td>Computer Support</td>
<td>5864</td>
</tr>
<tr>
<td>John Blazejewski</td>
<td>Department Photographer</td>
<td>2465</td>
</tr>
<tr>
<td>Keith McRae</td>
<td>Maintenance</td>
<td>8000</td>
</tr>
</tbody>
</table>
Visual Arts 2016-17

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

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sbackstr@princeton.edu

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Kristy Seymour
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kseymour@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>Arcomano</td>
<td>Lisa</td>
<td>2541</td>
<td><a href="mailto:arcomano@exchange.Princeton.EDU">arcomano@exchange.Princeton.EDU</a></td>
<td>Manager of Campus Collections</td>
</tr>
<tr>
<td>Baldwin</td>
<td>Todd</td>
<td>9866</td>
<td><a href="mailto:cb2@princeton.edu">cb2@princeton.edu</a></td>
<td>Preparator and Property Supervisor</td>
</tr>
<tr>
<td>Barrett</td>
<td>Louise</td>
<td>3043</td>
<td><a href="mailto:puamtour@exchange.Princeton.EDU">puamtour@exchange.Princeton.EDU</a></td>
<td>Visitor Logistics Coordinator</td>
</tr>
<tr>
<td>Batchelor-Hall</td>
<td>Brice</td>
<td>7268</td>
<td><a href="mailto:bbatchel@exchange.Princeton.EDU">bbatchel@exchange.Princeton.EDU</a></td>
<td>&quot;Manager of School, Family, and Community Programs&quot;</td>
</tr>
<tr>
<td>Boggs</td>
<td>Adam</td>
<td>7281</td>
<td><a href="mailto:aboggs@princeton.edu">aboggs@princeton.edu</a></td>
<td>Collection Inventory Technician</td>
</tr>
<tr>
<td>Boyle</td>
<td>William</td>
<td>2840</td>
<td><a href="mailto:squirrel@exchange.Princeton.EDU">squirrel@exchange.Princeton.EDU</a></td>
<td>Lead Officer</td>
</tr>
<tr>
<td>Brew</td>
<td>Michael</td>
<td>5201</td>
<td><a href="mailto:mbrew@exchange.Princeton.EDU">mbrew@exchange.Princeton.EDU</a></td>
<td>Business Manager</td>
</tr>
<tr>
<td>Brouwer</td>
<td>Anna</td>
<td>3228</td>
<td><a href="mailto:abrouwer@exchange.Princeton.EDU">abrouwer@exchange.Princeton.EDU</a></td>
<td>Associate Editor</td>
</tr>
<tr>
<td>Brown</td>
<td>Calvin</td>
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**Advance Exhibition Schedule**

*ALL DATES AND DETAILS ARE SUBJECT TO CHANGE*

**INTERNAL DOCUMENT—NOT FOR CIRCULATION**

Name: **Ansel Adams to Edward Weston: Celebrating the Legacy of David H. McAlpin**

Dates: June 25 – September 25, 2016

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

Summary: This exhibition of approximately forty photographs will celebrate the exceptional generosity of David H. McAlpin, Class of 1920, whose seminal gift of over 500 photographs to Princeton in 1971 and later made this one of the earliest museums to commit to photography as a fine art form. A friend to many mid-century artists and a champion of art museums, McAlpin brought a visionary impulse to his collecting and even more so to his donation to Princeton. His 1971 gift to the Museum included exceptional works by acclaimed historical photographers of the nineteenth and early-twentieth centuries such as Francis Frith and Heinrich Kuhn, as well as works by those artists McAlpin had befriended and known in the decades before his gift—Ansel Adams, Georgia O’Keeffe, Eliot Porter, Alfred Stieglitz, Edward Weston, and Minor White. In addition to these donations, McAlpin ensured serious engagement with the medium through an acquisitions fund and a professorship in the Department of Art and Archaeology dedicated to the history of photography—the first in the nation. This exhibition will celebrate and encapsulate McAlpin’s pioneering legacy on the gift’s 45th anniversary.

Name: **Surfaces Seen and Unseen: African Art at Princeton**

Dates: July 2 – October 9, 2016

Curator: Juliana Ochs Dweck, Mellon Curator of Academic Engagement

Summary: This exhibition of twenty exceptional works of African art from the Princeton University Art Museum, including works newly acquired from the Ross Collection and others on loan from private collectors, explores the cumulative additions to a sculpture’s surface that altered an object’s appearance and its power over the course of its lifetime. African artists tended to define the underlying form of a work but over many years, a range of users or ritual experts could intervene to renew its surface. In some examples, substances such as earth, oils, or grains applied to a sculpture during ritual offerings activated the form for power or healing and, in the process, transformed the object’s patina. Other objects were
empowered over time as ritual experts attached materials, including feathers, fabrics, and mirrors. Surface colors changed when masks were repainted for subsequent performances. As the works reached the West, however, dealers of African art often removed these layers of surface, shaping a different (and arguably false) understanding of African art. More recently, however, the complexity of objects’ surface accumulations have come to be appreciated as bearers of cultural and aesthetic value.

