Princeton University  
Department of Art and Archaeology  

Undergraduate Handbook  
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Introduction to the Department of Art and Archaeology

The Department of Art and Archaeology is devoted to the study and criticism of the visual arts and the investigation of material artifacts from a wide range of cultures and historical periods. It is also where students interested in the practice of art (taught by faculty in the Program in Visual Arts) can pursue a major. Current faculty members explore subjects as diverse as Roman city planning, Greek archaeology, Japanese prints, and contemporary painting, but are united in their belief that the visual arts offer key insights into the past and stimulate ideas and personal growth in the present.

In a world that seems to be taking a “visual turn,” understanding the history and workings of visual culture has assumed an increasing importance. Students in the Department of Art and Archaeology learn techniques for analyzing visual materials and locating them within time and place. They also investigate the factors that influence the form and direction of stylistic change (such as religious beliefs, economic constraints, patronage demands, technological change, and so forth). And as studio artists, they engage in the creative transformation of these observations and experiences into works of art. Like any social scientist or humanist, 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. Majors regularly enter medical, law, public policy, and business schools. The skills developed in the Department also can form the bases for future careers in teaching, journalism, publishing, communication and media, museum work, not-for-profit organizations, architecture, design, advertising, and marketing.

I. Declaring the Major

I.1. General Information for Prospective Majors

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

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

Practice of Art Track – A concentration combining art history with studio art that culminates in a senior thesis exhibition
I.2. Advanced Placement

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

I.3. Foreign Languages

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

I.4. Courses Taken at another Institution

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

I.5. Academic Integrity

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

II. Programs of Study and Requirements for the Major

II.1. History of Art Track

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

II.1.b. Course Requirements:
The History of Art track requires a total of 10 courses in the Department of Art and Archaeology, including ART 100, ART 400 (Junior Seminar), and two seminars at the 400- or 500-level. Students must also take at least one course in each of the following three areas: Group 1 (ancient), Group 2 (medieval/early modern), and Group 3 (modern/contemporary). Thematic courses spanning more than one area will be allocated to a distribution area on a case-by-case
basis. ART 100, ART 400, and ART 401 count as departmentals but not as distribution courses. In choosing courses to satisfy the distribution requirement, students are encouraged to explore a range of media, e.g., architecture, painting, sculpture, photography, works on paper, film.

II.1.c. Cognates:
No more than two cognate courses taken in other departments (including the Program in Visual Arts) may be counted toward the ten departmentals. This includes summer courses. Students participating in the Study Abroad Program may be allowed to count more than two courses taken overseas as departmentals. All cognate courses must be approved prior to enrollment by the departmental representative, based on the submission of a syllabus and course description. Courses cross-listed with the Department of Art and Archaeology automatically count as departmentals. While courses taken at another institution may count towards the requirements for the major, transfer grades do not factor into a student’s department GPA calculation.

II.1.d. Junior Seminar:
During the fall of the junior year, all History of Art majors must take the Junior Seminar (ART 400). The course introduces students to the various methodologies used by art historians and archaeologists, and prepares them for writing the junior and senior independent work. 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 adviser.

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. Ideally the second JP will build on the first. For the spring independent work, students must complete the JP/Senior Thesis Adviser Form (page 31) by November 27, 2018, and return it to the departmental representative for approval. The deadline for submitting the spring term junior independent work is May 7, 2019.

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 adviser by mid-November of the senior year. The student and adviser must sign the JP/Senior Thesis Adviser Form (Appendix 2) by March 29, 2019, 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.

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

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

II.2. Practice of Art Track
Concentrators in this track explore the traditions, thought processes, and methods of making visual art in connection with a general program of humanistic education. Courses are offered in painting, drawing, graphic design, sculpture, photography, film and video production, and film history and theory. Screenwriting courses are offered by the Program in Creative Writing and cross-listed with the Program in Visual Arts.

II.2.a. Prerequisites and Admission:
By the end of the sophomore year, students intending to major in the Practice of Art should have completed one course in the Department of Art and Archaeology and two studio courses in the Program in Visual Arts. On the first Wednesday following spring break, sophomores submit an application and a portfolio of creative work to the Lewis Center for the Arts administrative office. The admissions committee for the Program in Visual Arts will notify students accepted into the program by early April. No AP credit is accepted toward the Practice of Art concentration.

II.2.b. Course Requirements:
A total of ten courses, of which at least seven must be from the Program in Visual Arts and three must be from the Department of Art and Archaeology. The visual arts courses must include: studio courses in at least two different media; two studio courses at the 300 or 400 level; VIS 392 Issues in Contemporary Art (taken in fall of the junior year); and VIS 416 ( Exhibitions Issues and Methods) or VIS 417 Fall Film Seminar (taken in fall of senior year). The Department of Art and Archaeology courses must include: one course from Group 3 (modern/contemporary); one course from Group 1 (ancient) or Group 2 (medieval/early modern) and a third course 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 history of art courses) or the director of the Program in Visual Arts (for practice of art courses). Courses taken as part of the Study Abroad Program may be allowed to count as departmentals with prior approval from the departmental representative and the director of the Program in Visual Arts. 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 students’ independent creative development, as well as the impetus to beginning to be able to articulate the historical precedents and ambitions of their work.

