

**2011-2012  
Graduate Handbook**

**Welcome to the Department of the History of Art at Indiana University. As a new graduate student, you undoubtedly have many questions about how to begin your tenure here. This guide will attempt to answer all of those questions, and more.**

**Fenella Flinn, Assistant to the Chair, faculty and Graduate Assistant, can be contacted for your daily questions and needs at 812-855-9556 or email: [fflinn@indiana.edu](mailto:fflinn@indiana.edu). In the College Graduate office, Dean Mitchell Byler is also a good resource, located in Kirkwood Hall 014, 812-855-4871 [mbyler@indiana.edu](mailto:mbyler@indiana.edu).**

**You should also make yourself familiar with the Code of Student Rights, Responsibilities and Conduct, available at <http://www.iu.edu/~code/code/>**

**Be sure to keep this handbook in a safe place, because it is your responsibility to know the information herein. The Graduate Bulletin contains an authoritative statement of University policy regarding advanced degrees.**

## REGISTRATION

### **To Register**

You should obtain an I.U. email address by going on OneStart, or contact the University Information Technology Services (UITS) at 812-855-6789. This service is free of charge. Official Departmental announcements will be sent to your I.U. email address, so you should check it regularly.

BEFORE YOU REGISTER, YOU SHOULD CONTACT YOUR AREA ADVISOR TO DISCUSS THE COURSES IN WHICH YOU SHOULD ENROLL (this is particularly important for Ph.D. students. See section on Ph.D. requirements). A list of area advisors can be found at the end of this handbook. If you are not sure who your area advisor is please contact the Director of Graduate Studies, Giles Knox (812-855-5330 or [gknox@indiana.edu](mailto:gknox@indiana.edu)), for help.

The University will mail you a Bulletin entitled Enrollment and Student Academic Information. Registration begins with OneStart (<http://onestart.iu.edu>). As registration gets closer, visit the Office of Registration home page ([www.registrar.indiana.edu](http://www.registrar.indiana.edu)) for the most up-to-date instructions. Registration for new students occurs on August 25, 2011. A late registration fee is assessed to eligible students who fail to register during their scheduled registration period.

Non-academic courses, such as swimming, ballet, etc., usually will not count toward your degree. Also keep in mind that an average course load is 12 credit hours, **those who hold a Student Academic Appointment during the Fall or Spring term must register for at least 6 credit hours per term, and the minimum full-time load for graduate students who receive Federal financial aid is 8 credit hours**. The mechanics of registration will be explained to you at the registration center. Ph.D. students who will be off campus for research may be registered in-absentia (see Registering In-Absentia under Ph.D. Requirements).

### **Drop and Add**

Before the end of the first week of classes, students are able to adjust their courses through the drop/add process. Consult the Schedule of Classes, located on the Registrar's homepage, for times and procedures. A late schedule change fee will be assessed for each class dropped after the first week of classes. The late schedule change fee is also applied to a class number (section) change, a change of arranged hours, or a credit/audit change.

### **Director of Graduate Studies**

Giles Knox

Fine Arts office 413

Telephone 855-5330

Email: [gknox@indiana.edu](mailto:gknox@indiana.edu)

Office hours will be posted at the History of Art office.

## **DEGREE REQUIREMENTS**

### **MASTER OF ARTS (M.A.)**

#### **Course requirements**

The M.A. in the History of Art is offered in the following areas: Ancient Greek and Roman, Medieval (East and West), Islamic, Renaissance and Baroque, Modern (European and American, 19<sup>th</sup> century through present-day), Art Theory, and African/Oceanic/Pre-Columbian. A minimum of 32 hours of Art History is required, distributed as follows:

4 lecture courses (400 and 500 levels) in three areas.....	16 hours
3 seminars (600 level) in two areas.....	12 hours
1 of either A500 <i>Historiography</i> or A510 <i>Critical Theories and Methods in Art History</i> .....	4 hours
Total .....	32 hours

In general 400-level Art History courses that do not also have a 500-level number carry graduate credit, **with the exception of A400, A490, and A499**. A limit of 12 credits of A495 (Readings) may count towards the M.A. Approval for an A495 must be obtained from the Director of Graduate Studies and the instructor with whom you will study. Please come into the History of Art Office to request a form indicating approval of A495.

400- and 500-level courses are lecture courses; 600-level courses are seminars. A480 (Russian Art) is considered part of the 19<sup>th</sup> and 20<sup>th</sup> century area requirements.

**It is important to note that seminars can always be used to satisfy lecture course distribution requirements.**

#### **Transfer of Credits**

You may request to transfer from an outside institution up to 8 credit hours of graduate work which will count toward the degree as long as these credits have not already been applied to another completed degree, either graduate or undergraduate. This is the policy of the College Graduate Office. Students wishing to arrange for a transfer of credit hours should confer with the Director of Graduate Studies. An official transcript from the institution where you took the courses and a catalog of courses or course syllabi are necessary to arrange for the transfer of credits. Every effort will be made to identify transferable courses that satisfy distribution requirements in the History of Art at I.U. At the request of the Director of Graduate Studies, the Departmental Graduate Secretary will process a request for transfer of credits from the College Graduate Office.

#### **Languages**

Reading proficiency in one foreign language is required; depending on your area of interest, additional languages may be necessary. Proficiency in one language should be demonstrated by the beginning of the third semester of full-time course work as an M.A. candidate.

Foreign language proficiency is usually demonstrated in one of four ways.

1. Take and pass the Graduate Student Foreign Language Test (GSFLT), which is given four times a year (in October, February, April, and June) and can be taken up to three times; there is a nominal fee. The Department of the History of Art will be notified when you have passed. <http://www.indiana.edu/~best/examinations/gsfle.shtml>

2. A second option is to take and pass the language proficiency test in the department of the language you need in your chosen discipline. The Department of the History of Art will be notified when you have passed.

3. Proficiency can also be demonstrated by passing the 491-492 sequence in the language with a grade of B or above. Sometimes students take both courses during the summer of their first year. It is possible to enter the 492 course directly by passing a placement examination, which is arranged by calling the Testing Bureau at 855-1595; there is a fee for the placement test.

4. A fourth way you can demonstrate foreign language competence is by receiving a B or better in a 300-level IU literature course in that language.

It is not possible to transfer credit hours in a language as proof of proficiency; the language departments that certify proficiency (French and Italian, German, etc.) do not usually accept transcripts as proof of proficiency. **Language course hours do not fulfill Art History degree credit requirements.**

### **Master's Essay**

The Master's Essay is a formal written paper around 25 to 35 pages in length, including the usual scholarly apparatus of notes and bibliography, prepared under the supervision of a faculty advisor in your chosen area of concentration. You will select the topic to develop for your essay; its content, approach, and presentation are to be planned in consultation with your advisor. A second reader of your paper should also be selected by the advisor, in consultation with you. Often a Master's Essay will be a continuation of research begun as a seminar project.

You should prepare a formal topic proposal to submit to the faculty, including (1) the title for the essay, and the names of your advisor and second reader; (2) a two-to-three page statement outlining the nature of the question to be addressed, existing scholarship on it, and the methodology to be used; (3) a one-page bibliography. The graduate secretary will circulate your statement to the art history faculty for approval and comments. Your topic must be approved at the commencement of the work by a majority vote of the Art History faculty.

