

College of Fine and Applied Arts

School of Art and Design

**GRADUATE STUDIES
HANDBOOK**

Program in Art History



University of Illinois at Urbana-Champaign

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TABLE OF CONTENTS

<i>General Program Information</i>	2
▪ About the Program in Art History	
▪ University Library and Museums	
▪ Faculty	
▪ Applications and Deadlines for New Graduate Students	
▪ Readmission	
▪ International Students	
<i>M.A. and Ph.D. Program Requirements</i>	4
▪ M.A. Degree Requirements	
▪ Ph.D. Degree Requirements	
▪ Additional Graduate Programs	
<i>Financial Aid</i>	13
▪ Teaching Assistantships	
▪ Research Assistantships	
▪ Additional School of A&D Funding for Graduate Students	
▪ Other Forms of University Funding Available to Graduate Students	
▪ Teaching Independent Summer Courses	
▪ Internships	
▪ External Funding	
<i>Where do I go for?</i>	15
▪ (Graduate College, FAA, and A&D Administration and Staff)	
<i>Art History Student Resources at Illinois</i>	16
▪ Society for Art History and Archaeology (SAHA)	
▪ Art History Paris Program	
▪ Mailboxes for Graduate Students	
▪ Art History Common Room	
▪ The Visual Resources Collection	
▪ A&D Computer Lab Access (24/7)	
▪ University Library	
▪ Ricker Art and Architecture Library	
▪ Rare Book and Manuscript Library	
▪ Figure One	
▪ Krannert Art Museum	
▪ Spurlock Museum	
<i>Colloquia and Continuing Seminars</i>	18
▪ Modern Art Colloquium	
▪ SAHA - Faculty Colloquia	
▪ A Word About Invited Speakers and Other Professional Colloquia	
<i>Appendices</i>	19
A. Typical Sequence of Progress towards Degree Completion.....	19
B. M.A. Art History Worksheet.....	21
C. Ph.D. Art History Worksheet.....	22
D. Faculty.....	23
E. Useful Campus and Community Addresses and Phone Numbers.....	28

GENERAL PROGRAM INFORMATION

About the Program in Art History

The University of Illinois at Urbana-Champaign has offered courses in the history and criticism of art since 1877. A specific curriculum with a specialty in art history appeared with the creation of a Master's program in 1949, and a specialized undergraduate program two years later. A doctoral degree program was initiated in 1969.

The Art History Program is one of several that comprise the School of Art & Design. The School is one of the 12 units within the College of Fine and Applied Arts. The Program does not have separate administrative offices; all official Program paperwork is handled by the administrative staff of the School in offices located in the Art & Design Building.

Students can receive the Master of Arts and Doctor of Philosophy degrees in Art History at the University of Illinois. The M.A. and Ph.D. curricula are designed to prepare highly qualified students for careers in research, teaching, criticism, and museum work, as well as to support their exploration of emerging career paths that depend upon expertise in the history of art and visual cultures.

University Library and Museums

With a catalogued collection of more than thirteen million volumes, the University Library is the largest among publicly supported educational institutions and one of the largest university libraries in the country. The collection in art and architecture numbers about 120,000 volumes and is divided between the main library and the Ricker Library of Art and Architecture. In addition, the Ricker Library houses nearly 60,000 microfiche images, and the Visual Resources Collection adds approximately 5,000 images yearly to its rapidly growing database of digitalized images. There are two university museums, the Krannert Art Museum and the Spurlock Museum, with rotating schedules of contemporary and historical exhibitions (see Graduate Resources below). Major museums in Chicago, St. Louis and Indianapolis are within two to three hours from Urbana-Champaign.

Faculty

The Art History Program currently has eight full-time tenured or tenure-track professors with diverse research and teaching areas. Faculty members are affiliated with many units and interdisciplinary programs across campus. These affiliations include Latin American and Caribbean Studies, the Department of East Asian Languages and Cultures, the Center for East Asian and Pacific Studies, the Unit for Criticism and Interpretive Theory, Gender and Women's Studies and the Program in Medieval Studies. (The last also offers a certificate in Medieval Studies). Several faculty with primary appointments in other departments and programs also have affiliations with the Art History Program. For a more detailed description of Art History Program faculty and faculty in other departments who are affiliated with the Program, see Appendix D.

