

**2016–2017
Graduate Handbook**



**Indiana University
Department of Art History**

2016–2017

Graduate Handbook

Welcome to the Department of Art History 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.

Please contact Alexandra in the Department of Art History for your daily questions and needs at 812-855-9556, Fine Arts 132, or email acburlin@indiana.edu.

You should also make yourself familiar with the Code of Student Rights, Responsibilities and Conduct, available at studentcode.iu.edu.

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: <http://bulletins.iu.edu/iub/college/2016-2017>

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REGISTRATION

To Register

You should obtain an I.U. email address by going to one.iu.edu and searching for “create my first IU account,” or by contacting 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.

Registration begins with one.iu.edu. As registration gets closer, visit the Office of the Registrar’s home page registrar.indiana.edu for the most up-to-date instructions. Registration for new students begins on August 15, 2016. A late registration fee is assessed to eligible students who fail to register during their scheduled registration period.

A special note for ALL students: Please note that all new and continuing graduate students must meet with the Director of Graduate Studies (DGS) prior to registration to ensure that all requirements are being met and that they are making suitable progress towards the completion of the degree.

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.** Ph.D. students who will be off campus for research may be registered in-absentia (see Registering In-Absentia under Ph.D. Requirements). The College fee remission associated with a departmental student academic appointment will only count for those courses within the College of Arts and Sciences. Any courses outside of the College will not be eligible for fee remission with an Art History Associate Instructor or Graduate Assistant appointment.

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

Sarah Bassett

Fine Arts office 105

Telephone 855-7501

Email: sebasstet@indiana.edu

Office hours will be posted outside the Art History office.

DEGREE REQUIREMENTS

MASTER OF ARTS (M.A.)

Course requirements

The M.A. in the Department of Art History is offered in the following areas: Ancient Greek and Roman, Asian Art, Medieval Art (East and West), Islamic Art, Renaissance and Baroque, Modern (European and American, 19th century through present-day), Art Theory, and African/Oceanic/Pre-Columbian Art.

A minimum of 36 hours of Art History is required, distributed as follows:

4 lecture seminars (600 level) in three areas.....	16 hours
2 lecture courses (600 levels) in two areas.....	6 hours
<i>A500 Historiography</i>	
and	
<i>A510 Critical Theories and Methods in Art History</i>	8 hours
<i>A595 MA essay seminar</i>	4 hours
<i>A775 Readings in Art History</i>	2 hours
Total	36 hours

A limit of 12 credits of A775 (Readings) may count towards the M.A. Approval for an A775 must be obtained from the Director of Graduate Studies and the instructor with whom you will study. Please come into the Art History Office to get authorization to register for A775 from the Graduate Student Assistant.

500-level courses are lecture courses; 600-level courses are seminars.

Please note: seminars may always be used to satisfy lecture course distribution requirements.

All Master's students must meet with the Director of Graduate Studies each Fall and Spring semester. Appointments can be made directly with the Director of Graduate Studies.

Transfer of Credits

You may request to up to 8 credit hours of graduate work from an outside institution 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 Art History at I.U. At the request of the Director of Graduate Studies, the Departmental Graduate Assistant 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 should be demonstrated by the end of the second semester of full-time course work as a M.A. candidate in one of the following ways:

Foreign language proficiency is usually demonstrated in one of four ways. Options 2 and 3 are far and away the most common ways to do this.

1. Take and pass the Graduate Student Foreign Language Exam (GSFLE), which is given four times a year (in October, February, April, and June); there is a nominal fee. IU Bloomington Evaluation Services and Testing (BEST), a Division of Office of the Vice Provost for Undergraduate Education, administers the GSFLE in cooperation with IU foreign language departments: <https://iubest.indiana.edu/services/testing/gsfle.php> The Department of Art History will be notified when you have passed.

The GSFLE is available in French, German, and Spanish. Since these are institutional exams NOT available at other universities, students should complete any necessary language testing while in residence on the Bloomington campus. The GSFLE cannot be administered on other campuses. Students taking French or Spanish may test a maximum of three times. German candidates may test two times. Testing in the same language is permitted

only once per semester. Before registering a third time, students should consult the appropriate language department about alternative methods of fulfilling the reading proficiency requirement.