Art-quality photocopies may be used to illustrate the essay unless one of your readers requests that you use photographs. Color plates are required only if the essay deals with color specifically, if a reader requests them, or if you feel they are vital to the essay in some critical aspect.

The completed essay must be read and approved by the faculty advisor and the second reader.

You are required to give the Departmental Graduate Secretary a hard copy (not electronic) of the finished and approved essay; you may leave it unbound or bind it as you prefer. The essay will then be deposited in the Fine Arts Library. Your request for graduation cannot be sent to the Graduate School for formal approval until you bring in the final approved copy of your essay. If you fail to deliver your essay, you will not officially graduate from the Master's program, and your diploma will be withheld until the essay is received by the Graduate Secretary.

### **Pass/Fail Option**

The Graduate School requires a grade-point average of 3.0 or better with no more than four hours of incompletes on the academic record, not counting starred "R" courses for any student who elects the Pass/Fail option. This option does not apply to students who transfer from one department to another, until they complete at least one year's work in the new department. To be eligible for the Pass/Fail option, an M.A. or Ph.D. student must have completed thirty hours of coursework. Exceptions to this rule may be made for "non-academic" courses such as swimming, ballet, voice lessons, etc. In addition, other exceptions can be made on an as-needed basis. Students may take pass/fail courses only outside the major and minor areas; however, the student who has already completed an approved outside minor may enroll in further courses on a Pass/Fail basis. Such courses may not be used for fulfillment of College Graduate Office language or tool/research skill requirements although the student may take Pass/Fail courses beyond the requirements in these areas.

The student receives full credit for a course with a grade of "P" although such grades are not computed in the GPA. A grade of "F," however, will be included in the GPA, and the student will receive no credit for the course.

There is no maximum number of Pass/Fail hours, but a student who wishes to elect more than one such course per semester must submit in writing reasons for doing so to the College Graduate Office.

### **Probation/Administrative Check Listing/Termination**

The Dean may review a student's academic record at any time and may place a student on academic probation and the University Checklist. In unusual circumstances, the Dean may terminate the student's enrollment in the Graduate School.

When the grade point average of a student falls below 3.0, the Graduate School generally places the student on probation and so notifies him or her. The student ordinarily must raise this record to a 3.0 average in the first semester on probation to continue in the Graduate School. The Graduate School may also judge it appropriate to place a student with a GPA above 3.0 on the University Checklist. The Graduate School may checklist a student if he or she (1) has been admitted conditionally and the department requests close monitoring, (2) is not fulfilling the requirements which were stipulated at the time of admission to the Graduate School (for example, failure to complete required courses such as L100 for foreign students), or (3) is not making sufficient progress toward the degree. For all Art History students, a minimum G.P.A. of 3.5 in Art History courses is required.

A student with a deficient GPA or other academic problem must be on probation and the University Checklist for at least one semester before the College Graduate Office will terminate a student's enrollment. The department will notify the College Graduate Office in writing, indicating that the student should be terminated. If the Dean concurs, the College Graduate Office will send the student the official termination letter.

### **M.A. Checklist for Graduation**

1. After the final draft of the essay is approved, check the number and validity of your credits.
2. Turn in a copy of the approved essay to the Graduate Secretary.
3. 60 days before you plan to graduate, apply for graduation at the Graduate School, Kirkwood 111.
4. Make certain that all "I" and "R" grades have been removed by the professor(s) in question.

### **Time Limits for Graduation**

The M.A. program in Art History is generally a 2-year program. All Masters students have a total of 5 years to complete all coursework and degree requirements. After the end of 5 years, if requirements have not been met, coursework must be re-validated through written or oral exams, or classes must be retaken. Students pursuing a dual Master's Degree have 6 years within which to complete degree requirements.

## **The Ph.D.**

### **Admission**

1. All students, whether or not they have an M.A. degree from I.U., must apply for admission to the program, by the same January 5 deadline that applies to external applicants.
2. A student nearing completion of his or her degree may apply for admission to the Ph.D. program at the beginning of the fourth semester (January 5). If accepted, however, their matriculation to the Ph.D. is conditional upon the successful completion of all coursework for the M.A. and approval of the final version of the Master's essay before the beginning of classes the following August. This policy also applies to students with an M.A. from elsewhere. If conditions for matriculation are not met, the student may reapply the following year.
3. An application for an internal candidate consists of 1) writing sample, 2) letter of intent/proposed course of study and career aspirations, 3) a transcript, 4) a curriculum vitae, and 5) two or more letters of support from advisors. One of these letters should be from a faculty member who has agreed to serve as primary dissertation advisor. The second letter should be from a back-up advisor, the second reader, who would see the student through to completion should the primary advisor become unable to do so.

4. Applications are reviewed by the Graduate Admissions Committee, chaired by the Director of Graduate Studies. Internal applicants will be ranked within the pool of internal and external applicants, and like external applicants will only be admitted to the degree if they receive multi-year funding packages to support Ph.D study.

\* Students who take courses beyond the number required for the M.A. without being admitted to the Ph.D. program do so at their own risk.

## Course Requirements

The Ph.D. in History of Art is offered in the areas of Ancient Greek and Roman, Medieval (East and West), Renaissance and Baroque, Modern (European and American, 19<sup>th</sup> century through present-day), Islamic, and African/Oceanic/Pre-Columbian American.

Art Theory may also be taken as an inside minor. Ph.D. candidates in Art History must complete 90 credit hours in total, distributed among one major and two minor fields and electives:

**Major area** (a minimum of 28 hours of courses and seminars):

4 lecture courses	16 hours
3 seminars	12 hours

**Minor I** (16 hours)

2 lecture courses	8 hours
2 seminars	8 hours

**Minor II** (12 hours)

2 lecture courses	8 hours
1 seminar	4 hours

**\* Seminars can always be used to satisfy lecture course distribution requirements.**

\* Students who have completed an M.A. degree elsewhere frequently transfer in graduate courses worth three credit hours rather than four. Similarly, some departments at I.U. assign only three credit hours to graduate-level courses. In these cases, the number of courses required will be privileged over the number of credit hours required in determining whether distribution requirements have been satisfied.

Specific requirements in the major field are determined by the faculty advisor in that field in consultation with the student. The first minor (or "inside" minor) is taken in another field within the department. The second minor *may* be taken within the department or, with the approval of the major advisor, as an "outside" minor in another department or program.

Students are to satisfy the requirements for the outside minor as defined by that department or program (usually 9 to 12 credit hours); if there are no established requirements, they should take 12 hours of graduate-level courses.

In general 400-level Art History courses that do not also have a 500-level number carry graduate credit, **with the exception of A400, A490, and A499**. If there is a 500-level number for a course, graduate students must enroll in that section. For readings courses (A495) approval must be obtained from the Director of Graduate Studies and the instructor with whom you will study. Please come into the History of Art Office to request a form indicating approval of A495. Normally A495 cannot be used to satisfy the minor requirements.

400- and 500-level courses are lectures; 600-level courses are seminars. A500, *Historiography*, and A510 *Critical Theories and Methods in Art History* can satisfy major or minor requirements for individual students who work on appropriate projects in the course; the instructor should be consulted in advance to arrange this.