Applications and Deadlines for New Graduate Students

Applicants should fill out an online *Graduate Application for Admission*. Please see the Art & Design website for the most current information for applying: <http://www.art.illinois.edu/content/graduate/admissions>

All applicants are required to have three letters of recommendation submitted on their behalf.

The Graduate Record Examination (GRE) is required for applicants to the Art History Program. The Office of International Admissions and the Graduate College require that international applicants to all programs must earn scores of at least 79 on the IBT (550 on the paper-based version of the Test of English as a Foreign Language, or TOEFL).

Applicants are admitted to the program in the fall semester only. All new applicants, especially those seeking financial aid, must have their applications and all accompanying paperwork filed with the School no later than **December 15**.

Readmission

If you have not registered for more than one academic year please see <http://www.grad.illinois.edu/admissions/apply/reentry> for readmission. Please consult the Director of Graduate Studies and Ellen de Waard, the Coordinator of Graduate Academic Affairs for the School (edewaard@illinois.edu) with questions, phone 217-333-0642.

International Students

International students should consult University guidelines and policies for those coming to Illinois from outside the U.S. They should also speak with Ellen de Waard, the Coordinator of Graduate Academic Affairs for the School, regarding language proficiency testing for assistantships and visa issues. For the most current information, see: <http://www.iss.illinois.edu>

M.A. AND PH.D PROGRAM REQUIREMENTS

M.A. DEGREE REQUIREMENTS

During their first year, M.A. students are encouraged to strengthen their breadth of knowledge by taking a wide range of courses. By the end of that first academic year, students are expected to identify an area of particular interest for in-depth study leading to a thesis during their second year.

Degree Requirements

The M.A. degree in Art History requires 32 graduate hours of course work, following the curriculum guidelines:

- 24 graduate hours must be in art, architectural, or landscape history and may include 400-level courses taken for graduate hours. (Up to 8 hours may be taken in other fields with the approval of the student's major advisor).
- 20 hours of the 32 total hours for the M.A. must be in graduate seminars (that is, five seminars) in art/ architecture/ landscape history (ARTH 591 Independent study is not acceptable as one of the courses towards fulfilling this requirement). The student's advisor, in conjunction with the Director of Graduate Studies, may include seminars from other departments to satisfy the five-seminar requirement.
- All students must take Art History 593 (Theory & Methods). This seminar must be taken in the student's first semester in the Program. It may be included as one of the five required graduate seminars.
- The 32-graduate hour requirement must include one course in each of the following four areas:
 - Ancient/ Medieval
 - Renaissance/ Baroque
 - Modern/ Contemporary
 - East Asian or African

Students specializing in East Asian or African may substitute 8 graduate credits hours of advanced courses (generally 2 courses) in related disciplines for two of the categories listed above.

In addition to these requirements:

All students must fulfill the M.A. language requirement.

All students are required to submit thesis or scholarly essay (explained below).

(See also the M.A. worksheet in Appendix B)

Seminars and Course Loads

Students are normally take 12 hours per semester while in residence, 8 hours of which should be graduate seminars. Students are expected to complete ARTH 593 (Theory & Methods) during their first semester. Students who have completed their course work may register for fewer credit hours depending on certain conditions. See the Director of Graduate Studies and Ellen de Waard for an individual assessment.

M.A. Language Requirement

Students studying for the M.A. degree are expected to pass the language requirement in one language, other than English, pertinent to their area of specialization. Determination of appropriate language preparation should be made in consultation with the student's advisor.

Art historians not only study art made all over the world, but engage with the scholarship of colleagues dispersed across the globe as well. To do so with confidence, we must master not only the languages of the

cultures that produced the artworks we study, but also the principal languages in which scholarship about those cultures has been disseminated. This may include languages relevant to the Western European context from which the modern discipline of art history emerged even when the subject of study is not itself Western European. And it demands not only basic conversational or reading proficiency, but the ability to conduct research in the pertinent languages. This includes the capacity to understand complex arguments in those languages, and familiarity with their specialized art-historical vocabularies. Therefore, art historians in training must devote considerable time to acquire these essential linguistic skills in advance of, or at the same time as, they pursue their coursework.