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

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

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 advisers, and to meet with their Art and Archaeology adviser 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 at the end of the year. The grade for the senior independent work represents an evaluation of the entire year’s studio work and is the average of two grades: (1) the average of the grades given by the student’s three advisers; and (2) the average of the grades given by the rest of the Program in Visual Arts faculty who view the senior exhibition. A separate grade is given for the student’s oral defense of the thesis exhibition by his/her thesis advisers only.

II.2.g. Senior Departmental Examination:
The senior departmental examination takes the form of a one-hour critical discussion of the senior independent work with the student’s three advisers in the latter half of the spring term, normally at the time of the student’s exhibition. The discussion is open to all Visual Arts and Art and Archaeology faculty, and Practice of Art/Certificate students. The grade for the oral examination is the average of the three grades given by the advisers participating in the examination.

II.3. Certificate in Archaeology
The Program in Archaeology is designed to provide students with an interdisciplinary foundation in archaeology—the study of the material remains of the past—and to equip students to use archaeological evidence in other fields of inquiry. The program offers courses that cover many cultures and periods, including Egypt, the Near East, Greece, Rome, and the Americas. It encourages a deep integration of the humanities and the sciences, and promotes the awareness of issues of cultural heritage.

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

II.3.a. Admission:
The program is open to all majors. Students should apply to the program during their sophomore year.

In order to gain admission, a student must have taken any one of the courses offered by the program. Appropriate freshman seminars or writing seminars may fulfill the requirement, with the program director's approval.

II.3.b. Program of Study:
The program aims to provide a broad introduction to the field of archaeology and to allow students to pursue archaeological interests that complement their research in other areas. The core course and fieldwork requirement ensure breadth and provide a theoretical and methodological foundation for further study. The remaining courses should be selected in consultation with the program director and students’ department advisers, and will allow students to tailor their study.

II.3.c. Course Requirements:
The plan of study consists of four elements: one core course, fieldwork or its equivalent, four additional courses, and independent research. All courses must be taken for a grade. Students can double-count up to two courses toward the certificate and their major.

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

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

Students take a further four courses. At least two must be offered in the Department of Art 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 four 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. ART 100 may substitute for one of the two courses in the ancient area.

II.3.d. Independent Work:
Students undertake independent research, which may take one of three forms: 1) a senior thesis with a substantial archaeological component; 2) a junior paper on an archaeological topic; 3) or a 25-page research paper on an archaeological topic. Only theses are eligible for the Frederick Barnard White Prize in Archaeology.
II.3.e. Languages:
The acquisition of languages that may assist in research (e.g., German or French) or in fieldwork is strongly recommended, but not required.

II.3.f. Study Abroad:
The fieldwork requirement offers an ideal opportunity for students to participate in summer study abroad, and the executive committee can recommend many summer study opportunities.

II.4. Certificate in Visual Arts
A certificate of proficiency in the visual arts is awarded to students who successfully complete a substantial program of studio work while majoring in another academic department. Sophomores interested in a certificate in visual arts should submit a portfolio to the Lewis Center for the Arts administrative office by the first weekend following spring break. The admissions committee will notify students accepted into the program by early April. Normally students must complete at least one visual arts studio course before being admitted to the program. One course in the Department of Art and Archaeology is also recommended.

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

II.4.b. Junior Independent Work:
The fall junior independent work consists of an artist’s book of at least 32 pages addressing the student’s work, daily life, an art historical influence, a contemporary artist, or any other germane topic approved by the independent work adviser. The book may be text only, text and images, or images only. It can be made of any materials, in any format, but must be gathered in book form or an expanded definition of book form. This book is advised and graded by the VIS 392 instructor and each student’s primary adviser.

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

II.4.c. Senior Independent Work:
The senior independent work is a major studio project completed by the end of the spring term, which is done in consultation with the student’s advisers. Students present their work in an exhibition during spring term. The grade for the senior independent work represents an evaluation of the entire year’s studio work and is the average of two grades: (1) the average of the grades given by the student’s three advisers; and (2) the average of the grades given by the rest of the Program in Visual Arts faculty who view the senior exhibition. A separate grade is given for the student’s oral defense of the thesis exhibition by his/her thesis advisers only.
II.4.d. Certificate of Proficiency:
Students who fulfill the requirements of the program receive a certificate of proficiency in visual arts upon graduation.

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

III. The Senior Thesis


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

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

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

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 19, 2018. Department of Art and Archaeology faculty normally do not direct more than two senior theses, so you may need to consult more than one faculty member in order to find a supervisor. The departmental representative will circulate a list of qualified advisers from which seniors may choose. Normally faculty members in the Program in Visual Arts do not serve as advisers for History of Art track
theses. Full-time visiting faculty in the Department of Art and Archaeology may serve as senior thesis advisers, but part-time faculty (teaching only one course) do not.

If you are having trouble finding an adviser, please notify the departmental representative, who will assist you. It is not always possible or necessary to have an adviser whose area of expertise coincides with your proposed thesis topic. What is important is that you find an adviser who seems interested in you and your topic.