**Name:** A Material Legacy: The Nasher-Haemisegger Collection of Contemporary Art  
**Dates:** July 30 – October 30, 2016  
**Curators:** Coordinated by James Steward, Director, and by Michael Jacobs, Manager of Exhibition Services. Organized in cooperation with the Nasher Museum, Duke University.  
**Summary:** Comprising thirty large-scale works in two- and three-dimensions, drawn entirely from the collection of Nancy A. Nasher and David J. Haemisegger, both members of the Class of 1976, A Material Legacy brings together many of the most exciting artists of the past decade to illuminate the material impulse found in contemporary art practice. Comprised almost entirely of works made in the past ten years, the exhibition will provide a fresh view into art-making in the twenty-first century and include globe-spanning artists from North America to Chile and India.

The daughter and son-in-law of legendary sculpture collectors Ray and Patsy Nasher, Nancy Nasher and her husband David Haemisegger have continued a family tradition by amassing a significant collection of contemporary art that sustains an interest in three-dimensional work while incorporating painting, drawing, and multimedia works, often at enormous scale. A Material Legacy reveals the precise calculations of Sol LeWitt, the surface brilliance and technical bravura of Anish Kapoor, the historically resonant and politically charged work of Kara Walker, and the exuberant confrontation of Kehinde Wiley. The exhibition continues the Museum’s exploration and celebration in recent years of collections assembled by such distinguished Museum friends as Preston H. Haskell and Lenore and Herb Schorr.

**Name:** Narrative in South Asian Contemporary Art (Working Title)  
**Dates:** October 22, 2016 – January 22, 2017  
**Curator:** Zoe Kwok, Assistant Curator of Asian Art  
**Summary:** Organized in conjunction with Epic Tales from India (see below), this exhibition considers the continuing power and role of narrative in the art of South Asia, including artists from post-partition India and Pakistan now working internationally. Featuring major works by internationally renowned artists such as Shahzia Sikander and Nilima Sheikh, the exhibition suggests varied ways in
which such artists draw on the past while grounding their work unambiguously in the realities of the twenty-first century.

**Name:** Epic Tales from India: 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 something approaching their original narrative 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:** Contemporary Global Photography: The Christopher E. Olofson Collection (Working Title)  
**Dates:** February 4, 2017 - TBD  
**Curator:** Katherine Bussard, Peter C. Bunnell Curator of Photography  

**Summary:** *Contemporary Global Photography* will feature approximately twenty-five to thirty-five photographs from the collection of Christopher E. Olofson, Princeton University Class of 1992, whose own background in international studies, particularly East Asian, has informed his acquisition of contemporary photographs.

Works by Nikolay Bakharev, Jim Goldberg, Pieter Hugo, Liu Heung Shing, Zanele Muholi, Zhang Huan, and others will offer striking examples of photography as a tool for exploring the driving themes behind Olofson’s collection: identity, culture, and protest. A summary catalogue will accompany the exhibition.
Name: **The Berlin Painter and His World (Traveling exhibition)**

Toledo Museum of Art (July 7 – October 1, 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. Collectively these works open a window into a world 2,500 years distant and remind us of the enduring importance of archaeology and of sustained visual analysis. A fully illustrated catalogue will accompany the exhibition.

Name: **Great British Drawings from the Ashmolean Museum, Oxford**

Dates: July 1, 2017 - TBD

Curator: Coordinated by Laura Giles, Heather and Paul G. Haaga Jr., Curator of Prints and Drawings; organized by the Ashmolean Museum of Art and Archaeology, Colin Harrison, Senior Curator of European Art*

Summary: Drawn entirely from the holdings of what is considered to be the world’s oldest public museum, this exhibition provides a rich and deeply varied survey of the drawing tradition in Britain across several centuries. From famous watercolours by Thomas Gainsborough and J.M.W. Turner, to the outstanding draughtsmanship of Rossetti, Millais, and Holman Hunt from the Pre-Raphaelite period (one of the great highlights of the Ashmolean’s collection), to twentieth-century works by David Hockney, Gwen John, and Walter Sickert, **Great British Drawings** showcases one hundred works by some of Britain’s greatest artists and was heralded at its opening in Oxford as “A treasure chest of gorgeous surprises” by *The Times* of London. A full-length catalogue accompanies the exhibition.
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