

2009 – 2010 Graduate Handbook

The Department of the History of Art

Welcomes You

to Indiana University's School of Fine Arts, Department of the History of Art. 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, Administrative Assistant, can be contacted for your daily questions and needs at 812-855-9556 or email: 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.

You should also make yourself familiar with the Code of Student Rights, Responsibilities and Conduct, available at <http://dsa.indiana.edu/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 also 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, Michelle Facos (812-855-9218 or mfacos@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) for the most up-to-date instructions. Registration for new students occurs on August 27, 2009. 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 2009-2010

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Telephone 855-9218
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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, 19th century through present-day), Art Theory, and African/Oceanic/Pre-Columbian.

A minimum of 30 hours of Art History is required, distributed as follows:

4 lecture courses in three areas	16 hours
3 seminars in two areas	12 hours
A575, Research Sources.....	2 hours
Total	30 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**. A575 is taken during the fall of the first year. 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. A500 (Historiography) can satisfy area requirements for individual students who work on appropriate projects in the course; the instructor should be consulted in advance to arrange this. A480 (Russian Art) is considered part of the 19th and 20th century area requirements.

*** 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 a 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 1 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 1). 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 applies to students with an M.A. from elsewhere, also. If conditions for matriculation are not met, the student may reapply for 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, 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	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 MA degree elsewhere frequently transfer in graduate courses worth three credit hours rather than four. Similarly, some departments at IU 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, 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 dissertations.

Transfer credit:

Hours accumulated for the M.A. at IU 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 grades 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. 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. **Undergraduate language course hours do not 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 secretary will submit a "Nomination of Research Committee" form to the University Graduate School. 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

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 an 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 30 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

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 10th Street, 855-5281, email: gradgrnt@indiana.edu
www.indiana.edu/~gradgrnt

Henry Radford Hope School of Fine Arts Visual Resource Center (VRC)

The Fine Arts Visual Resources Center (VRC) provides and oversees image resources for the Henry R. Hope School of Fine Arts and for the IUB campus, including **DIDO** (Digital Images Delivered Online), our 75,000+ campus digital image bank. Its primary function is to meet the teaching needs of the School of Fine Arts and other image-based disciplines in the College of Arts and Sciences. I also provide information and instruction in the use of the many rich licensed image resources, such as ARTstor and CAMIO, to which IUB has subscriptions.

Almost all teaching is now done digitally, and we provide training and some technical support for classroom technology and Image PowerPoint presentations. If you want to use digital images on a regular basis in the Fine Arts Building, contact Fenella Flinn in the Art History office or Sharon Lindamood in the Studio Art office about scheduling time in one of the seminar rooms or small classrooms that has installed technology. Most studio areas also now have their own data projection equipment. We work in conjunction with Brian Chase, SOFA Computer Technologist, and with Instructional Systems Support – Classroom Technology (855-8765 option 3))

The VRC scans slides and reproductions and creates original digital images to support classroom teaching and for DIDO. I need about two weeks for scanning, and all materials scanned in the VRC are added to DIDO. If you wish to scan material yourself, there are scanners in the Fine Arts labs and the Well Library Information Commons, and there is a public flatbed scanner in the Fine Arts Library.

The VRC no longer supports analog teaching, though a slide projector will still be available for classroom use for at least one more year. If you are just beginning to teach digitally, I have handouts to assist you and will be happy to schedule individual training sessions on both Image Powerpoint and the ARTstor Offline Viewer.

Feel free to ask me for help and advice. The scheduled VRC hours for 2009-10 will be Monday – Friday, 9:00-5:00, but we suggest you call first, 855-6717.

Eileen Fry

Fine Arts Image Librarian

Fine Arts VRC Home Page: <http://www.libraries.iub.edu/index.php?pageId=5770>

DIDO digital image bank: <http://dido.dlib.indiana.edu/collections/dido/>

BURKE LECTURES

Every year, the Robert and Avis Burke endowment allows the department to sponsor a series of public lectures by visiting art historians. Graduate and undergraduate students from all departments are invited to attend these talks. Sometimes, you are also invited to receptions after these public lectures, or to lunch-time meetings with the visiting scholar.

Graduate students may have ideas for nominating scholars for the Burke Lecture series. If you have someone in mind, please speak to your adviser, 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. 2009-2010 Co-Presidents are Erin Pauwels epauwels@umail.iu.edu and Justin McCann jmccann@indiana.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.

Current exhibition information is available at www.artmuseum.iu.edu.

For more information call: 855-5445 (Galleries closed on Mondays)

FINE ARTS LIBRARY

Located in the I.U. Art Museum Building, the Fine Arts Library is a multi-story facility housing over 130,000 art books and related materials (with an additional 15,000 in off-site storage). Access to the Library is provided through the Museum and the Fine Arts Building. All stacks are open for browsing except for a Special Collections area which includes rare, extremely valuable and/or fragile volumes. The Library also has a Seminar Room, Large Format

Scanner, Copy Stand, Microforms and Media Rooms. Seating ranges from upholstered arm chairs to oversized carrels custom designed to accommodate art books. Carrel assignments are available to graduate students in the History of Art. In addition to traditional reference services, free access is provided to the major bibliographic databases including ARTbibliographies Modern, ART INDEX online (current and retrospective), Bibliography of the History of Art, Design and Applied Arts Index, Design Abstracts Retrospective, Avery Index to Architectural Periodicals, ARTstor, Dictionary of Art Online, WORLDCAT, and over 500 additional electronic reference sources.