III.2. Senior Thesis Workshop

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

III.3. Senior Thesis Requirements and Timeline

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

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

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

**September 28th:** 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 email 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 28th 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 28th 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 1st – 5th:** 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 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 7th:** Senior thesis outline and annotated bibliography due to your thesis adviser. This consists of a detailed outline of your thesis chapters (normally 2-3 pages total) as well as a list of sources you have consulted, each accompanied by a brief summary of the contents of that source, how it has contributed to your research and your thinking about your topic, and how it relates to other scholarship on the topic (approximately 5 pages total). Prior to this deadline, you should of course be in regular conversation with your adviser about your work in progress, including your sources, your ongoing reading, and the organization of your thesis. Please note: Most likely you will not have completed all of your research by this date, but you should have done enough to enable you to draft a detailed outline of what the thesis will look like, and you should aim to have the bulk of your research done prior to the start of the spring semester. *This is also a good point at which to consider making use of other campus resources such as the Writing Center, as well as the Department’s senior thesis workshop.*

**November 12th – 16th:** 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 27th:** Based on your thesis outline and annotated bibliography, your adviser will submit a fall semester Senior Thesis Progress Report to the Department’s Director of Undergraduate Studies (Dep Rep) by this date. This form will be provided to your adviser by the Director of Undergraduate Studies.

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

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

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

**Before/During Spring Break:** Please meet with Julie Angarone, the Department’s Computing Support Specialist, to discuss the formatting of your thesis ([angarone@princeton.edu](mailto: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 17th:** One unbound copy of the thesis secured by a folder or a binder clip is due in the Department office by 4:30 p.m. You must also upload an electronic copy, via Thesis Central, by this deadline. This electronic copy will be transmitted to the University Archives.

**III.4. Thesis Evaluation**

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

You also receive written reports from your two readers.

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

**IV. Resources for Research**

**IV.1. Marquand Library**

Established in 1908, Marquand Library of Art and Archaeology is one of the oldest and most extensive art libraries in America. It serves the Princeton University community and scholars from around the world, attracting more than 150,000 visitors each year. The non-circulating collection of over 500,000 volumes covers Western and Eastern art from antiquity to the present, and includes distinguished 15th- through 21st-century rare book holdings. Marquand supports research in the fine, decorative, and media arts, photography, architecture, and archaeology. The library acquires some 20,000 new titles each year, including books, exhibition catalogues, and journals in print and electronic formats, as well as image and other databases, videos, and online content.
Marquand Library was renovated and expanded in 2003, occupying 46,000 square feet on five floors of McCormick Hall. In addition to some 160 public seats—both table and lounge seating—there are 109 assigned study carrels. Junior majors and other patrons who are not eligible for a carrel can apply for an assigned shelf.

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

IV.2. Visual Resources Collection

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

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

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

IV.3. Index of Medieval Art

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

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 symposia, workshops, publications,
graduate education, museum development, and exhibitions. Since its founding, the Tang Center has organized numerous symposiums, as well as the art exhibitions “Outside In: Chinese × American × Contemporary Art” and “Sacred Caves of the Silk Road: Ways of Knowing and Re-creating Dunhuang” at the Princeton University Art Museum in 2009 and 2015 respectively. The Center has also published thirteen scholarly volumes, with several more in progress. For further information on the Center’s activities or ways to participate in programs, please contact the director, Professor Andrew Watsky, or the associate director, Dr. Dora Ching.

IV.6. Firestone Library and Off-Site

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

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

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

Important collections in RBSC for majors are the following:

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

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

The Manuscripts Division’s holdings in art and photography contain a substantial number works of art on paper by many British artists and illustrators, most of whom have a literary association. Notable artists include but are not limited to Dante Gabriel Rossetti, Sir Edward Burne-Jones, George 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,

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. Please contact Alan Stahl, Curator of Numismatics, Firestone Library, for more information.

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

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.

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

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

There are many fellowships awarded by Princeton and external organizations to support study abroad and summer language study. Please consult the website for Study Abroad Programs [http://www.princeton.edu/oip/sap/](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, a project description with detailed justification for travel, a 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 8, 2018; the application deadline for summer travel (for juniors for the summer before the senior year) is March 28, 2019. Students apply for funding through the Student Activities Funding Engine (SAFE). Travel monies normally are only payable upon the presentation of receipts, including boarding passes for air travel. Students are required to travel coach class and to make their own travel arrangements.

Applications for funding should also be made to the Office of the Dean of the College. Those funds are extremely limited and competitive. ODOC 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 Architectural History - 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 Archaeology - A prize awarded to the student who has written the best senior thesis in archaeology. Established by a split in the Frederick Barnard White Prize in Architecture and approved by the Board of Trustees in 2001.
Frederick Barnard White Prize in Art History - A prize awarded to a student who has written an excellent senior thesis on any art historical topic. Established by a split in the Frederick Barnard White Prize in Architecture and approved by the Board of Trustees in 2001.

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

VIII.1. On-Campus Internships and Employment

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

VIII.2. Summer Internships at International Museums

The Department funds four internships at international museums and not-for-profit organizations through the University's International Internship Program (IIP) and directly through the Department for majors who wish to undertake a summer internship abroad. Interested students should either contact the International Internship Office (if they want to apply for one of the arts-related internships handled by that office) or privately obtain an internship and then complete the Summer Overseas Internship Funding Application Form (see Appendix). These funds cannot be used for internships at for-profit organizations, such as auction houses or galleries. The deadline for applications is May 2, 2019 for Summer 2019.