### **Electives:**

Electives for a total of 18 credit hours are to be chosen in consultation with the Ph.D. advisor. Advisor and advisee should meet at least once per semester to make sure those courses taken as electives are agreed upon in advance. Electives may be taken in any form that is approved by Ph.D. advisor, e.g., additional courses or seminars in the major area, readings and research courses, or courses in another discipline that supports the student's research agenda. Electives can include A495, Readings and Research in Art History (may be repeated for a total of 12 credit hours), and A775 Advanced Readings and Research (may be repeated for a total of 8 credit hours).

After a student has accumulated 74 credit hours and satisfied the requirements for two languages, he or she may take qualifying exams, and advance to candidacy. Thereafter, students should register for dissertation credit hours (A779 and A879, each of which may be repeated for a total of 16 credit hours), until they completed their residency of 90 credit hours.

After completing the residency requirement students may register for G901 (6 credits per term for up to 6 terms) to maintain continuous enrollment until they defend their dissertation.

### **Transfer credit:**

Hours accumulated for the M.A. at I.U. count towards the Ph.D. Up to 30 hours of graduate credit may be transferred from another institution; transferred courses must have been completed within the seven-year limit for all Ph.D. coursework (that is, the seven years prior to successful completion of the Ph.D. exams). Students wishing to arrange for a transfer of credit hours from another institution should confer with the Director of Graduate Studies. An official transcript from the institution where you took the courses and a catalog of courses or course syllabi are necessary to arrange for the transfer of credits. Every effort will be made to identify transferable courses that satisfy distribution requirements in the History of Art at I.U. At the request of the Director of Graduate Studies, the Departmental Graduate Secretary will process a request for transfer of credits from the College Graduate Office.

## **GRADES**

### **Letter Grades**

Grades of C or above in courses at the 400-level or above will count toward your graduate degree. Grades of P, S, or below C (including C-) will not count toward your degree, although they will affect your overall G.P.A. For all Art History students, a minimum G.P.A. of 3.5 in art history courses is required.

### **Incompletes**

Students who have received a grade of incomplete (I) are responsible for finishing the course within one calendar year. If the course is not completed within that period, the University changes the grade of incomplete to "F." The University notifies the student of the impending change approximately three to four weeks in advance. If a student is unable to finish an incomplete course within one year, due to circumstances beyond his or her control, the student may contact the instructor, Director of Graduate Studies, and the Dean of the Graduate School by using the Request of Extension of Removal of an Incomplete Form, available from the Departmental Graduate Secretary. When completing the form, the instructor and student should establish a reasonable deadline for completion of the coursework. The College Graduate Office accepts requests for extensions beginning the first day of classes for the semester in which the incomplete course is to be finished.

### **Deferred Grades**

Deferred grades (R) are assigned in individualized courses such as A775 (Advanced Readings and Research), A779 (Directed Field Work), A879 (Doctoral Dissertation), or G901 (Advanced Research). These courses are assigned an "R" instead of an Incomplete, and the student has, technically, an indefinite amount of time to complete the course. Courses which have been graded "R" are nonetheless counted as accumulating towards the degree credit total. In other words, a student who has yet to defend, and thus has grades of "R" in a series of A779 and A879 courses, will nonetheless be eligible to register for G901 if the total number of credits earned towards the degree will total 90 when those courses are finally completed at the time of the defense.

For both grades of incomplete and deferred ("R") grades, the student should check with the course instructor after completing the course to make sure a Removal of I/R Grade form has been filled out and sent to the appropriate offices.

### **Pass/Fail Option**

The Graduate School requires a grade-point average of 3.0 or better with no more than four hours of incompletes on the academic record, not counting starred "R" courses for any student who elects the Pass/Fail option. This option does not apply to students who transfer from one department to another, until they complete at least one year's work in the new department. To be eligible for the Pass/Fail option, an M.A. or Ph.D. student must have completed thirty hours. Exceptions to this rule may be made for "non-academic" courses such as swimming, ballet, voice lessons, etc. In addition, other exceptions can be made on an as-needed basis. Students may take pass/fail courses only outside the major and minor areas; however, the student who has already completed an approved outside minor may enroll in further courses on a Pass/Fail basis. Such courses may not be used for fulfillment of College Graduate Office language or tool/research skill requirements; although the student may take Pass/Fail courses

beyond the requirements in these areas.

The student receives full credit for a course with a grade of "P" although such grades are not computed in the GPA. A grade of "F," however, will be included in the GPA, and the student will receive no credit for the course.

There is no maximum number of Pass/Fail hours, but a student who wishes to elect more than one such course per semester must submit in writing reasons for doing so to the College Graduate Office.

### **Change of Grades**

If an error has been made in calculating your grade, or if for any reason you have arranged to have a grade changed, the course instructor must see the Departmental Graduate Secretary to arrange to have a Change of Grade Request form sent to the College Graduate Office.

### **Probation/Administrative Check Listing/Termination**

The Dean may review a student's academic record at any time and may place a student on academic probation and the University Checklist. In unusual circumstances, the Dean may terminate the student's enrollment in the Graduate School.

When the grade point average of a student falls below 3.0, the Graduate School generally places the student on probation and so notifies him or her. The student ordinarily must raise this record to a 3.0 average in the first semester on probation to continue in the Graduate School. The Graduate School may also judge it appropriate to place a student with a GPA above 3.0 on the University Checklist. The Graduate School may checklist a student if he or she (1) has been admitted conditionally and the department requests close monitoring, (2) is not fulfilling the requirements which were stipulated at the time of admission to the Graduate School (for example, failure to complete required courses such as L100 for foreign students), or (3) is not making sufficient progress toward the degree. For all Art History Students, a minimum G.P.A. of 3.5 in art history courses is required.

A student with a deficient GPA or other academic problem must be on probation and the University Checklist for at least one semester before the College Graduate Office will terminate a student's enrollment. The department will notify the College Graduate Office in writing, indicating that the student should be terminated. If the Dean concurs, the College Graduate Office will send the student the official termination letter.

### **Doctoral Advisory Committee**

All students should nominate a doctoral advisory committee within 1 year of beginning Ph.D coursework. The Doctoral Advisory Committee, made up of representatives of the major and inside minor, will advise the student until he or she has passed the qualifying exams. This committee may be nominated at the College of Arts and Sciences webpage by selecting "appointment of advisory committee." [www.indiana.edu/~college](http://www.indiana.edu/~college)

## Language Requirements

Reading proficiency in two foreign languages is required; depending on your area of interest, additional languages may be necessary. You will need to demonstrate proficiency in two languages before you can take your qualifying exams and advance to candidacy. Therefore, it is of the utmost importance that you choose languages which are taught and certified **on this campus**. (Languages certified for the M.A. degree at IU will count for the Ph.D).

Foreign language proficiency is usually demonstrated in one of four ways.

1. Take and pass the Graduate Student Foreign Language Test (GSFLT), which is given four times a year (in October, February, April, and June) and can be taken up to three times; there is a nominal fee. The Department of the History of Art will be notified when you have passed.

<http://www.indiana.edu/~best/examinations/gsfle.shtml>

2. A second option is to take and pass the language proficiency test in the department of the language you need in your chosen discipline. The Department of the History of Art will be notified when you have passed.

3. Proficiency can also be demonstrated by passing the 491-492 sequence in the language with a grade of B or above. Sometimes students take both courses during the summer of their first year. It is possible to enter the 492 course directly by passing a placement examination, which is arranged by calling the Testing Bureau at 855-1595; there is a fee for the placement test.

4. A fourth way you can demonstrate foreign language competence is by receiving a B or better in a 300-level IU literature course in that language.