Demonstrating the necessary language skills

Language skills must be demonstrated no later than the end of the student's second year in the program, in one of the following two ways:

- Adequate mastery of one language may be demonstrated by completing four semesters of college-level coursework in that language with grades of "B" or better (or having done so within the previous 7 years), or by placing beyond the four college-semester level of proficiency in the relevant language department's proficiency/placement examinations.
- Departmental language exams. The departmental language exams are given twice a year: the first week of classes in the fall semester and the first week of classes of the spring semester. The exam is 2½ hours long and consists of two parts. In Part I, students are asked to translate an approximately 200-word-long passage from the source language into idiomatic, correct English. In Part II, students are asked to write an accurate summary in English (about 200 words long) of a circa 600-word-long passage in the source language. Students may use a dictionary during the exam. Sample exams are available from the Graduate Advisor. All incoming graduate students must sit for at least one exam during their first semester. Students who do not pass a language exam on their first attempt are (1) required to retake the exam every time it is offered and (2) expected to enroll in relevant language courses during their first semester and all successive semesters, until they can demonstrate the necessary level of language mastery as outlined above.

All incoming students *must take* the language exam, regardless of their degree of competency, in order to allow the faculty to assess where the student stands in relation to fulfilling this requirement.

Choice of Concentration Area

M.A.-level students should send written notice to the Director of Graduate Studies by the end of their second semester in residence specifying their chosen area of concentration and designating the advisor who has agreed to supervise their work.

Students can specialize in the following areas:

- 20th Century and Contemporary
- African
- American to 1940
- Ancient (Greek, Etruscan, and Roman)
- East Asian (Japan, China)
- European Baroque and Rococo (ca. 1600-1750)
- European ca. 1750-1900
- Latin American (colonial/modern)
- Medieval (Early Christian and Byzantine, or Western Medieval)

Masters Thesis or Scholarly Essay

Candidates for the M.A. degree must submit a Master's Thesis or Scholarly Essay. The decision to write either the thesis or essay should be made with the advice and approval of the student's advisor. The difference between the two is largely one of format: a thesis should be somewhat more substantial, and it must conform to university regulations concerning the type of paper used, the size of margins, and the title page. Its chief advantage is its accessibility to scholars, since a copy is placed in the university library. In either case, the work must demonstrate: (1) scholarly and intellectual command of the subject; (2) command of research techniques and apparatus; and (3) a publishable level of writing skills. Students completing a thesis must register for ARTH 599 (for one to two hours). Students choosing a scholarly essay will not register for ARTH 599.

The topic of the thesis or essay will be defined in consultation with a member of the art history faculty (typically the student's advisor). Affiliated faculty in architectural history or in landscape architectural history can also be primary advisors of a thesis or scholarly essay in Art History. The student's advisor and a second reader must approve the final thesis/essay. The advisor, in consultation with the student and the Chair of the Art History Program, will appoint a second reader, who may be from outside the Art History Program. Ordinarily the length of the thesis or scholarly essay will fall between 25 and 50 double-spaced pages, but may vary depending on the topic and scope of the project. Copies of the accepted paper will be left permanently with the student's advisor and the Program Chair. (Please submit them in a black cover.)

Thesis Deposit

The Scholarly Essay (once approved by the student's advisor and a second reader) should be deposited in the Graduate Office (room 138) of the Art & Design building on or before the campus-wide deadline for the M.A. thesis.

The Thesis Office on campus coordinates the process of depositing the M.A. Thesis. The final deposit is handled online. The contact person for thesis information is Ellen de Waard, room 138 in the Art & Design building (email edeward@illinois.edu; phone 217-333-0642). Current information on thesis deposit can be found at: <http://www.grad.illinois.edu/thesis-dissertation>

Check the Graduate College calendar for all relevant thesis (and other academic) deadlines at: <http://illinois.edu/calendar/list/3284>

Graduation

Students need to apply for graduation online during the period of their thesis/essay deposit. You can do this via Student Self-Service (www.illinois.edu > course information > Student Self-Service > click tab for Graduation > select graduation period). If the student fails to apply online, he/she will not graduate!

Transition between M.A. and Ph.D.

Students should complete course work, exams, and thesis/scholarly essay for the M.A. within two years of beginning the program. After this period, students will be ineligible for continued funding unless they have been accepted into the Ph.D. program. Students may continue to enroll in courses beyond the 32 hours required for the M.A. degree, but only 8 hours beyond the 32-hour requirement taken while enrolled in the M.A. Program may be counted towards the Ph.D. These 8 credit hours cannot be used to fulfill any M.A. requirements if they are to count toward the Ph.D.