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.

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, Bryan Cockrell ’08 received an MA degree at the Institute of Archaeology at University College, London; Jennifer Edelstein ’09 became a Corporate Finance Analyst at Lazard Frères and Co.; Monika Jasiewicz ’10 went on to Yale Law School; Sarah Hogarty ’10 worked for Teach for America in New Orleans; Mark Guiducci ’10 became an Arts Editor at Vogue Magazine; Talia Kwartler ‘12 is a Curatorial Assistant in the Department of Painting and Sculpture at the Museum of Modern Art; Grayden Holubar ’13 is People Strategy Lead at Artsy (artsy.com); Katie Woo ’17 is a Financial Analyst at Credit Suisse; Simon Wu ’17
is a Curatorial Intern at the Whitney Museum of American Art; Charlotte Diamond ’18 is a Jewelry Assistant at Vogue Magazine; and Mariah Wilson ’18 is pursuing a Master’s Degree in Film Production at the University of Southern California.
IX. Faculty

Bridget Alsdorf
19th-century European Art
Ph.D., University of California, Berkeley, 2008
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Anna Arabindan-Kesson On Leave 2018-19
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Classical Archaeology
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Early Christian/Byzantine/Post-Byzantine Art & Aesthetics
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Cheng-Hua Wang On Leave Spring 2019
Chinese Art

Andrew Watsky
Japanese Art & Archaeology

Carolyn Yerkes
Early Modern Architecture

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Visiting Faculty and Lecturers 2018-2019

Yve-Alain Bois · Visiting Lecturer with Rank of Professor
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Esther da Costa Meyer · Lecturer with Rank of Professor
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Laura Giles · Lecturer - Fall 2018
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Caroline Harris · Lecturer
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Bryan Just · Lecturer - Spring 2019
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## X. Undergraduate Calendar, 2018-19

### Fall

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sept. 5</td>
<td>Undergraduate Academic Year Sign-In begins</td>
</tr>
<tr>
<td>Sept. 10</td>
<td>Freshman Academic Expo, 10:00am-2:00pm, Frick Chemistry Building</td>
</tr>
<tr>
<td>Sept. 12</td>
<td>Classes begin</td>
</tr>
<tr>
<td>Sept. 12-25</td>
<td>Undergraduate add/drop period</td>
</tr>
<tr>
<td>Sept. 17</td>
<td>Fall reception (1st floor lounge, McCormick Hall) at 4:30pm</td>
</tr>
<tr>
<td>Sept. 19</td>
<td>Deadline for Major Declaration Form</td>
</tr>
<tr>
<td>Sept. 21</td>
<td>Undergraduate majors’ meeting at noon, McCormick 3rd Floor Lounge</td>
</tr>
<tr>
<td>Sept. 25</td>
<td>Undergraduate deadline to add or drop courses without a fee</td>
</tr>
<tr>
<td>Sept. 28</td>
<td>Seniors - thesis topic and brief abstract due to your thesis adviser</td>
</tr>
<tr>
<td>Oct. 1</td>
<td>Dean of the College Senior Thesis Funding Deadline (Fall Break)</td>
</tr>
<tr>
<td>Oct. 1-5</td>
<td>Seniors - schedule meeting with thesis adviser to discuss and revise topic</td>
</tr>
<tr>
<td>Oct. 3</td>
<td>Deadline for Practice of Art Adviser Approval Form</td>
</tr>
<tr>
<td>Oct. 22-26</td>
<td>Midterm exams</td>
</tr>
<tr>
<td>Oct. 27-Nov. 4</td>
<td>Fall recess</td>
</tr>
<tr>
<td>Nov. 5</td>
<td>Classes resume</td>
</tr>
<tr>
<td>Nov. 5</td>
<td>Selection of P/D/F option begins</td>
</tr>
<tr>
<td>Nov. 7</td>
<td>Deadline for submission of Senior Thesis outline &amp; bibliography</td>
</tr>
<tr>
<td>Nov. 8</td>
<td>Dean of the College Senior Thesis Funding Deadline (Winter Break)</td>
</tr>
<tr>
<td>Nov. 8</td>
<td>Deadline for Senior Thesis Travel Grant Applications (Winter Break)</td>
</tr>
<tr>
<td>Nov. 12-16</td>
<td>Seniors - schedule meeting with thesis adviser</td>
</tr>
<tr>
<td>Nov. 20-25</td>
<td>Thanksgiving recess begins after last class</td>
</tr>
<tr>
<td>Nov. 26</td>
<td>Undergraduate deadline to drop fall term courses or select P/D/F option</td>
</tr>
<tr>
<td>Nov. 26</td>
<td>Classes resume</td>
</tr>
<tr>
<td>Nov. 27</td>
<td>Deadline to submit Practice of Art/Certificate Adviser Approval form for spring Junior Independent Work</td>
</tr>
<tr>
<td>Nov. 27</td>
<td>Last day for juniors to submit JP/Senior Thesis Adviser Form for spring Junior Independent Work</td>
</tr>
<tr>
<td>Nov. 27</td>
<td>Senior Thesis Progress Reports Due</td>
</tr>
<tr>
<td>Dec. 3-14</td>
<td>Appointments with dep. rep. for spring selection of courses</td>
</tr>
<tr>
<td>Dec. 5-7</td>
<td>Seniors to select spring 2019 courses</td>
</tr>
<tr>
<td>Dec. 7-11</td>
<td>Sophomores to select spring 2019 courses</td>
</tr>
<tr>
<td>Dec. 12-14</td>
<td>Freshmen to select spring 2019 courses</td>
</tr>
<tr>
<td>Dec. 14</td>
<td>Winter recess begins after last class</td>
</tr>
<tr>
<td>Jan. 6</td>
<td>Winter recess ends</td>
</tr>
<tr>
<td>Jan. 7-15</td>
<td>Reading period</td>
</tr>
<tr>
<td>Jan. 7-15</td>
<td>Seniors - meet with your adviser regarding thesis</td>
</tr>
<tr>
<td>Jan. 8</td>
<td>Deadline to submit Junior Independent Work</td>
</tr>
<tr>
<td>Jan. 15</td>
<td>Dean’s Date</td>
</tr>
<tr>
<td>Jan. 16-26</td>
<td>Fall term exams</td>
</tr>
<tr>
<td>Jan. 21-25</td>
<td>Undergraduate add/drop period</td>
</tr>
</tbody>
</table>
### Spring