It is not possible to transfer credit hours in a language as proof of proficiency; the language departments that certify proficiency (French and Italian, German, etc.) do not usually accept transcripts as proof of proficiency. **Language course hours do not usually fulfill Art History hours requirements.**

While credit for Western language courses normally does not count toward the M.A., Ph.D. students of non-Western languages should consult their minor requirements for guidelines concerning their language courses. African Studies, for example, requires all **doctoral** students with a minor in that field to take at least two years (12 hours) of an appropriate African language.

## Qualifying Examinations

Qualifying examinations may be taken after the student has satisfied all language requirements and has completed a minimum of 74 hours of course work in the major and minor fields.

These usually consist of three written examinations in the major field defined in consultation with the advisor. The three exams must be taken within a span of five working days. At the discretion of the department, there may be an oral exam. Arrangements to take the qualifying

examinations must be made with the major advisor at least 60 days in advance. The exams may be taken on campus or remotely. Exams are administered on an open-book/open-note basis.

The questions are customarily formulated by the major advisor with the participation of the faculty representative of the first minor, and the papers are normally read by a faculty committee of two or three members. Students must pass all parts of these examinations. A student who fails all or any part of them may take all or part of them one more time only, after waiting at least six but not more than twelve months after the first attempt.

Once you pass the qualifying exams, you will be advanced to candidacy for the Ph.D. Please double-check to be sure that the Graduate Secretary has sent your "Nomination to Candidacy" form to the College Graduate Office; a certificate of candidacy will be sent to your permanent address, and the approved nomination form will be filed with your records in the Art History office. You must be advanced to candidacy at least 8 months before your defense. **The seven-year time limit for completion of the degree begins with the date when qualifying exams are passed.**

### **The Ph.D. Dissertation**

The topic of your Ph.D. dissertation must be in the same area as your qualifying exams; it is determined by you in consultation with your major advisor. The topic must be approved at the commencement of work by a majority vote of the History of Art faculty. Under the supervision of your advisor, you are to prepare a written dissertation proposal to submit to the faculty for evaluation. Your advisor will also set up a Research Committee for your project. This will consist of no fewer than three members of the Department and one representative of the minor.

### **Nomination of the Research Committee**

Once your dissertation proposal has been approved by your advisor, please forward it to the graduate secretary, who will circulate it to the faculty. Following approval of the proposal by the faculty, the graduate assistant will submit a "Nomination of Research Committee" form to the University Graduate School. The Research Committee has four members. Your committee must be approved by the graduate school at least 6 months before your defense.

### **The Defense**

Upon completion of the work, you will defend your thesis before the Research Committee. At least **6 weeks** before the date of the defense, you should submit a complete unbound copy of the dissertation to each member of the Research Committee.

**The defense will NOT be scheduled until all committee members have received the COMPLETE dissertation and the defense WILL NOT be scheduled sooner than 6 weeks after receipt. You must also submit a thesis abstract and summary to the Graduate School at this time (see the Graduate School Bulletin).**

Your defense must be scheduled and announced through the University Graduate School at least 1 month before the date on which it will occur.

For instructions on preparing and submitting your dissertation, see [www.indiana.edu/~grdschl/preparing-theses-and-dissertations.php#1](http://www.indiana.edu/~grdschl/preparing-theses-and-dissertations.php#1)

### **In-Absentia Registration**

Doctoral students who have not been advanced to candidacy may take a leave of absence without signing up for credit hours. When you return for coursework see the Graduate Secretary.

All doctoral students who have been advanced to candidacy must be registered in the fall and spring semesters of each academic year to be considered full-time students. This holds true regardless of where you are working or doing research. In-absentia registration is available for doctoral students only. If you have completed 90 hours of coursework and have taken and passed your qualification exams then you may register for FINA G901 (Advanced Research), 6 credit hours of doctoral dissertation research credit for a flat fee per semester. If you have completed your qualification exams but have not completed 90 hours you may register for A879 (Doctoral Dissertation). If you hold a Student Academic Appointment on campus, you **MUST** register for 6 credit hours each term in which an appointment is held during the academic school year.

### **Summer registration**

It is not necessary to register during the summer, regardless of whether or not you hold a Student Academic appointment **with this sole exception:** A candidate who will be graduated in June, July or August of any year must enroll in a minimum of 1 credit hour of credit in either the current or immediately preceding summer session.

### **G901 Advanced Research**

Students enrolling in G901 must be (1) doctoral students who have completed ninety hours or more of graduate coursework, and (2) doctoral students who have completed all requirements for their degree except the dissertation, and (3) doctoral students who have not previously enrolled in more than five semesters of G901. Each student wishing to enroll in G901 must submit a G901 course authorization signed by the Director of Graduate Studies.

Only six semesters of G901 (six credits each for a total of 36 hours) are available to each doctoral student. Registration for more than this will result in loss of registration. After you have used the six segments of G901 allotted to you, you will be registered for A879, one credit hour, unless you indicate another course.

**REGISTRATION IS NOW ON-LINE. YOU ARE RESPONSIBLE FOR YOUR OWN REGISTRATION.**

**You must be registered every fall and spring semester from the time that you are nominated to candidacy until the time that you hand in your completed copy of the dissertation. If you fail to register for a semester, or fail to pay, you must request a retroactive registration, which must be approved by the Dean of the Graduate School.**

## **TIME LIMITS FOR GRADUATION: Ph.D. Degree**

Ph.D. students have 7 years to complete all coursework and successfully complete the Qualifying Examinations. After the Qualifying Examinations have been passed, the student has an additional 7 years to complete the Ph.D. Dissertation. If the student's candidacy expires, courses must be re-validated through written or oral examinations, or courses must be retaken. The University Graduate School must approve all requests for re-validation. After re-validation of candidacy, the Ph.D. dissertation must be completed within three years. No further extension is ever allowed.

## **To Graduate**

At the Doctoral level in Art History, you need to complete all degree requirements, and fulfill all requirements regarding the Ph.D. Dissertation. Upon receipt of your bound copies, or electronic submission, the Graduate School will process your degree.

## **FINANCIAL AID**

Each year a number of Art History graduate students hold AI or GA appointments from the Department of the History of Art or from the Indiana University Art Museum. Applications for these positions should be made early in the spring semester. Notification of application deadlines will be sent via the Department of the History of Art list-serve.

The department supports incoming Ph.D students with a package of awards that can include recruitment fellowships with tuition remission, and Associate Instructor or Graduate Assistant positions with tuition remission. While an incoming Ph.D student will be guaranteed a certain number of years of support, contingent on satisfactory performance and progress through the degree, **he or she must still apply every year** after the first for an AI or GA position, so that the Financial Aid Committee will know that the student is still in need of internal funding.

The Indiana University Art Museum also awards a number of Graduate Assistant positions with tuition remission. These awards are made by a committee outside the department, and thus are wholly out of the control of the Department of History of Art. Students who wish to hold one of these positions should apply directly to the Indiana University Art Museum.

## **Criteria for AI/GA Positions**

While academic merit is the prime consideration, the scarcity of positions forces the faculty to consider other criteria as well, e.g., timely completion of M.A. essay and language requirements, along with similar questions of academic progress. Students are not assigned according to seniority, but rather according to the best interests and needs of the department.