Candidates for the M.A. in Art History who wish to continue into the doctoral program do not need to complete a formal application through the Graduate College as long as the student is in good standing. They need simply obtain the approval of their advisor and submit a letter of application to the Chair of the Program. The letter should identify both the area in which the student will specialize and the faculty member who will serve as the

student's advisor. In addition, the letter should state whether the student wishes to be considered as a candidate for financial aid. This letter must be submitted by **December 15** for admission either for the following Spring semester or the next academic year.

International students in the M.A. program must achieve a score equal to or greater than 5 on a scale of 6 on the English Proficiency Interview as a condition for advancement to the doctoral program.

Admission to the Ph.D. Program by this procedure is contingent upon 1) the student's completion of all the requirements for the M.A. degree and 2) the evaluation of the faculty. Students must complete all M.A. requirements within one semester of requesting admission to the doctoral Program. (If the student fails to complete the M.A. within this time limit he/she must request admission again during the semester when the M.A. degree is completed.) Completion of the M.A. requirements does not guarantee admission to the Ph.D. program. M.A. students requesting admission to the Ph.D. program will be evaluated on the strength of their work in the Program.

Funding for M.A. and Ph.D. students

Funding is contingent upon the assessment by the faculty that the student is making good progress toward the completion of the degree. Please note that students with an "I" (Incomplete) or failing grades that remain on their record for more than one semester jeopardize their eligibility for continued funding.

Ph.D. DEGREE REQUIREMENTS

Admission for New Students (see also the “Applications and Deadlines” section above)

Applicants who wish to be admitted to the doctoral program with an M.A. from elsewhere are strongly urged to consult at least one member of the faculty with whom they would like to work before applying. **The deadline for new applicants is December 15.**

Ph.D. Language Requirement

All doctoral students are required to pass the language requirement in **two** languages (or one in addition to any examination passed at the M.A. level). Both languages must be chosen with the approval of the student's advisor and the Program Chair. The first language requirement must be met by the end of the student's second semester in residence. All language requirements must be fully met before the student takes the preliminary exams. A language requirement satisfied for the M.A. degree in the Program may fulfill one of these languages providing it is appropriate to the field of study for the Ph.D. A working knowledge of a third language may be necessary; such additional language preparation is at the discretion of the student's advisor.

Adequate mastery of at least one language must be demonstrated by passing the departmental language exam described above in the section on the M.A. language requirement. Adequate mastery of one language may be demonstrated by completing four semesters of college-level coursework in that language with grades of “B” or better (or having done so within the previous 7 years), or by placing beyond the four college-semester level of proficiency in the relevant language department's proficiency/placement examinations.

All incoming students *must take* the language exam, regardless of their degree of competency, in order to allow the faculty to assess where the student stands in relation to fulfilling this requirement.

Course Requirements

The Ph.D. program requires 64 graduate hours of course work beyond the M.A. degree. The first 32 hours of course work precedes the Preliminary Examination, and the final 32 hours consist of dissertation research and writing (ARTH 599). There are no area distribution requirements at the Ph.D. level; rather, course curriculum is constructed in consultation with the faculty advisor and Director of Graduate Studies. However, students are required to enroll in a minimum of three graduate seminars during their first year in the Ph.D. program. One of these seminars must be Art History 593 (Theory & Methods), if this requirement has not already been met at the M.A. level. Independent Study (ARTH 591) credit hours do not count toward the seminar requirements for the Ph.D. degree.

Students entering the Ph.D. program from another university may be required to fulfill one or more additional course requirements in art history during their first year of residence. Ordinarily such students will be informed of these additional requirements at the time of admission. However, if necessary, the faculty reserves the right to inform students of additional requirements during or immediately following their first semester of residence.

Choice of Concentration Areas for Ph.D. Preliminary Exams

By the end of their first year (second semester in residence) students should inform the Director of Graduate Studies of their 1) area of concentration and 2) academic advisor. In consultation with their advisors, students will select the major field in which they will be examined from the following:

- 20th Century and Contemporary
- African
- American to 1940

- Ancient (Greek, Etruscan, and Roman)
- East Asian (Japan, China)
- European Baroque and Rococo (ca. 1600-1750)
- European ca. 1750-1900
- Latin American (colonial/modern)
- Medieval (Early Christian and Byzantine, or Western Medieval)

Those wishing to pursue a study that crosses chronological/geographic boundaries are encouraged to define an appropriate major field in consultation with their advisor.