A special feature of the Library is its foyer, which includes built-in and free-standing display cases. Ten to fifteen shows are held in this space annually, ranging from exhibitions of selected library holdings to M.F.A. and other student exhibitions. Please contact the Library Director if you are interested in using the exhibition cases to curate an exhibition.

Overall, the Library provides open, flexible, and comfortable spaces conducive to sustained periods of study and research. During the fall and spring semesters, it is open seven days a week.

Fine Arts Library Circulation, 855-3314
Tony White, Director, 855-5743
Email: antmwhit@indiana.edu

Carrels

Each history of art graduate student is entitled to a private library carrel. See the librarian in the Fine Arts Library for more information.

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 and Africa for Masters and Doctoral level research.

Friends of Art membership benefits include a 10% discount on all regularly priced merchandise, and opportunities for additional savings throughout the year. Employment and volunteer opportunities are available.

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

Telephone: 855-1333

SCHOOL OF FINE ARTS GALLERY

The School of Fine Arts Gallery provides a vital exhibition space that serves a diverse audience of students, faculty, staff and the community. There are several student exhibitions each year, when students have the opportunity to plan, install, and participate in all aspects of exhibition management. Exhibitions of contemporary work by local, national and international artists are regularly scheduled in the Gallery. Many of these exhibitions are accompanied by Gallery talks or presentations by the artists. The Gallery also provides a forum for visually oriented performances and video viewings.

There are opportunities available for students to get involved in all aspects of Gallery and exhibition planning.

(Closed on Sundays and Mondays)

Director: Betsy Stirratt

Telephone: 855-8490

Email: stirrat@indiana.edu

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) for any reason. 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 is entitled A Bird Dance Near Saturday City: Sidi Ballo And The Art Of West African Masquerade, (Bloomington, IU Press, 2008).

Email: 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 Hellenistic and Roman sculpture. She participated in the excavations at the Greco-Roman site of Aphrodisias, in modern Turkey, from 1993 to 2003. 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, published 2008). Her current project is 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

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 articles on Romanesque Bibles and the medieval monastery in Word and Image and Scriptorium, and her book, The Art of Reform in Eleventh-Century Flanders, was published in 2006. She also has published articles on Spanish manuscript illustrations of the Book of Esther, Bible reading at Cluny, and the art of medieval kingship.

Email: dreilly@indiana.edu

Telephone: 855-5247

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

Professor Bassett is the author of numerous articles on late antique and Byzantine art. She is also the author of The Urban Image of Late Antique Constantinople (Cambridge, 2004)

Islamic Art

**Christiane Gruber, Assistant Professor, Islamic Art, Ph.D.
Ph.D. University of Pennsylvania, 2005**

Dr. Gruber's primary field of research is Islamic painting, in particular books of the Prophet Muhammad's Ascension (Mi'rajnamas) and their accompanying illustrations. She is the author of The Timurid Book of Ascension (Mi'rajnama): A Study of Text and Image in a Pan-Asian Context (Valencia, 2008) and The Ilkhanid Book of Ascension: A Persian-Sunni Devotional Tale (London, 2009). She also co-edited The Prophet's Ascension: Cross-Cultural Encounters with the Islamic Mi'raj Tales (Bloomington, 2009). She also pursues research in Islamic codicology (book arts) and paleography (handwriting). She edited the volume of articles entitled The Islamic Manuscript Tradition: Ten Centuries of Islamic Book Arts in Indiana University Collections (Bloomington, 2009) and authored the online catalogue of Islamic calligraphies in the Library of Congress (<http://memory.loc.gov/intldl/apochtml/apochome.html>). Her third field of interest is modern Iranian visual culture, about which she has written several articles.

Dr. Gruber's research has been supported by a number of grants, including the Max Planck Foundation, the Council on Library and Information Resources, the American Research Institute in Turkey, the American Institute of Iranian Studies, and Fulbright-Hays.

She has taught art history at the University of Pennsylvania and the Philadelphia Museum of Art, and has worked for about a dozen years in Islamic art collections at the Metropolitan Museum of Art, the Princeton Art Museum, and the Philadelphia Museum of Art.
Email: chgruber@indiana.edu<<mailto:chgruber@indiana.edu>>
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 (Spring 2010)**

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 just published a book entitled The Late paintings of Velázquez: Theorizing Painterly Performance.

Email: gknox@indiana.edu
Telephone: 855-5330

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

Professor Rothstein's research deals primarily with varieties and consequences of visual skill in 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). Besides his courses on the Renaissance in northern Europe, Professor Rothstein also teaches the history of print culture as well as a class on toys and the material cultures of play.