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 Art History Graduate Student Assistant will be notified when you have passed. All incoming students should take the test in the first semester to determine the need for the 491-492 sequence described below.

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. It is 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.

In the second semester of the second year students will sign up for A595 *MA essay seminar*. In this seminar students will be guided towards the timely completion of their MA essays. As part of this seminar students will present their work in a public lecture.

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. Upon approval of your advisor, the Graduate Student Assistant 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.

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

The faculty advisor then sends an electronic copy of the approved Master's Essay to the Departmental Graduate Student Assistant. Your request for graduation cannot be sent to the Graduate School for formal approval until the Graduate Student Assistant has received the final copy of the essay, at which time the Graduate Student Assistant will approve your Application for Advanced Degree. To graduate from the Master's program all of the above procedures must be completed.

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. **Please note that the Department of Art History requires a GPA of 3.5 or better.** 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. **For all Art History students, a minimum G.P.A. of 3.5 in Art History courses is required.**

When the grade point average of a student falls below 3.5, the Graduate School recommends the student be placed on probation and so notifies him or her. The student ordinarily must raise this record to a 3.5 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.

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. Complete all coursework according to distribution requirements for the M.A. degree
2. Have your master's essay proposal approved by your advisor. Your advisor will then send it to the Graduate Assistant to have it circulated to all the Art History faculty and have it approved.
3. Once you receive notice that your proposal has been approved by the faculty, you are ready to commence work on your master's essay.
4. 160 days before you plan to graduate, apply for graduation at the Graduate School using the following link: <https://one.iu.edu/task/iub/masters-application-for-advanced-degree>. Alternatively, you can log into one.iu.edu and search for

“Master’s Application for Advanced degree.”

5. After the final draft of the essay is approved, re-check the number and validity of your credits.
6. Your advisor will turn in a copy of the final approved essay to the Graduate Student Assistant.
7. Make sure all “R” and “I” grades have been removed by the Graduate Assistant.
8. Track your Application for Graduation to “final” status via “Document Search” in one.iu.edu. You can search for it by entering your IU username in the “initiator” field.

Time Limits for Graduation

The M.A. program in Art History is generally a 2-year program. All Master’s 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.

Dual MA and MLS Program

Together with the School of Informatics and Computing the Department offers a dual M.A./M.L.S. degree in Art History and Library Science. Students complete all course and language requirements for each of the degrees, but write a single MA essay in either Art History or Library Science.

Requirements:

- **COURSE WORK:** 62 credit hours
 - 36 in Art History (see MA requirements for further details)
 - 30 in Library Science
- **MASTER’S ESSAY** written either in Art History or Library Science
- **READING PROFICIENCY IN ONE FOREIGN LANGUAGE**

For information on the MLS requirements in the School of Informatics and Computing see: <http://www.soic.indiana.edu/graduate/degrees/information-library-science/dual->

[degrees/art-history-mls.html](https://www.indiana.edu/~degrees/art-history-mls.html)

Time Limits: The dual M.A. program is designed to be completed in three years; however dual Master's students have a total of six years to complete coursework and 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, theirmatriculation to the Ph.D. is conditional upon the successful completion of all coursework forthe 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 Art History is offered in the areas of Ancient Greek and Roman, Medieval (East and West), Asian, Renaissance and Baroque, Modern (European and American, 19th 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	12 hours
3 seminars	12 hours
A775	4 hours

Minor I (16 hours)

2 lecture courses	6 hours
2 seminars	8 hours
A775	2 hours

Minor II (12 hours)

2 lecture courses	6 hours
1 seminar	4 hours
A775	2 hours

Outside minors: PhD. Students from other departments wishing to complete a minor in Art History must complete 12 credit hours in the department as consistent with the course distribution for departmental Minor II. Seminars may always substitute for lecture courses. Independent study is not an option.

*** 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 should be taken 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.