Students will also elect a secondary area of concentration in consultation with their major field advisor and appropriate faculty. The secondary area may be in art history or, with the approval of the student's advisor, an area outside of art history. Work done at the M.A. level can count toward this requirement.

Ph.D. Preliminary Examinations

Ph.D. students must pass Preliminary Examinations in order to be approved for ABD (All But Dissertation) status. ABD status denotes that the student has completed all course work and passed all required exams; the student needs only to complete and defend the dissertation to be awarded the Ph.D. ABD status is a requirement for some forms of competitive funding from the university and external agencies.

The Preliminary Examinations consist of three parts: two written examinations in the student's Major and Secondary fields, and an oral examination.

Preliminary Written Exams

The Major and Secondary field exams are take-home written exams. For the Major field exam, students have 24 hours to write a response to their examiner's questions; responses must not exceed 21-pages (12 point, Times New Roman, double spaced, 1" margins). For the Secondary field exam, students have 24 hours to write a response to their examiner's questions; responses must not exceed 16-pages (12 point, Times New Roman, double spaced, 1" margins).

These written exams cover both general and specific areas of knowledge in the designated fields. The Major field exam is written by the student's advisor and read by the advisor and a second reader. When possible, the Secondary area exam should be administered by a member of the student's committee (rather than the advisor), and read by the examiner and the advisor. If the advisor also administers the Secondary field exam, then the advisor and a member of the student's committee should read the exam.

Preliminary Oral Exam

After students complete the written exams, and have passed all language exam requirements, they are ready to proceed to the oral exam, which is also known as the dissertation proposal defense exam. All members of the student's committee must be present for this exam (the advisor and student must be on campus, other members may participate remotely). It is the responsibility of the student and faculty advisor to make arrangements for off-campus committee members' participation in the exams.

Students must distribute a detailed dissertation proposal to committee members at least two weeks prior to the exam, and to the entire faculty within a week of the exam. The oral exam usually lasts between one and two hours. Guidelines for the proposal vary depending on the expectations of each student's advisor, but a general guideline for a proposal can be found on this document below *Preliminary Exam Chronology*.

* NOTE: students must be enrolled in Art History 599 (Thesis Research) the semester they take the oral preliminary exam.

Timing of Exams

Students must have passed both the Major and Secondary written exams before taking the oral portion of the exam. Written preliminary exams are given three times a year: once in the fall semester (usually in the 8th week of the semester), and twice in the spring semester (usually in the 3rd and 14th weeks of the semester). Students, in consultation with their advisor, should figure out which of these dates work best for them. Exams are not given in the summer or at other times, except under unusual circumstances. Ideally, the oral exam/dissertation proposal defense exam will be taken no later than one semester after the written exams. This oral exam can be scheduled at any time in the semester. The results must be reported to the Graduate College within one semester. A student's successful demonstration of the appropriate levels of knowledge and competency in the preliminary examinations means that, with Graduate College approval, s/he has reached ABD status and is a Ph.D. candidate.

Exam Committees

Students need to constitute an oral examination committee (which is the dissertation committee) in consultation with their advisor, well in advance of the exam dates. The dissertation committee must include a minimum of four faculty members and needs to meet the following requirements (one member may satisfy more than one category):

- at least 3 members of the Illinois Graduate College
- at least 2 tenured at Illinois
- at least 1 faculty outside of the Art History Program
- at least 2 faculty members in the Art History Program

With the approval of the Graduate College, the oral exam committee may include faculty from other institutions, and may also be larger than four members. Finally, if necessary, students are permitted to constitute a new committee for the dissertation proposal defense committee, as per the requirements of their individual research areas and Graduate College regulations.

Preliminary Exam Chronology

Although individual schedules vary, see below for a framework for good progress toward completion to the degree:

Fall - Spring of Year 2 (in PhD program):

- Complete course work, select and constitute the Ph.D. Exam/Dissertation Committee(s) in accordance with Graduate College regulations and the advice of your advisor

Summer of Year 2:

- Study for Secondary or Major Field exam
- Begin formulating dissertation topic and proposal

Fall Year 3:

- Take Secondary or Major Field exam

Fall or Early Spring of Year 3:

- Take Secondary or Major Field area exam
- Work on dissertation proposal

Spring of Year 3:

- Arrange for oral exam dates with committee members; draw up paperwork in A&D office and distribute dissertation proposal (only if approved by advisor) to committee members at least two weeks before scheduled oral exam

NOTE: Students must have fulfilled the language requirement prior to taking the oral exam/dissertation proposal defense exam.