Email: brothste@indiana.edu
Telephone: 855-8510

Modern (19th & 20th Centuries)

**Sarah Burns, Ruth N. Halls Professor, American Art; Ph.D.,
University of Illinois at Urbana-Champaign 1979**

Sarah Burns, Ruth N. Halls Professor, American Art; Ph.D., University of Illinois at Urbana-Champaign 1979 She is the author of Pastoral Inventions: Rural Life in Nineteenth-Century American Art and Culture (Temple, 1989); Inventing the Modern Artist: Art and Culture in Gilded Age America (Yale, 1996), and Painting the Dark Side: Art and the Gothic Imagination in Nineteenth-Century America (California, 2004). She is also so-author of American Art to 1900: A Documentary History (California, 2009). Her research interests include: visual culture across the entire spectrum from painting to pulp, as well as material culture, consumer culture, and gender studies.

Email: burns@indiana.edu
Telephone: 855-2652

**Michelle Facos, Associate Professor, 19th century European Art, Ph.D., New York
University, 1989
Director of Graduate Studies (Fall 2009)**

She has received Fulbright and Alexander von Humboldt fellowships, and has published

numerous articles in journals such as Arts Magazine, Zeitschrift fuer Kunstgeschichte and Gazette des Beaux Arts. Dr. Facos has written two books: Nationalism and the Nordic Imagination: Swedish Painting in the 1890s (California, 1998) and Symbolist Art in Context (California, 2008) and co-edited Art, Culture, and National Identity at the Fin de Siècle (Cambridge, 2003). She is currently collaborating on an exhibition celebrating the centennial of the first ever exhibition of Scandinavian art held in North America, which will be held at the American-Scandinavian Foundation in New York in 2011 and is working on a book about the role played by Sweden's Jewish community in the promotion of Swedish national identity, as well as an edited volume about tourism in nineteenth-century Europe.

Email: mfacos@indiana.edu

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, state 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.

Email: kennedy@indiana.edu

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. An essay, "Lost in Space: Consciousness and Experiment in the Work of Irwin and Turrell," is forthcoming in the volume, Beyond Mimesis and Convention: Representation in Art and Science.

Email: dlschuld@indiana.edu

Art Theory

**Shehira Davezac, Graduate studies in philosophy and art history, M.S., Sarah Lawrence
and Columbia University.**

Associate Professor, Historical and Contemporary Art Theory. She was co-organizer of the first American exhibition of women's art from the Arab world. She is presently writing a 19th century art history for the blind and her recent areas of research and publication are Neo-Platonism in art, Baudelaire, and Schopenhauer in French art.

Email: davezac@indiana.edu

Telephone: 855-6275

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 Class of '49 Curator of the Arts of Africa, the South Pacific, 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.

Email: dpelrine@indiana.edu

Phone: 855-1036

Judith Ann Stubbs, Adjunct Assistant Professor, Japanese Art, Ph.D., 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.

Email: justubbs@indiana.edu

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.

Email: gealta@indiana.edu

Telephone: 855-1039

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)

Oversees the operation of the Fine Arts Library and the Visual Resource Center (VRC); develops the libraries' collections in the areas of visual arts, art history, architecture, design and related disciplines; serves as liaison to Art History and Studio Art faculty; teaches "Research Sources in Art History" for the Department of the History of Art and provides subject-specific reference assistance and instruction for students and faculty in the School of fine Arts (and the Indiana University community).

Email: antmwhit@indiana.edu

Telephone: 855-5743

Henry Radford Hope School of Fine Arts Visual Resource Center

Visual Resource Center

Eileen Fry, (MLS, University of Oklahoma, MA Art History, University of Kansas)

Image Librarian. (Librarian, Fine Arts Library).

Collaborated with Betty Jo Irvine on Slide Libraries, 2nd ed (Libraries Unlimited, 1979); Concordance of Ancient Site Names / edited by Eileen Fry and Maryly Snow. (Art Libraries Society of North America, 1995).

Administrator of DIDO (Digital Images Delivered Online), a part of IU's Digital Library Program. Recent activities include articles and presentations on faculty use of digital images, folksonomic and expert image tagging, and factors affecting the merging of visual resource collections and art libraries. Served as program co-chair for the 2009 Art Libraries Society/North America Annual conference in Indianapolis.

Email: fryp@indiana.edu

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DEPARTMENT OF HISTORY OF ART

Patrick McNaughton, Chair.....855-5277
Michelle Facos, Director of Graduate Studies (Fall 2009).....855-9218
Giles Knox, Director of Graduate Studies (Spring 2010).....855-5330
Julie Van Voorhis, Director of Undergraduate Studies.....855-1897

STAFF

Fenella J.A. Flinn, Grad.Assistant/Assistant to the Chair & Faculty/Scheduler.. 855-9556
Melissa Hunt, Financial Assistant/Undergraduate Assistant..... 855-9390

SCHOOL OF FINE ARTS STAFF

Visual Resource Center, Room 002

Eileen Fry, Head Visual Resource Center855-6717

Friends of Art Office, Room 125

Tom Rhea, Executive Director, Friends of Art.....855-5300

Friends of Art Bookshop

Colleen McKenna, Managing Director.....855-1333

Fine Arts, Studio

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

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