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Feb. 4</td>
<td>Classes begin</td>
</tr>
<tr>
<td>Feb. 4-15</td>
<td>Undergraduate add/drop period</td>
</tr>
<tr>
<td>Feb. 15</td>
<td>Undergraduate deadline to add or drop courses without a fee</td>
</tr>
<tr>
<td>Mar. 11-15</td>
<td>Midterm exams</td>
</tr>
<tr>
<td>Mar. 16-24</td>
<td>Spring recess</td>
</tr>
<tr>
<td>Mar. 25</td>
<td>Classes resume</td>
</tr>
<tr>
<td>Mar. 25</td>
<td>Selection of P/D/F option begins</td>
</tr>
<tr>
<td>Mar. 28</td>
<td>Dean of the College Senior Thesis Funding Deadline (Summer)</td>
</tr>
<tr>
<td>Mar. 28</td>
<td>Deadline for Senior Thesis Travel Grant Applications (Summer)</td>
</tr>
<tr>
<td>Mar. 29</td>
<td>Juniors to submit Senior Thesis Adviser Form</td>
</tr>
<tr>
<td>Apr. 12</td>
<td>Undergraduate deadline to drop spring term courses or select P/D/F option</td>
</tr>
<tr>
<td>Apr. 17</td>
<td>Deadline for submission of Senior Theses to the Department by 4:30pm</td>
</tr>
<tr>
<td>Apr. 22-May 1</td>
<td>Appointments with dep. rep. for fall selection of courses</td>
</tr>
<tr>
<td>Apr. 22-24</td>
<td>Juniors to select fall 2019 courses</td>
</tr>
<tr>
<td>Apr. 24-26</td>
<td>Sophomores to select fall 2019 courses</td>
</tr>
<tr>
<td>Apr. 29-May 1</td>
<td>Freshmen to select fall 2019 courses</td>
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<tr>
<td>May 2</td>
<td>Deadline for Summer Internship Applications</td>
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<tr>
<td>May 3</td>
<td>Last day of class</td>
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<tr>
<td>May 6-14</td>
<td>Reading period</td>
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<tr>
<td>May 7</td>
<td>Deadline for submitting Junior Independent Work</td>
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<tr>
<td>May 14</td>
<td>Dean’s Date</td>
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<tr>
<td>May 15-16</td>
<td>Senior Departmental/Comprehensive Exams</td>
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<tr>
<td>May 15-25</td>
<td>Spring term exams</td>
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<td>May 16</td>
<td>Senior Dinner</td>
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<tr>
<td>May 20-24</td>
<td>Undergraduate add/drop period</td>
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<td>Jun. 2</td>
<td>Baccalaureate</td>
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<tr>
<td>Jun. 3</td>
<td>Class Day</td>
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<tr>
<td>Jun. 4</td>
<td>Commencement Day, Class of 2019</td>
</tr>
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</table>
Appendices
Department of Art and Archaeology  
Declaration of Major Form

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

Name: ____________________________________________________________

Email address: ____________________________________________________

Princeton address: ________________________________________________

Cell or campus phone number: ___________________________ Class: __________

I am applying to: ____ History of Art Track

____ Practice of Art Track

____ Undecided

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

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

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

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

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

____________________________________________________________________

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

____________________________________________________________________

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

____________________________________________________________________

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

____________________________________________________________________

What are your career goals at this point?

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

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

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

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

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

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

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

2018-19

Please complete the following information, have your adviser sign this form, and return it to the Dep. Rep. by November 27, 2018 (for Spring 2019 JP’s) or March 29, 2019 (for Class of ‘20 Senior Theses). Deadline for late submission of Class of 2019 Senior Thesis Adviser Form is September 19, 2018.