For readings courses (A775) approval must be obtained from the Director of Graduate Studies and the instructor with whom you will study. Please come into the Art History Office to the Graduate Assistant to request a form indicating approval of A775. Normally A775 cannot be used to satisfy the minor requirements.

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. 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 have 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 Art History at I.U. At the request of the Director of Graduate Studies, the Departmental Graduate Assistant 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.

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 Assistant 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 two minors, 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 either by completing the paper form and obtaining the necessary signatures

from your committee members and then returning it to the Department Graduate Assistant “appointment of advisory committee (PDF)” or by completing the edocument “appointment of advisory committee (web): <https://college.indiana.edu/student-portal/graduate-students/academic-procedures/>

Languages

Reading proficiency in two foreign languages is required; depending on your area of interest, additional languages may be necessary. Proficiency should be demonstrated by the end of the second semester of full-time course work as a M.A. candidate in one of the following ways:

Foreign language proficiency is usually demonstrated in one of four ways. Options 2 and 3 are far and away the most common ways to do this.

1. Take and pass the Graduate Student Foreign Language Exam (GSFLE), which is given four times a year (in October, February, April, and June); there is a nominal fee. IU Bloomington Evaluation Services and Testing (BEST), a Division of Office of the Vice Provost for Undergraduate Education, administers the GSFLE in cooperation with IU foreign language departments: <https://iubest.indiana.edu/services/testing/gsfle.php> The Department of Art History will be notified when you have passed.

The GSFLE is available in French, German, and Spanish. Since these are institutional exams NOT available at other universities, students should complete any necessary language testing while in residence on the Bloomington campus. The GSFLE cannot be administered on other campuses. Students taking French or Spanish may test a maximum of three times. German candidates may test two times. Testing in the same language is permitted only once per semester. Before registering a third time, students should consult the appropriate language department about alternative methods of fulfilling the reading proficiency requirement.

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 Art History Graduate Student Assistant will be notified when you have passed. All incoming students should take the test in the first semester to determine the need for the 491-492 sequence described below.

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.**

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. Please be sure to communicate your dates to the Graduate Student Assistant.

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 submit your Nomination to Candidacy for the Ph.D. Degree Application eDoc to advance to candidacy for the Ph.D. This eDoc can be found by searching "Nomination to candidacy" in one.iu.edu or at this link <https://one.iu.edu/task/iub/nomination-to-candidacy-for-phd>. 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 (proposal) must be approved at the commencement of work by a majority vote of the Art History 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, your advisor will forward it to the Graduate Student Assistant, who will circulate it to the faculty. Following approval of the proposal by the faculty, you should initiate a Ph.D. Nomination of Research Committee eDoc. This can be found by searching “nomination of research committee” in one.iu.edu or at this link: <https://one.iu.edu/task/iub/phd-nomination-of-research-committee>. The Research Committee must have four IU Faculty members. Your committee must be approved by the graduate school at least 6 months before your defense. It is recommended you submit the eDoc 70 days before your defense to allow time for processing.

The Defense

Upon completion of the work, you will defend your dissertation 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 DISSERTATION 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. It is recommended you submit the necessary eDoc 40 days in advance of your defense date to allow adequate time for processing. To initiate this eDoc you can search for “Ph.D. Defense Announcement” in one.iu.edu or go to this link: <https://one.iu.edu/task/iub/phd->

defense-announcement

For instructions on preparing and submitting your dissertation, see <http://graduate.indiana.edu/theses-dissertations/index.shtml>

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 Student Assistant.

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. Please obtain your G901 authorization from the Graduate Student Assistant.

Only six semesters of G901 (six credits each for a total of 36 hours) are available to each

doctoral student. 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 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 Associate Instructor (AI) or Graduate Assistant (AI) appointments from the Department of Art History or from the Sidney and Lois Eskenazi Museum of Art or the Friends of Art Bookshop. Applications for these positions should be made early in the spring semester. Notification of application deadlines will be sent via the Department of Art History 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 year 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 Sidney and Lois Eskenazi Museum of Art 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 Art History. Students who wish to hold one of these positions should apply directly to the Museum. The Department of Art History will assist the Museum in the distribution of their applications.