Normally, no student will be awarded more than two years of AI/GA support at the M.A. level, or 4 years at the Ph.D level. Masters students who have completed 32 credit hours are usually ineligible for further financial aid.

## **Office of Scholarships and Financial Aid**

### **Internal Awards**

The Office of Scholarships and Financial Aids offers financial aid based on need. Their priority deadline is March 1 of each year for the next academic year. Work/study, GSL, NDSL, etc. are available through this office. They are located in Franklin Hall, room 208.

For Ph.D. research a number of awards are available through the College of Arts and Sciences and the University Graduate School. These include Graduate School Research Fellowships, Dissertation Year Fellowships, Graduate School Alumni Off-Campus Research Fellowships, John Edwards Fellowships, Esther Kinsley Dissertation Award. In addition the Graduate School awards Grant-in-Aid of Research awards, to help with extraordinary expenses connected with research for the Ph.D. or for a terminal degree. Such expenses may include the cost of gathering data, payment to subjects, travel to specialized libraries or laboratories, unusual computer costs or costs of data tapes, and supplies for a project. Customary or standard expenses (such as typing, copying, mailing of dissertation or drafts, etc.) are not eligible for support under this program.

For more information about awards from the University Graduate School, see [www.indiana.edu/~grdschl/internal-awards.php](http://www.indiana.edu/~grdschl/internal-awards.php)

### **External Awards**

In addition the wide variety of internal aid opportunities available to IU graduate students, there are many prestigious and competitive awards externally. The Departmental assistant has an extensive file of these awards. Information is also available electronically from the Fine Arts Library web page. The History of Art Department urges you to apply for both internal and external grants and indeed expects that senior Ph.D students will fund completion of the degree largely through outside support. Please see the Director of Graduate Studies for help in identifying grants for which you are eligible.

The Graduate Secretary also posts fellowship opportunities on the Graduate Bulletin Board outside the departmental office and distributes the same information on the Art History list-serve. You can also check with the office of Research and Graduate Development for other available awards.

You should also go to the Graduate Grants Center, located on the sixth floor of the Main Library. Funded by the Indiana University Graduate School, this center helps students get their hands on as many databases for information about funding for graduate programs or for proposal writing as possible.

It conducts searches through three computer databases, which give graduate students access to about 450 funding sources and it helps students with sample inquiry letters.

Room 1052 E, 1320 East 10<sup>th</sup> Street, 855-5281, email: [gradgrnt@indiana.edu](mailto:gradgrnt@indiana.edu)  
[www.indiana.edu/~gradgrnt](http://www.indiana.edu/~gradgrnt)

## **FACILITIES and PROGRAMS**

### **DIDO**

**DIDO** (Digital Images Delivered Online) is our 78,000+ campus digital image bank. DIDO digital image bank: <http://dido.dlib.indiana.edu/collections/dido/>

### **BURKE LECTURES**

The Robert and Avis Burke endowment enables the department to sponsor a series of annual lectures by visiting art historians. Graduate and undergraduate students from all departments as well as members of the community are invited to attend. In addition to regular graduate-student lunches with the visiting scholar, we also occasionally host receptions after the lectures.

Graduate students may have ideas for nominating scholars for the Burke Lecture series. If you have someone in mind, please speak to your advisor, who will pass on your suggestion to the Burke Chair. For this academic year, the Chair is Professor Bret Rothstein.

### **ART HISTORY ASSOCIATION (AHA)**

This is the official organization for Art History graduate students. It generally meets monthly engaging in a wide range of activities – field trips and social events, book sales, community outreach, and an annual graduate student symposium in the spring. Members are your future colleagues so get involved!

AHA maintains a list-serve, which circulates information of interest and significance to graduate students. 2011-2012 Co-Presidents are Sheila Majumdar ([shmajumd@umail.iu.edu](mailto:shmajumd@umail.iu.edu)) and Courtney Mitchel ([coumitch@umail.iu.edu](mailto:coumitch@umail.iu.edu)).

### **INDIANA UNIVERSITY ART MUSEUM**

With collections ranging from ancient gold jewelry and African masks to paintings by Claude Monet and Pablo Picasso, the Indiana University Art Museum is filled with extraordinary original works of art. It is one of the foremost university art museums in the country.

Since its founding in 1941, the museum has grown to include almost 40,000 objects—paintings, prints, drawings, photographs, sculpture, ceramics, jewelry, and textiles—representing nearly every art-producing culture throughout history.

The world-renowned architectural firm of I.M. Pei & Partners designed the museum building, which was dedicated in 1982. Three permanent collection galleries display the Art of the Western World from Early Medieval to the Present; Asian and Ancient Western Art, and the Arts of Africa, the South Pacific, and the Americas. The Special Exhibitions Gallery on the first floor features a number of new exhibitions each year conceived and organized by the IU Art Museum's curators or borrowed from other museums. Admission is always free.

Current exhibition information is available at [www.artmuseum.iu.edu](http://www.artmuseum.iu.edu). For more information call: 812-855-5445 (Galleries closed on Mondays and major national holidays)

## FINE ARTS LIBRARY

Fine Arts Library Home Page: <http://www.libraries.iub.edu/index.php?pageId=80>

Please take a moment to visit the Fine Arts Library home page where you can easily find information about library hours, contact phone numbers, and the mailing address. Additional links direct you to information about the history of the library, user services ([checkouts](#), [renewals](#), [holds](#), [request delivery](#), etc.), image resources, collections, exhibits, employment and library policy information. There is a link on the homepage for New Books. The most recent 200 books are represented on this tag cloud. The library also includes a special collection of early printed books, artist's books, catalog raisonne, photography books, illuminated manuscript facsimiles, and other rare or unusual titles.

The Fine Arts Library also has a small seminar room that can easily accommodate 8 people, but up to 15 at its maximum, and is perfect for group study or small meetings. The seminar room is reserved on a first-come first-served basis. To reserve the seminar room please inquire in person, call or email us at [libart@indiana.edu](mailto:libart@indiana.edu). To determine availability check the Google calendar – you will find a link to the Seminar Room under the Policies link on the left side of the home page.

Also, check out the special toolbar to support your research in the Fine Arts and Art History. After downloading the toolbar to your web browser you will find relevant links on this toolbar for finding books, articles, images, and other important IU resources related to the visual arts. Download the Fine Arts Library toolbar at <http://fineartslibrary.mylibrarytoolbar.com/>

New graduate students can apply for a study carrel in the Fine Arts Library. Use the online application or visit the library and ask to speak with Mary Buechley. <http://www.libraries.iub.edu/index.php?pageId=1857I>

If you are teaching a course and would like to incorporate a class visit by the Fine Arts Librarian or a tour of the library and/or if you need individual research assistance please contact Tony White directly to make an appointment. Tony is happy to visit your class to provide research instruction tailored to assignments. Such instruction might include use of specialized electronic and print resources, relevant to support your pedagogical needs. Or you can make such a request using this link: <http://www.libraries.iub.edu/index.php?pageId=8447>

For reference, billing, and all other general questions: [libart@indiana.edu](mailto:libart@indiana.edu)

You can contact Tony White directly by email or phone:  
(e-mail) [antmwhit@indiana.edu](mailto:antmwhit@indiana.edu)  
(telephone) [812-855-5743](tel:812-855-5743)

## **FRIENDS OF ART BOOKSHOP**

The Friends of Art Bookshop, located in Fine Arts room 120, maintains one of the most comprehensive art book inventories in the country. In addition to providing textbooks for School of Fine Arts classes, the Bookshop stocks an extensive selection of scholarly and general interest art books, as well as a wide variety of cards, posters, jewelry, and other gift items. Profits from the Bookshop are used to fund scholarships and provide travel money for students in the School of Fine Arts. Recent History of Art recipients of Friends of Art funding have traveled to France, Italy, Turkey and Africa for Master's and Doctoral level research. The Bookshop also offers an array of food and beverages for your convenience – coffee, sandwiches, bagels and baked goods from the BBC, as well as other snacks and drinks. Become a Friends of Art member! Benefits include a 10% discount on all regularly priced merchandise including textbooks, weekly emails detailing art events and gallery opening at IU and in Bloomington and invitations to special tours, events and trips. Volunteer opportunities are available. Contact [foabooks@indiana.edu](mailto:foabooks@indiana.edu) for more information.