JP

Senior Thesis

Student’s Name: ______________________________ Class: __________

Email: __________________________________________ PUID#: ______________

Tentative Thesis Title (or subject area): __________________________________________

Adviser’s Name: __________________________________________

Adviser’s Signature: _______________________________ Date: ______________

Student’s Signature: _______________________________ Date: __________________

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

Please submit this form to the Art & Archaeology Departmental Representative, Prof. Nathan Arrington, by October 3, 2018.

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

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

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

Student name: ____________________________

Student signature: ________________________ Date: _________________

ART adviser name: ________________________

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

Seniors are to submit an outline and annotated bibliography for their theses by November 7, 2018. Please complete the following and return to the departmental representative by November 27, 2018. 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: 

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 2019 awards is May 2, 2019. Please note that juniors who receive funding for senior thesis research travel to the same site where their internship is located will have that amount deducted from this stipend.

Name: ___________________________  Class: ___________________________  Email: ___________________________

Home address (or summer address if known): ____________________________________________________________

Phone: ____________________________________________________________

Name of Host Organization: ____________________________________________________________

Address: ____________________________________________________________

Supervisor name and email: ____________________________________________________________

Description of position: ____________________________________________________________

Starting and ending dates of internship: ____________________________________________________________

Previous non-U.S. travel: ____________________________________________________________

Previous arts-related internships or jobs (include years and positions): ____________________________________________________________

Do you receive financial aid from Princeton University or other outside sources? If so, how large is your total award from all sources? (use this past year’s financial aid data): ____________________________________________________________

How much money, according to your Princeton University financial aid award, are you expected to contribute from your summer earnings (see award letter for this amount): ___________________________
Are there any other extenuating circumstances (financial or otherwise) that you want to share that might help us in determining your eligibility and need for this award?:

______________________________________________________________________________________________________

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

______________________________________________________________________________________________________

______________________________________________________________________________________________________

______________________________________________________________________________________________________

______________________________________________________________________________________________________

Proposed budget:

Airfare: 

Housing: 

Ground transport/bus/subway 

Food: 

TOTAL: 

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

Signature ___________________________ Date ___________________

Students receiving awards must present to the departmental representative by the first day of the Fall 2018 semester a letter from their supervisor written at the end of the internship summarizing the number of weeks the student worked; the number of hours per week; and the general tasks performed. Failure to submit this letter may result in the student being asked to return all or part of this award.
PROGRAM IN ARCHAEOLOGY APPLICATION FORM

Name: ___________________________ Date: ___________________________

Email: ___________________________ Major: ___________________________

PUID: ___________________________ Class Year: ___________________________

Admission

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

Please indicate which ART courses you have taken so far:

Core Requirements:

ART 401

Fieldwork Requirement (ART 304G or equivalent)

ART 304G

Other:

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

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

Archaeology Elective (One additional Archaeology elective):

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

………………………………………………………………………………………………

Approved: ___________________________ Date: ___________________________
# Department of Art & Archaeology Staff
## 2018-2019

### Office Staff

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
<th>Position</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stacey Bonette</td>
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<td>Assistant to the Chair</td>
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<tr>
<td>Mo Chen</td>
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<td>7420</td>
</tr>
<tr>
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<td>Undergraduate Administrator</td>
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</tr>
<tr>
<td>Maureen Killeen</td>
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<td>Department Manager</td>
<td>3772</td>
</tr>
<tr>
<td>Diane Schulte</td>
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<td>Graduate Administrator</td>
<td>5678</td>
</tr>
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</table>

### Index of Medieval Art

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
<th>Position</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
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<td>7574</td>
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<tr>
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<td>6363</td>
</tr>
<tr>
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<td>6364</td>
</tr>
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<td>Art History Specialist</td>
<td>0884</td>
</tr>
<tr>
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<td><a href="mailto:schilb@princeton.edu">schilb@princeton.edu</a></td>
<td>Art History Specialist</td>
<td>6344</td>
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### Visual Resources

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<th>Name</th>
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<tr>
<td>Yichin Chen</td>
<td><a href="mailto:yichine@princeton.edu">yichine@princeton.edu</a></td>
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<td>3776</td>
</tr>
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<td>Senior Image Cataloguer</td>
<td>3776</td>
</tr>
<tr>
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<td>Curator, Historic Collections</td>
<td>3776</td>
</tr>
<tr>
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<td><a href="mailto:mmazeris@princeton.edu">mmazeris@princeton.edu</a></td>
<td>Senior Image Cataloguer</td>
<td>3776</td>
</tr>
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### Marquand Library