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 5 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. Contact Student Central for details <http://studentcentral.indiana.edu/>. Work/study, GSL, NDSL, etc. are available through this office. They are located at 408 North Union Street.

For Ph.D. research a number of awards are available through the College of Arts and Sciences and the University Graduate School. These include but are not limited to 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 <http://graduate.indiana.edu/admissions/financial-support/fellowships-awards/index.shtml>

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 Department of Art History 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 Student Assistant also posts fellowship opportunities on the Graduate Bulletin Board outside the departmental office and distributes the same information on the Art History Association 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 in the East Tower of Wells Library on the 5th floor, room 544E.. 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. Wells Library Room E546, 1320 East 10th Street, (812)-855-5281, email: gradgrnt@indiana.edu
www.indiana.edu/~gradgrnt

FACILITIES and PROGRAMS

BURKE LECTURES

The Robert E. and Avis Tarrant 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 membership list-serve, which circulates information of interest and significance to graduate students. **The 2016-2017 President is Whitney Johnson, the Vice President is Kayla Lunt the Faculty Advisor is Professor Margaret Graves.**

SIDNEY AND LOIS ESKENAZI MUSEUM OF ART

With collections ranging from ancient gold jewelry and African masks, to paintings by Claude Monet and Pablo Picasso, the Sidney and Lois Eskenazi Museum of Art 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 Museum's curators or borrowed from other museums. Admission is always free.

Current exhibition information is available at <https://artmuseum.indiana.edu/> For more information call: 812-855-5445 (Galleries are closed on Mondays and major national holidays)

FINE ARTS LIBRARY

Fine Arts Library Home Page: www.libraries.iub.edu/FAL

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 how to getting to and getting around the library, the history of the library, services (checkouts, renewals, holds, request delivery, etc.), image resources, collections, exhibitions, employment and library policy information. New books can be found on three shelves in the library lobby. The library also includes a special collection of early printed books, artist's books, Catalogues raisonnés, photography books, illuminated manuscript facsimiles, and other rare or unusual titles. These must be viewed under supervision and can be requested via email, or asked for in person. Arrangements need to be made in advance to view these during evenings and on weekends. Specific procedures for requesting these items can be found in the Policies page. <http://libraries.iub.edu/fine-arts-library-special-collections-policies>

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.

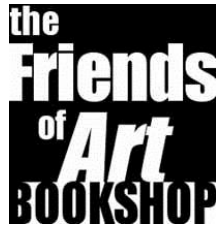
New graduate students should apply for a study carrel in the Fine Arts Library. Email libart@indiana.edu or visit the library and ask to speak with Mary Buechley.

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 Jasmine Burns directly to make an appointment. Jasmine is happy to visit your class to provide research instruction tailored to your assignments and specialized for your course's content.

For reference, billing, and all other general questions: libart@indiana.edu

For research help or collections suggestions, you can contact Jasmine directly by email (burnsjas@indiana.edu) or phone: (812) 855-9792

FRIENDS OF ART BOOKSHOP



1201 East 7th Street

Fine Arts room 120

812-855-1333

foabooks@indiana.edu

www.facebook.com/foabooks

Established in 1968, the Friends of Art Bookshop assists scholars in their research and creative activity, generates support for students, develops a community who support the visual arts, and creates a warm and nourishing space for interaction among all of these various communities in the heart of the Fine Arts Building.

In addition to offering textbooks for Art History and studio art classes, the FoA Bookshop stocks an extensive selection of scholarly and general interest art books, as well as a wide variety of cards, posters, jewelry, and other art related gift items. The Friends of Art Bookshop provides an excellent opportunity for you to support an art community, begin or expand your library, or develop your own artistic inclinations.

Should you become a Friends of FoA Bookshop? Yes! Friends earn 10% off almost everything in the Bookshop for a full year. If you spend \$200 on textbooks, you save \$20! Special Friend promotions are offered throughout the year. You'll receive a weekly e-newsletter announcing upcoming art events on campus and in the Bloomington community.