Regular fall and spring semester hours: Monday to Thursday: 9:00 a.m. to 6:00 p.m., Friday: 9:00 a.m. – to 5:00 p.m., Saturday and Sunday: 1:00 p.m. to 5:00 p.m.; reduced hours during summer and University breaks.  
Email: [foabooks@indiana.edu](mailto:foabooks@indiana.edu)  
Telephone: 855-1333

## **GRUNWALD GALLERY of ART**

The Grunwald Gallery at Indiana University is the region's premier contemporary art space, featuring experimental works by significant regional and nationally known artists as well as by faculty and students within the Henry Radford Hope School of Fine Arts. Exhibits are supplemented with educational performances, lectures, tours and other programs. There are opportunities available for students to get involved in all aspects of Gallery and exhibition planning. Events are free and open to the public.

Hours: Tuesday-Saturday 12-4pm; closed on Sundays and Mondays  
Director: Betsy Stirratt  
Telephone: 855-8490  
Email: [stirrat@indiana.edu](mailto:stirrat@indiana.edu)  
[www.indiana.edu/~grunwald](http://www.indiana.edu/~grunwald)

## **GRADUATE STUDENT MAIL BOXES/FOLDERS**

Every Art History graduate GA or AI student has his/her own mail box in the Art History Office in which he/she can receive first class and campus mail, as well as any messages and interlibrary loan books. You should be sure to check the mail box regularly.

Students who do not hold appointments may receive mail in the History of Art office student graduate mail pickup file. This should be checked often, but you should not plan on using us as your main address.

## **ACADEMIC FILES**

Throughout your tenure as a student here, you have access to your own academic file (with the exception of letters of recommendation for which you have signed a waiver). Make requests with the Departmental Graduate Secretary. Should you need any information from your file sent elsewhere, a request in writing will be sufficient to get the information on its way.

### **UPDATES**

Every time you move and/or change your phone number, please be sure to update your records with us and with the Registrar. It is important that we be able to call you or contact you by mail should the need arise.

### **PLACEMENT SERVICES**

This center provides College of Arts and Sciences and Graduate School students answers to question concerning career opportunities, the job search, and application to graduate/professional school. Specific services include individual assistance on a walk-in basis; workshops on the job search process, including resume writing, interviewing skills, and job search strategies. Q400, "Employment Strategies for the COAS Student," a 1 credit hour, seven-week course; a career and placement library containing literature describing a variety of careers, current job vacancies, directories of potential employers, federal government employment, overseas employment, and geographic information to help students relocate; SIGI Plus, an interactive computerized career guidance system used to help students explore career options and make decisions; "Alumni Allies," a program that allows students to explore careers and gain job search advice by visiting IU alumni in fields of work they are considering; and on-campus recruiting.

If you would like more information about the placement services available to you as a graduate student, contact Information at Arts and Sciences Career Planning and Placement: their number is (812) 855-0576.

Having outside experience can greatly enhance one's attractiveness as a job candidate. Opportunities regularly emerge for teaching at nearby institutions (information provided via the AHA list-serve), and it is always a good idea to inquire about possibilities at museums, institutions and schools for internships and part-time teaching opportunities.

## **FACULTY of the DEPARTMENT OF ART HISTORY**

### **African / Oceanic / Pre-Columbian American Art**

**Patrick McNaughton, Professor, African Art; Ph.D. Yale, 1977**  
**Department Chair**

Chancellor's Professor, African, Oceanic and Pre-Columbian American art. He has received a Smithsonian Senior Fellowship, a Guggenheim Fellowship, and National Endowment for the Humanities Fellowship and the Indiana University President Award for Distinguished Teaching. He has served on the Board of Directors of the African Studies Association, is one of the Editors of the Journal Africa Today, and is the General Editor of the successful Indiana

University Press African Expressive Culture book series. He has published numerous articles, and The Mande Blacksmiths: Knowledge, Power, and Art in West Africa (Bloomington, IU Press, 1993), and was project director for the innovative CD-ROM, Five Windows into Africa. Research interests include aesthetics, technology and expertise, the social roles of art, historical problems in African art and critical issues of theory and methodology. His new book, A Bird Dance Near Saturday City: Sidi Ballo And The Art Of West African Masquerade, (Bloomington, IU Press, 2008), was a finalist for the prestigious Herskovits Award in African Studies. He is also an Advisory Editor for Oxford Bibliographies Online: African Studies. Email: [mcnaught@indiana.edu](mailto:mcnaught@indiana.edu)  
Telephone: 855-5277

### **Ancient Art**

**Julie Van Voorhis, Associate Professor, Ancient Greek and Roman Art, Ph.D.  
New York University, 1999  
Director of Undergraduate Studies**

Associate Professor of Ancient Greek and Roman Art and Archaeology, with an emphasis on the study of Hellenistic and Roman sculpture. She has participated in the excavations at the site of Aphrodisias, in modern Turkey, from 1993 to 2003 and in 2009. Publications include Portrait Statuary from Aphrodisias (co-authored, 2006), The Sculptor's Workshop at Aphrodisias (forthcoming), and "Two Portrait Statues of Boxers from Aphrodisias and the Culture of Athletics in the Third Century," (Aphrodisias Papers 4, 2008).

She is currently working on two research projects: an examination of the re-working of portrait sculpture during the third and fourth centuries A.D. and a reassessment of Roman sculpture produced during the Hadrianic period. She teaches a variety of courses about the art of the Mediterranean world from the Hellenistic period to the Late Roman Empire. Email: [julvanvo@indiana.edu](mailto:julvanvo@indiana.edu)  
Telephone: 855-1897

### **Medieval Art**

**Diane J. Reilly, Associate Professor, Medieval Art History, Ph.D.,  
University of Toronto, 1999**

Associate Professor of Medieval art, she teaches courses on Romanesque and Gothic art and architecture, illuminated manuscripts, the Medieval city, and the art of Medieval monasticism. She has received fellowships from the Social Sciences and Humanities Research Council of Canada, the British Academy, and the Andrew W. Mellon Foundation.

She has published a variety of articles on Romanesque manuscripts and the medieval monastery. Her first book, The Art of Reform in Eleventh-Century Flanders, was published in 2006. *The Practice of the Bible in the Middle Ages*, co edited with Susan Boynton, will appear from Columbia University Press in June of 2011. She is currently at work on a study of early Cistercian manuscript Illumination.