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

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

### Other Staff

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
<th>Position</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Julie Angarone</td>
<td><a href="mailto:angarone@princeton.edu">angarone@princeton.edu</a></td>
<td>Computer Support</td>
<td>5864</td>
</tr>
<tr>
<td>John Blaziejewski</td>
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<td>Department Photographer</td>
<td>2465</td>
</tr>
<tr>
<td>Keith McRae</td>
<td><a href="mailto:kmrcrae@princeton.edu">kmrcrae@princeton.edu</a></td>
<td>Maintenance</td>
<td>8000</td>
</tr>
</tbody>
</table>
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<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>Abbaspour</td>
<td>Mitra</td>
<td>7742</td>
<td><a href="mailto:mitraa@princeton.edu">mitraa@princeton.edu</a></td>
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</tr>
<tr>
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<td>Lisa</td>
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<td>Manager of Campus Collections</td>
</tr>
<tr>
<td>Askey</td>
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<td>Visual Resources Imaging Specialist</td>
</tr>
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<td>Todd</td>
<td>9866</td>
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<td>Head of Installations</td>
</tr>
<tr>
<td>Barrett</td>
<td>Louise</td>
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<td>Visitor Logistics Coordinator</td>
</tr>
<tr>
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<td><a href="mailto:bbatchel@princeton.edu">bbatchel@princeton.edu</a></td>
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</tr>
<tr>
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</tr>
<tr>
<td>Brennan</td>
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<td><a href="mailto:dbrennan@princeton.edu">dbrennan@princeton.edu</a></td>
<td>Museum Application Developer</td>
</tr>
<tr>
<td>Brew</td>
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<td><a href="mailto:mbrew@princeton.edu">mbrew@princeton.edu</a></td>
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</tr>
<tr>
<td>Brouwer</td>
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<td><a href="mailto:abrouwer@princeton.edu">abrouwer@princeton.edu</a></td>
<td>Associate Editor</td>
</tr>
<tr>
<td>Brown</td>
<td>Calvin</td>
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**Name:** Frank Stella Unbound: Literature and Printmaking  
**Venues:** Museum of Contemporary Art Jacksonville (October 6, 2018–January 13, 2019)  
**Dates:** May 19–September 23, 2018  
**Curators:** Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art, and Calvin Brown, Associate Curator of Prints and Drawings; with Erica Cooke, PhD candidate in Art and Archaeology

**Summary:** The acclaimed American artist Frank Stella (born 1936) is renowned for his career-long innovations in abstraction in a variety of media. This exhibition focuses on a revolutionary period in the artist’s printmaking career, between 1984 and 1999, when Stella executed four ambitious print series, each of which was named after a literary work with a distinctive narrative structure: the Passover song *Had Gadya*, a compilation of Italian folktales, the epic novel *Moby-Dick*, and the illustrated encyclopedia *Dictionary of Imaginary Places*. Through these four bodies of work, Stella evolved printmaking projects of unprecedented scale and complexity that both transformed the artist’s visual language—as well as his working process in all media—and represent a technical and expressive milestone in printmaking. Featuring forty-one prints from these four major series alongside their literary catalysts, *Frank Stella Unbound: Literature and Printmaking* is the first exhibition to focus exclusively on the vital role that world literature played in the artist’s powerful exploration of the print medium.

**Name:** Picturing Protest  
**Dates:** May 26–October 14, 2018  
**Curators:** Juliana Dweck, Mellon Curator of Academic Engagement

**Summary:** The civil rights movement and the movement against the U.S. war in Vietnam both came to the fore in the 1960s, spurring protests across America both spectacular and everyday. As protests gave material form to First Amendment freedoms—religion, speech, press, assembly, and petition—photographers transformed the visibility of collective action, much of it led by students. Fifty years after the watershed events of 1968, *Picturing Protest* examines the visual framing of political demonstrations around the country and on Princeton’s campus. These images archive protests’ choreography, whether
procession, sit-in, or violent clash. They also capture the gestures of protest, with hands signaling anguish, self-defense, or solidarity. At a time when the coverage and circulation of news media was rapidly expanding, many of these photographs became icons of social struggle, fundamentally changing the ways people visualized America; five decades later, they continue to do this work. Drawn from three Princeton University collections, the images on view compel us to contemplate the capacity of protest—and of art—to illuminate, interpret, and cultivate change.

Name: Nature’s Nation: American Art and Environment (Traveling exhibition)
Peabody Essex Museum (February 2–May 5, 2019)
Crystal Bridges Museum of Art (May 25–September 9, 2019)
Curators: Karl Kusserow, John Wilmerding Curator of American Art, and Alan C. Braddock, Ralph H. Wark Associate Professor of Art History and American Studies, College of William & Mary

Summary: Nature’s Nation: American Art and Environment offers a compelling new vision of American art from 1710 to the present, exploring for the first time how diverse artists have both reflected and shaped environmental understanding. Reframing more than three hundred years of artistic practice in North America, this pioneering exhibition traces evolving ideas about the environment—and our place within it—from colonial encounters between Indigenous beliefs and European natural theology through the nineteenth-century notions of progress and Manifest Destiny to the emergence of contemporary ecological ethics. Featuring more than one hundred works of art—including iconic masterpieces as well as rare and seldom exhibited works—Nature’s Nation unites art with ecology and environmental history to provide a timely new way of looking at the history of American art.

Name: Picturing Place in Japan
Dates: October 20, 2018–February 24, 2019
Curators: Coordinated by Cary Liu, Nancy and Peter Lee Curator of Asian Art; Andrew Watsky, Professor of Japanese Art History, Princeton University; and Caitlin Karyadi, PhD candidate in Art and Archaeology, Princeton University

Summary: For more than a millennium, the representation of place has been a dominant subject of Japanese painting. Sometimes paintings evoke the topography of an actual location, suggesting the artist’s observation on site, but more often the place depicted is imagined or based primarily on pictorial precedent. For painters in Japan, pictures of place were a means of exploring brushwork and form, as well as evoking poetry, distant China, sacred sites, and the familiar or remote “famous places” of Japan. This exhibition centers on a set of exceptional loans from the renowned Gitter-Yelen Collection, together with
paintings from Princeton’s own rich holdings, and features some thirty works of varying scale, medium, and subject that together showcase the distinguished tradition of depicting place in Japanese painting.