How can you become a Friend? Spend \$100 at the FoA Bookshop during the first week of any semester (or any time throughout the year during a single transaction), fill out a brief form, and you'll become a Friend of the FoA Bookshop. Your savings and benefits will start immediately!

Regular hours Monday to Thursday: 9am to 6pm, Friday: 9am to 5pm, Saturday and Sunday: 1pm to 5pm; reduced hours during summer and University breaks.

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

<https://studioart.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 Art History office graduate student community mail box. 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 Student Assistant. 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 student's answers to questions 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 COLL 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

Specialist in African art, with research focus on aesthetics and their social dimensions, the qualifications, training, and experience of artists, the roles of art in society and culture, science, technology and the arts, and West Africa's deep history of cultural interaction and entrepreneurship. He also teaches a Pre-Columbian Art survey and a course on film in 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 on the editorial board of *Oxford Bibliographies Online: African Studies*. He is the General Editor of the successful Indiana University Press *African Expressive*

Culture book series, which has published over 30 volumes to date. He has written 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*. His latest 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.

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Ancient Art

Julie Van Voorhis,
Associate Professor, Ancient Greek and Roman Art,
Ph.D., New York University, 1999
On leave Fall 2016

Julie Van Voorhis is Associate Professor of Ancient Greek and Roman Art and Archaeology, with an emphasis on the study of Hellenistic and Roman sculpture. She participated in the excavations at the site of Aphrodisias, in modern Turkey, from 1993 to 2003, resulting in two books, Portrait Statuary from Aphrodisias (co-authored, 2006) and The Sculptor's Workshop at Aphrodisias (forthcoming) as well as articles, including "Two Portrait Statues of Boxers from Aphrodisias and the Culture of Athletics in the Third Century," (Aphrodisias Papers 4, 2008) and several articles examining different aspects of marble sculpture production at the site, most recently, "The working and reworking of marble statuary at the Sculptor's Workshop at Aphrodisias" in Ateliers and Artisans in Roman Art and Archaeology (Journal of Roman Archaeology, supplement 92, in 2012). She is currently conducting research on the reconstruction, use and meaning of color in ancient Greek and Roman art, which will culminate in an exhibition at the IU Art Museum in Fall 2014.

She teaches a variety of courses about the art of the Mediterranean world from the Archaic Greek period through the Late Roman Empire, as well as the historiography of art.

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Medieval Art

Sarah Bassett,
Associate Professor, Medieval Mediterranean Art,
Ph.D. Bryn Mawr College, 1985
Director of Graduate Studies
On leave Spring 2017

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 the broader questions surrounding the use and understanding of style in late antique art and architecture through the study of purpose-made honorific sculpture in Constantinople and early Christian icons. She has received support for this work from the American Research Institute in Turkey, Dumbarton Oaks, the National Endowment for the Humanities and the Institute for Advanced Study, Princeton.

Email: sebasset@indiana.edu
Telephone: 855-7501

Diane J. Reilly,
Associate Professor, Romanesque and Gothic Art History,
Ph.D., University of Toronto, 1999
Department Chair

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, was published in 2011. She is currently at work on a study of early Cistercian manuscript illumination, among other projects.

Email: dreilly@indiana.edu
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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 objects of the medieval Islamic world (including ceramics, metalwork and stone carving), and the applied arts of the nineteenth century, as well as a continuing interest in the historiography of the field. She has published articles on these subjects in edited volumes and peer-reviewed journals including *Art History*, the *Journal of Art Historiography*, *The Journal of North African Studies* and *Iran*, and has edited volumes on Islamic art and its historiography. Following her Ph.D. she worked as senior research associate to the Aga Khan Museum, and was an curator, editor and major contributing author on two exhibitions and their catalogues: *Arts of the Book and Calligraphy*, and *Architecture in Islamic Arts*. In the academic year 2015-16 she will be a Member of the Institute for Advanced Study, Princeton, in the School of Historical Studies, where she will be working on a book about miniature architectural forms in medieval Islamic art.