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**Sarah Bassett, Associate Professor, Medieval Mediterranean Art.  
Ph.D. Bryn Mawr College, 1985**

Sarah Bassett's research focuses on the art and architecture of the late antique and Byzantine worlds. She is the author of *The Urban Image of Late Antique Constantinople* (Cambridge: Cambridge University Press, 2004), a study of the reuse of ancient sculpture for public display in the early Byzantine capital. Other publications include articles in the *American Journal of Archaeology*, the *Art Bulletin*, *Dumbarton Oaks Papers*, and *Greek, Roman and Byzantine Studies*. Her current work investigates purpose-made honorific sculpture in Constantinople, early Christian icons, and the use and understanding of style in late antique art. She has received support for this work from the American Research Institute in Turkey, Dumbarton Oaks, and the National Endowment for the Humanities

### **Islamic Art**

**Margaret Graves, Assistant Professor, Islamic Art and Architecture, Ph.D., University of Edinburgh, 2010**

Margaret Graves' primary field of research is Islamic art and architecture, with a dual concentration on the portable artistic objects of the medieval Islamic world (including ceramics, metalwork and stone carving), and the applied arts of the nineteenth-century. She has published articles on these subjects in the *Journal of North African Studies*, the *British Journal of Middle Eastern Studies*, *IRAN* and edited volumes. Following her Ph.D. she worked as senior research associate to the Aga Khan Museum, and was an editor and major contributing author on two exhibition catalogues: *Arts of the Book and Calligraphy*, and *Arts of Islamic Architecture*. She was also curator of the latter exhibition, which is touring St Petersburg, Kuala Lumpur and Singapore during 2012.

Email:

Telephone: 855-6714

### **Renaissance and Baroque Art**

**Giles Knox, Associate Professor, Southern Renaissance and Baroque Art, Ph.D.,  
University of Toronto, 1999  
Director of Graduate Studies**

He teaches courses on southern European art of the fifteenth through seventeenth centuries. One of his research focuses is on the relationship between art and religion during the Counter-Reformation, a topic on which he has published in *The Art Bulletin* and *Arte Lombarda*. His other research focus is on Spanish painting of the Golden Age. He has published a book entitled *The Late paintings of Velázquez: Theorizing Painterly Performance*.

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**Bret Rothstein, Associate Professor, Northern Renaissance and Baroque Art, Ph.D.,  
University of California, Santa Barbara**

Professor Rothstein's research deals with varieties and consequences of visual skill, with particular attention to the early modern Low Countries. In addition to articles in Art History, Dutch Crossing, Word & Image, and Zeitschrift für Kunstgeschichte, he is also the author of Sight and Spirituality in Early Netherlandish Painting (Cambridge, 2005). Professor Rothstein teaches courses on visual culture in northern Europe ca. 1400-1700, the history of print culture, engagements of cinema with the history of art, and toys and the visual culture of play.

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Telephone: 855-8510

**Modern (19<sup>th</sup> & 20<sup>th</sup> Centuries)**

**Michelle Facos, Professor, 19<sup>th</sup> century European Art, Ph.D.,  
New York University, 1989**

She has received Fulbright and Alexander von Humboldt fellowships, and has published numerous exhibition catalogue essays and scholarly articles in journals such as Arts Magazine, Zeitschrift für Kunstgeschichte and Gazette des Beaux Arts. Dr. Facos has published three books: Nationalism and the Nordic Imagination: Swedish Painting in the 1890s (California, 1998), Symbolist Art in Context (California, 2008), and An Introduction to Nineteenth-Century (Routledge, 2011), for which she designed and maintains a website ([www.19thcenturyart-facos.com](http://www.19thcenturyart-facos.com)). Together with Sharon Hirsh she co-edited Art, Culture, and National Identity at the Fin de Siècle (Cambridge, 2003). From Fall 2010 through Fall 2011 Prof. Facos will be a fellow at the Alfried Krupp Wissenschaftskolleg in Greifswald, Germany. There, she will be working on a book about Danish art and culture around 1800 and a co-edited volume, Symbolist Roots of Modernism with Thor Mednick for Ashgate. She organized the first Nomad Seminar ([www.nomadseminar.blogspot.com](http://www.nomadseminar.blogspot.com)) in April 2011.

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Telephone: 855-9218

**Janet Kennedy, Professor, Early 20th-century and Russian Art; Ph.D.,  
Columbia, 1976**

A specialist in Russian art, she has published numerous articles on 19th and 20th-century Russian art, stage design, and ballet performance, as well as a book, The "Mir iskusstva" Group and Russian Art 1898-1912, devoted to a pioneering journal of the arts published in Russia between 1898 and 1904. Her research interests include representations of gender and sexuality in early twentieth-century art, issues of national identity, Russian perceptions of Western European art, and Western European responses to Russian art.

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Telephone: 855-4924

**Dawna Schuld, Assistant Professor, Modern and Contemporary American Art; Ph.D.,  
University of Chicago, 2009**

Dawna Schuld's work explores relationships between art and cognitive science, with an emphasis on post-1945 American art. Her research bridges art critical, neuropsychological, and anthropological methods and practices, addressing issues that include phenomenology, embodiment, and site specificity. Her current work focuses on the ways in which the embodied situations of light and space art shape aesthetic experience. Among her publications is the essay "Lost in Space: Consciousness and Experiment in the Work of Irwin and Turrell," included in *Beyond Mimesis and Convention: Representation in Art and Science* (Springer, 2010).

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**Associated Faculty to the Department of Art History**

**Indiana University Art Museum**

**Diane Pelrine, Ph.D., Indiana University, 1991 Adjunct Associate Professor,  
Department of the History of Art, and Associate Director for Curatorial Services and  
Raymond and Laura Wielgus Curator of the Arts of Africa, Oceania, and the Americas  
at the Indiana University Art Museum.**

She teaches courses on the arts of central, eastern, and southern Africa; traditional materials and techniques in the arts of sub-Saharan Africa; and the arts of the islands of the South Pacific. Current research interests include authenticity in African art, exhibiting non-Western art, and African ceramics and textiles. A major ongoing project is planning the renovation, reinstallation, and reinterpretation of the Raymond and Laura Wielgus Gallery of the Arts of Africa, the South Pacific, and the Americas.

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Phone: 855-1036

**Judith Ann Stubbs, Adjunct Assistant Professor, Japanese Art, Ph.D.,  
The University of Chicago, 1993**

Pamela Buell Curator of Asian Art. Indiana University Art Museum areas of expertise include Japanese painting and prints as well as early Buddhist Sculpture in India and China. She is particularly interested in the cultural interaction between China and Japan.

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Telephone: 855-8267

**Adelheid M. Gealt, Ph.D., Indiana University, 1979**

Director, Indiana University Art Museum and Professor of Fine Arts. She is author of many articles, books and catalogs, many of them focused on the Venetian draftsman Domenico Tiepolo (1727-1804). These include: Domenico Tiepolo: A New Testament (Bloomington, IU Press, 2006) (with George Knox), Domenico Tiepolo, The Contemporary Life, (Giandomenico Tiepolo, Scedne di vita quotidiana a Venezia e nella terraferma, (Venice, Marsilio, 2005) (with George Knox), Domenico Tiepolo, Master Draftsman, (Giandomenico Tiepolo, Disegni dal Mondo, (Bloomington, IU Press; Milan, Electa, 1996) (with George Knox), Italian Portrait Drawing 1400-1800, from Northern American Collections, (1983); Looking at Art, A Visitor's Guide to Art

Museums (1983); Domenico Tiepolo, The Punchinello Drawings (1986); and co-author of Art of the Western World, (1989), a companion text for a WNET national television series. She has also published a reference book titled Painting of the Golden Age, A Biographical Dictionary of Seventeenth-Century European Painters (Greenwood Press, 1993).