**Gainsborough’s Family Album**

*Name: Gainsborough’s Family Album*

*Dates:* February 23–June 9, 2019

*Curators:* Coordinated by James Steward, Nancy A. Nasher and David J. Haemisegger, Class of 1976, Director, and managed by Betsy Rosasco, Research Curator of European Painting and Sculpture. Organized in cooperation with the National Portrait Gallery, London.

*Summary:* Soon after the nineteen-year-old Thomas Gainsborough married Margaret Burr in 1746, he painted a small conversation piece of himself and his bride seated on a bench in a beautiful stretch of wooded parkland. With this work he embarked on what would become a frequent and lifelong practice of producing portraits of himself and of his near relations. By the time of his death over four decades later, he had created a body of work without precedent in the history of European art. This exhibition brings together for the first time all of Gainsborough’s family portraits, offering a unique insight into the artist’s family life and sometimes complicated personality but also into wider questions of domesticity and family values at the birth of the modern age. Featuring celebrated masterpieces from public institutions as well as rarely seen works from private collections, the exhibition spans Gainsborough’s career from youth to maturity. The Princeton University Art Museum will be the only North American venue for this exhibition.

**Miracles on the Border: Retablos of Mexican Migrants to the United States**

*Name: Miracles on the Border: Retablos of Mexican Migrants to the United States*

*Dates:* March 16–July 7, 2019

*Curator:* Juliana Ochs Dweck, Mellon Curator of Academic Engagement

*Summary:* This exhibition presents over fifty Mexican *retablos*, folk paintings on small sheets of tin dedicated to Christ, the Virgin, or saints to commemorate a miraculous event. Delicate and powerful, these objects of devotion served as public but also very personal testimonies of faith. While the artists commissioned are mostly unknown, the votives were offered primarily by Mexican migrants to the United States or their relatives and span the entirety of the twentieth century. As such, they double as historical documents, eloquently airing subjects of greatest concern to the migrant’s themselves, from the hazards of crossing the border to the difficulty of finding work or falling sick in a foreign land. The tradition of retablo painting in west-central Mexico had become well established by the eighteenth century. When retablos were revived as a popular art form in the early twentieth century, profoundly influencing Mexico’s leading modern artists. An exploration of both iconography and identity, *Miracles on the Border* presents retablos as material expressions of faith, human vulnerability, and transnational migration.
**Legacy: Gillett G. Griffin as Collector and Donor (Working title)**

**Dates:** July 20–October 6, 2019

**Curators:** Coordinated by J. Michael Padgett, Curator of Ancient Art

**Worlds Within: Mimbres Pottery of the Ancient Southwest (Working title; traveling exhibition)**

**Dates:**
- Art Institute of Chicago (June 9–September 8, 2019)
- Princeton University Art Museum (October 5, 2019–February 2, 2020)
- The Museum of Fine Arts, Houston (March 6–July 5, 2020)

**Curator:** Bryan Just, Peter Jay Sharp, Class of 1952, Curator and Lecturer in the Art of the Ancient Americas. Organized in collaboration with the Art Institute of Chicago.

**Summary:** Among the most acclaimed artworks of ancient Native America, the finely painted pottery bowls produced in west-central New Mexico from about 1000 to 1130 present a broad variety of subject matter, including sophisticated geometric compositions, depictions of local fauna, and scenes from daily life, as well as presumed mythological narratives that often strike modern viewers as distinctly surreal. This exhibition, featuring approximately seventy of the finest examples of Mimbres pottery, will draw its audiences into an initially disorienting and exotic world and then gradually reveal the bowls’ formal logic and explore possible interpretations of their enigmatic figurative scenes.

**Eternal Feast: Banqueting in Early Chinese Art (Working title)**

**Dates:** October 19, 2019–February 16, 2020

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

**Summary:** Throughout the history of China, banquets were the preeminent social gathering, celebratory occasions that fostered semi-ritualized forms of social interaction over food and drink. These elaborate feasts were also crucially important events for elite society, not only as powerful opportunities to form and regulate relationships among the living but also in extending those relationships into the afterlife. *The Eternal Feast* examines how these themes—human interaction among the living and linking the living with the dead—are presented in paintings of banquets from the Song, Liao, and Yuan dynasties. Objects that would have been used during banquets—ceramics, metalware, musical instruments, and textiles—will be on display alongside these paintings, as will sculptures of figures who would have been present at such gatherings. Together the objects in *The Eternal Feast* illuminate constructions of gender, social hierarchy, and domestic space in premodern China and demonstrate how artistic representations of banqueting communicated concepts that linked life and afterlife.
**Name:** The Power of LIFE: LIFE Magazine and American Photography, 1936–1972  
*(Working title; traveling exhibition)*

**Dates:**  
Princeton University Art Museum (February 22–June 7, 2020)  
Museum of Fine Arts, Boston (TBD)

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

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

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**Name:** Paul Cézanne: The Rock and Quarry Paintings *(Working title; traveling exhibition)*

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

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

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