Email: marggrav@indiana.edu

Telephone: 855-4924

East Asian Art

Phillip E. Bloom,
Assistant Professor, East Asian Art;
Ph.D., Harvard University, 2013
On leave Fall 2016

Phillip Bloom's work focuses on the relationship between Buddhist art and ritual in China during the Tang (618-907), Five Dynasties (907-960), and Song (960-1279) periods. His current book project, *Nebulous Intersections: Ritual and Representation in Chinese Buddhist Art, ca. 1178*, examines the hidden dimensions of ritual performance revealed in a set of Song-dynasty paintings of semi-human, semi-divine monks known as arhats. The ambiguous ontology of these figures captured the imagination of Song artists, liturgists, and poets, inspiring the production of artworks and texts that blurred the boundaries between worlds real and represented, mundane and supramundane.

Although Bloom is primarily interested in bringing an art historian's eye to bear on ritual paintings, liturgical texts, and multi-sensorial ritual performances, he has also

worked extensively in the field of Chinese contemporary art as a translator, and he holds a strong interest in artistic and religious interchanges among China, Korea, and Japan. His research has been supported by the Japan Society for the Promotion of Science (JSPS), the American Council for Learned Societies (ACLS), the Metropolitan Center for Far Eastern Art Studies, and the Foreign Language and Area Studies (FLAS) program.

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Renaissance and Baroque Art

Giles Knox,

Associate Professor, Southern Renaissance and Baroque Art,

Ph.D., University of Toronto, 1999

On leave 2016-2017

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 the relationship between art and art writing in the seventeenth century. He has published a book on this theme, *The Late paintings of Velázquez: Theorizing Painterly Performance*. His new study, now in the research stage, is tentatively titled "El Greco, Velazquez, Rembrandt, Vermeer: Polemics of Painting".

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Bret Rothstein,

Associate Professor, Northern Renaissance and Baroque Art,

Ph.D., University of California, Santa Barbara, 1998

Professor Rothstein's research deals with varieties and consequences of visual wit, with particular attention to the early modern Low Countries. In addition to articles in *Art History*, *Dutch Crossing*, *RES: Anthropology & Aesthetics*, *Word & Image*, and *Zeitschrift für Kunstgeschichte*, he is the author of *Sight and Spirituality in Early Netherlandish Painting* (Cambridge, 2005). He also is co-editor, with Walter S. Melion and Michel Weemans, of *The Anthropomorphic Lens: Anthropomorphism, Microcosmism and Analogy in Early Modern Thought and Visual Arts* (Brill,

2014). Professor Rothstein teaches courses on visual culture in northern Europe ca. 1400-1700, the history of print culture, engagements of cinema with the Art History, and toys and the visual culture of play.

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Adelheid M. Gealt,
Director, Emerita and Professor of Fine Arts.
Ph.D., Indiana University, 1979

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). Her most recent publication focuses on the personal relationships of the Catalan/American painter Pierre Daura: *Pierre Daura: Picturing Attachments*, Georgia Museum of Art, 2014.

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. 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. Her most recent project is a travelling exhibition, *Pierre Daura: Picturing Attachments*, opening at the IU Art Museum, October 3, 2014, and will travel to the Georgia museum of Art, the Daura Gallery, Lynchburg College, and the Joel and Lila Harnett Museum of Art at the University of Richmond.

Email: gealta@indiana.edu

Modern (19th through 21st Centuries)

Melody Barnett Deusner,
Assistant Professor, American Art;
Ph.D., University of Delaware, 2011

Melody Barnett Deusner specializes in nineteenth- and early twentieth-century art, with particular emphasis on the study of American painting and mass culture in an international context. Her current book project, *A Network of Associations: Aesthetic Painting and its Patrons, 1870–1914*, reintegrates the works of James McNeill Whistler, Edward Burne-Jones, Thomas Wilmer Dewing, and others with the political and business activities of their British and American patrons and collectors. Her abiding interest in the visual culture of communities informs both her scholarship and her teaching. Other areas of focus include the international reception of American art; the evolution (and intersection) of private, corporate, and museum collections in the United States; and ongoing developments in the digital humanities. Her research has been sponsored by the Smithsonian American Art Museum, the Luce Foundation/ACLS, the Kress Foundation, the Metropolitan Museum of Art, and the Terra Foundation for American Art.