Dr. Gealt has also organized numerous special exhibitions including, *Domenico Tiepolo, The Punchinello Drawings*, 1979, which traveled to the Frick Collection, New York; *Italian Portrait Drawings*, 1983, which traveled to Oberlin and Stanford, *Domenico Tiepolo, Master Draftsman*, 1996, for the Civic Museums of Udine, Italy.

Most recently she was the guest curator at The Frick Collection, New York, for *Domenico Tiepolo (1727-1804), A New Testament*, (October 23, 2006 – January 7, 2007) which received much acclaim.

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Telephone: 855-1039

### **Visiting Faculty**

#### **Phoebe Wolfskill, Visiting Assistant Professor, American and African-American Art; Ph.D., University of Illinois at Urbana-Champaign, 2006**

Phoebe Wolfskill focuses on issues of race and representation in American art, with particular attention to the association between visual culture and relationships of power. Her book project, “The Old Negro in New Negro Art,” explores the work of Chicago painter Archibald Motley, Jr. and the complexity of defining a “New Negro” removed from the trappings of existing forms of racial representation and stereotype. Her related essay “Caricature and the New Negro in the Work of Archibald Motley, Jr. and Palmer Hayden” appeared in the September 2009 issue of the *Art Bulletin*. Wolfskill teaches a range of courses on American art, including a social history of American art, art of the Great Depression, nationalism in American art, art of the Harlem Renaissance, African-American art, and race and representation.

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### **Fine Arts Library**

#### **Tony White, MFA with an emphasis on Photography, Print Media, and Book Arts, School of the Art Institute of Chicago (1997). MLS, Art Librarianship and Special Collections, Indiana University (2003). Post MLS certificate, Preservation Management for Libraries and Archives, Rutgers University (2005).**

Tony is the Head of the Fine Arts Library, and the Fine Arts Librarian for the Indiana University Bloomington campus. He oversees the operation of the library; provides research education and visual literacy instruction in support of classroom teaching, and through individual research appointments with faculty and students; develops and manages the libraries’ collections in the areas of visual arts, art history, architecture, fashion, design and related disciplines; serves as liaison to Art History and Studio Art faculty and provides subject-specific reference assistance and instruction for students and faculty in the School of fine Arts (and the Indiana University community).

**DEPARTMENT OF HISTORY OF ART**

**Patrick McNaughton**, Chair.....855-5277

**Giles Knox**, Director of Graduate Studies .....855-5330

**Julie Van Voorhis**, Director of Undergraduate Studies.....855-1897

**STAFF**

**Fenella J.A. Flinn**, Assistant to the Chair & Faculty, Scheduler, Grad.Assistant.. 855-9556

**Melissa Hunt**, Financial Assistant/Undergraduate Assistant..... 855-9390

**SCHOOL OF FINE ARTS STAFF**

**Sharon Lindamood**, Fine Arts Senior Secretary, **Fine Arts Studio**.....855-7766

**Friends of Art, FA 125**.....855-5300

**Colleen McKenna**, Managing Director, **Friends of Art Bookshop**.....855-1333

## TABLE OF CONTENTS

<b><u>Welcome</u></b> .....	1
<b><u>Registration</u></b>	
To Register.....	2
Drop and Add .....	2
Director of Graduate Studies.....	2
<b><u>Degree Requirements</u></b>	
<b>M.A., History of Art</b> .....	3
Course Requirements.....	3
Transfer of Credits .....	3
Languages .....	3
Master’s Essay.....	4
Pass/Fail Option.....	5
Probation/Administrative Check Listing/Termination .....	5
MA Check List for Graduation .....	6
Time Limits for Graduation .....	6
<b>The Ph.D.</b> .....	6
Admission.....	6
Course Requirements.....	7
Electives .....	8
Transfer Credit.....	8
<b><u>Grades</u></b>	
Letter Grades .....	9
Incompletes .....	9
Deferred Grades.....	9
Pass/Fail Option.....	9
Change of Grades.....	10
Probation/Administrative Check listing/Termination .....	10
<b><u>Criteria for Graduation</u></b>	
Doctoral Advisory Committee .....	10
Language Requirements.....	11
Qualifying Examinations .....	11
The PhD Dissertation .....	12
Nomination of the Research Committee.....	12
The Defense .....	12
In-Absentia Registration.....	13
Summer Registration.....	13
G901 Advanced Research.....	13
Registration .....	13
Time limits for Graduation: PhD Degree.....	14
To Graduate.....	14
<b><u>Financial Aid</u></b>	
Criteria for AI/GA Positions.....	14

**Office of Scholarships and Financial Aid**

Internal Awards ..... 15  
External Awards ..... 15

**Facilities and Programs**

Dido.....16  
Burke Lectures ..... 16  
Art History Association (AHA) ..... 16  
I.U. Art Museum ..... 16  
Fine Arts Library ..... 17  
Carrels..... 18  
Friends of Art Bookshop..... 18  
Grunwald Gallery of Art ..... 18  
Graduate Student Mailboxes/Folders ..... 18

**Academic Files**

Updates ..... 19  
Placement Services..... 19

**Art History Faculty**

**African/Oceanic/Pre-Columbian Art**

Patrick McNaughton ..... 19

**Ancient Art**

Julie Van Voorhis..... 20

**Medieval Art**

Diane J. Reilly..... 20  
Sarah Bassett ..... 21

**Islamic Art**

Margaret Graves ..... 21

**Renaissance & Baroque Art**

Giles Knox ..... 21  
Bret Rothstein..... 22

**Modern (19<sup>th</sup> Century through Contemporary)**

Michelle Facos ..... 22  
Janet Kennedy ..... 22  
Dawna Schuld ..... 23

## **Associated Faculty**

Diane Pelrine .....	23
Judith Stubbs.....	23
Heidi Gealt.....	23

## **Visiting Faculty**

Phoebe Wolfskill.....	24
-----------------------	----

## **Fine Arts Library**

Tony White.....	24
-----------------	----

## **Art History Administrative Listing** .....

Patrick McNaughton .....	24
Giles Knox .....	24
Julie Van Voorhis.....	24
Fenella Flinn.....	24
Melissa Hunt .....	24

## **School of Fine Arts**

Sharon Lindamood, Fine Arts Studio.....	25
Colleen McKenna, Friends of Art Bookshop .....	25

## **Helpful Links**

Department of the History of Art: [www.indiana.edu/~arthist](http://www.indiana.edu/~arthist)

Indiana University Art Museum: [http://www.indiana.edu/~iuam/iuam\\_home.php](http://www.indiana.edu/~iuam/iuam_home.php)

Grunwald Gallery of Art: <http://www.indiana.edu/~sofa/>

Fine Arts Library: <http://www.libraries.iub.edu/index.php?pageId=80>

Friends of Art Bookshop: [www.fa.indiana.edu/foart](http://www.fa.indiana.edu/foart)

College of Arts and Sciences: <http://college.indiana.edu>

Office of the Registrar: <http://registrar.indiana.edu>

Office of the Bursar: <http://bursar.indiana.edu>