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Michelle Facos,
Professor, 19th century European Art,
Ph.D., New York University, 1989
Director of Undergraduate Studies

Dr. Facos 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*. She 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). Together with Sharon Hirsh she co-edited *Art, Culture, and National Identity at the Fin de Siècle* (Cambridge, 2003), and with former student Thor J. Mednick co-edited *Symbolist Roots of Modern Art* (Ashgate). Dr. Facos is also editing *A Companion to Nineteenth-Century Art* for Wiley-Blackwell (2017), which will contain 25 essays from a broad range of international

scholars on topics as diverse as religious revivals, 17th-century Dutch influence, colonialism, exhibition practice, hysteria, Cezanne's reputation, and Estonian art. She is also engaged in two research projects: The Copenhagen Art Academy and the Invention of Northern Romanticism and Jews and the Promotion of Swedish National Identity circa 1900. Dr. Facos is adjunct professor of Jewish Studies and of Russian and East European Studies, as well as Scandinavian Studies, and has taught in China, Germany, Poland, and Sweden. In 2015, she is a Mercator Fellow in the Baltic Borderlands Program at Ernst-Moritz-Arndt University in Greifswald, Germany. Follow her on Twitter: michellefacos.

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Andrei Molotiu,

**Senior Lecturer, 18th- and 19th-century European Art; Comics and Sequential Art
PhD New York University Institute of Fine Arts, 1999**

Andrei's research interests include eighteenth- and nineteenth-century art, critical theory and the philosophy of art, and the history of comics. His publications include "Fragonard's Allegories of Art" (J. Paul Getty Museum, 2007), a book that grew out of his doctoral dissertation, and that accompanied the exhibition "Consuming Passion: Fragonard's Allegories of Love" (at the Getty and the Clark Museum of Art, in Williamstown, Mass), which he co-curated; and "Abstract Comics: "The Anthology" (Fantagraphics Books, 2009). He is currently writing a book on theories of viewer reception. His longer-term projects involve studies on the capriccio tradition in art and on the intersection of comics and the art world. He teaches courses on all these subjects, on eighteenth- and nineteenth-century art, and on the history of the nude.

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Jeffrey Saletnik,

**Assistant Professor, Modern Art;
Ph.D., University of Chicago, 2009
On leave 2016-17**

Jeffrey Saletnik specializes in the history of twentieth-century art and design, with research emphases in European modernism, exchange between Europe and North America, the history of pedagogic methods, and media theory. He has published essays

on Josef Albers, László Moholy-Nagy, and John Cage, and co-edited *Bauhaus Construct: Fashioning Identity, Discourse, and Modernism* (Routledge, 2009). Saletnik has received numerous grants in support of his research, including those from the American Council of Learned Societies, Andrew W. Mellon Foundation, Berlin Program for Advanced German and European Studies, Terra Foundation for American Art, Getty Research Institute, Deutscher Akademischer Austausch Dienst, and a Fulbright Award. Before joining the faculty of Indiana University, he taught at Amherst College and Columbia University.

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Faye Gleisser,
Assistant Professor, Contemporary Art;
Ph.D., Northwestern University, 2016

Gleisser is a specialist in the intersection of performance art, biopolitics, and technologies of surveillance in the 1960s and 70s. She will join us this Fall, when she will teach a graduate seminar titled "Radical Resourcefulness: Artists and the City." Her recent essay publications include "This Isn't Charlie Rose: The Making of *On Art and Artists* and the Politics of Information Distribution," "Kate Horsfield: The Early Years of the Video Data Bank," "Deconstructing Queer Space: Princess Hijab's Graffiti Art," and "Parafictional Aesthetics in the 'Post-Truth' Movement."

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Adjunct Faculty

**Deborah Mauskopf Deliyannis,
Associate Professor, Department of History
Ph.D. University of Pennsylvania, 1994**

I specialize in the history and material culture of early medieval Europe. I have a background in archaeology and architectural history, and I combine those topics with the study of the way history was written in the Early Middle Ages. I have published a Latin edition and an English translation of the ninth-century author Agnellus' *Liber pontificalis ecclesiae Ravennatis* (*Book of Pontiffs of the Church of Ravenna*). Each of these volumes includes a study of the text, in which I explore Agnellus' literary models and sources, and explain why the text has its rather idiosyncratic form and chronological structure. I have also edited a book entitled *Historiography in the Middle Ages*. My most recent book, *Ravenna in Late Antiquity*, a history of the city and monuments of Ravenna from the fifth to the ninth centuries, was published by Cambridge University Press in 2010. My current project considers the role of bishops as church-builders, from late antiquity through the Carolingian period. Finally, I am the Executive Editor of [The Medieval Review](#), an online book review journal in medieval studies. I teach surveys and upper-level courses on medieval history, as well as more specialized courses on topics related to the western European Early Middle Ages.

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**Eleanor W. Leach,
Ruth N. Halls Professor, Department of Classical Studies
Ph.D. Yale University 1963**

The senior honors paper that I, as a fledgling new critic, wrote on imagery in the *Aeneid* marked the beginning of my interest in using theory as an approach to reading Latin texts. Many of my publications reflect this interest, but so does much of my classroom teaching. During the past few years I have offered in alternate years a course entitled "Literary and Cultural Theory for Classicists" that serves as our "proseminar for PhD students. Literary history as cultural history is the thematic orientation of the intensive survey of Latin Literature leading to the PhD exam in Latin Literature that I teach in alternate years. Visual art as self-representation is the complementary half of my interests. My contributions to our departmental curriculum in this area are a course in "Ancient Painting: Caves to Catacombs" and a general course in Roman Art and

Archaeology. One new project on which I began intensive work in Spring 2004 involves the representation of statues in Roman literary texts. It's a project about *ekphrasis* or description of art objects, but even more engaged with the social communication of such objects. Before this I had spent many summers' study time in Rome and Campania working towards the book *The Social Life of Painting in Ancient Rome and on the Bay of Naples*, 2004;2011 PB, from Cambridge University Press which contains many of my own descriptions of Pompeian houses and their paintings. With this finished, I have not given up on Campania but continue to visit for small research projects such as a recently published article on the iconography of mosaiac fountains and a new paper on "Flavian Pompeii" to be contributed to a Blackwell's Companion. Currently my large scale writing project is a book *Epistolary Dialogues: Constructions of Self and Others in the Letters of Cicero and the Younger Pliny*, for which I was fortunate to be afforded a semester's free time by a Visiting Fellowship at Magdalen College, Oxford. A preview of my approach can be seen in my 2006 presidential address to the American Philological Association (*Transactions of the American Philological Association* 136/2)

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Diane Pelrine,

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.

Ph.D., Indiana University, 1991

Diane Pelrine 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. For 2015-16 she is working on an exhibition of a collection of traditional arts from Kenya recently acquired by the IU Art Museum. 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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Judith Ann Stubbs,
Pamela Buell Curator of Asian Art, Indiana University Art Museum
Asian Art and Architecture
Ph.D. The University of Chicago, 1993

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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Phoebe Wolfskill,
Assistant Professor, Department of African American and African Diaspora Studies,
African-American Art and American Modernism; 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*. She is currently working on an article and an anthology contribution on the subject of black religiosity in the work of Archibald Motley, Jr. Wolfskill teaches a range of courses in American and African-American art, including a graduate seminar entitled Africa in African-American art, and undergraduate courses on art of the Great Depression, a social history of North American art, nationalism in American art, art of the Harlem Renaissance, a survey of African-American art, race and representation, and a history of photography.

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Department of the Art History:

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Fine Arts Library:

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Friends of Art Bookshop:

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College of Arts and Sciences:

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