Dissertation Proposal Guidelines

Students should consult with their advisors as to the content, length and format of the dissertation proposal. Proposals usually fall between ten and twenty pages in length, with sections addressing the dissertation's objectives, scope (or chapter breakdown), methodology, and contribution to the field (with consideration of existing scholarship on the student's topic). An extensive bibliography should be submitted along with the proposal.

Dissertation Deposit

The Thesis Office on campus coordinates the process of depositing a dissertation. The final deposit is handled online. The School's thesis reviewer is Ellen de Waard, room 138, Art + Design building (email edewaard@illinois.edu; phone 217-333-0642). Current information on thesis deposit can be found at: <http://www.grad.illinois.edu/thesis-dissertation>

Check the Graduate College calendar for all relevant thesis (and other academic) deadlines at: <http://illinois.edu/calendar/list/3284>

Graduation

Students need to apply for graduation online during the period of their thesis deposit. Please go to Student Self-Service (www.illinois.edu > course information > Student Self-Service > click tab for Graduation > select graduation period). If the student fails to apply online, he/she will not graduate!

ADDITIONAL GRADUATE STUDIES PROGRAMS

Graduate Certificate in Medieval Studies

The Graduate Certificate in Medieval Studies is offered by the Program in Medieval Studies, an inter-curriculum, campus-wide initiative. The Certificate leads to a concentration in Medieval Studies. This Program includes 32 professors teaching in 14 departments and regularly offers team-taught interdisciplinary courses. Financial aid is available on a competitive basis to graduate students pursuing the Graduate Minor in Medieval Studies. For more information go to: <http://www.medieval.illinois.edu/education/grad/>

Graduate Minor in Museum Studies

The interdisciplinary Graduate Minor in Museum Studies is offered at both M.A. and Ph.D. levels, and offers interdisciplinary study in fields including Art History, Anthropology, and Landscape Architecture. For more information go to: <http://www.anthro.illinois.edu/courses/interdisciplinary/>

Unit for Criticism and Interpretive Theory Certification

The Unit for Criticism and Interpretive Theory is an interdisciplinary forum for faculty and graduate students. It coordinates a body of course offerings in cultural criticism and critical theory. The certificate

is offered in conjunction with existing degrees at both the M.A. and Ph.D. levels. For more information go to: <http://criticism.english.illinois.edu/affiliation.htm#Cert>

FINANCIAL AID

Almost all art history graduate students receive financial aid in the form of teaching and research assistantships, or fellowships from the University. Although funding is always competitive, every effort is made to provide continuous support for students who request and qualify for assistance. Our goal is to provide two years of funding for M.A. students, and three years of funding for Ph.D. students (or five years total for students who earn the M.A. at Illinois en route to the Ph.D.). Doctoral students making good progress toward degree may be eligible for more than three years of financial support. Students may also apply for small grants from the School of Art & Design and the Graduate College to help with travel expenses to conferences and dissertation research. Advanced PhD students (especially those approaching ABD status) will be expected to apply for external grants and fellowships, as part of their professional career development. Students should speak with their advisors concerning additional funding opportunities.

Teaching Assistantships

Teaching Assistantships are awarded upon recommendation of the Art History faculty. Recipients of assistantships serve the Art History Program an average of ten hours per week (a 25% appointment). Depending upon background, experience, and program needs, assistants may serve as discussion leaders, graders or assistants to the Curator of the Visual Resources Collection in preparing images for classroom use and maintaining course websites. TA recipients pay no tuition costs, have most fees waived, and receive a stipend. Although TAs do not receive a stipend during the summer, they can attend summer sessions without having to pay tuition and most fees.

Re-appointment of TA Positions

Students currently enrolled in the Art History Program who wish to have their present assistantship considered for renewal the following academic year must inform the Program Chair in writing no later than **December 15**.

Assistantships are normally limited to a total of five years: two years for M.A. students and three years if the student continues on to the Ph.D. Doctoral students may, at the discretion of the faculty, receive additional TA appointments based upon the needs of the undergraduate instructional program and the student's financial need. Reappointment is contingent upon 1) good progress towards the degree and 2) competent performance as a TA.

Research Assistantships

Research assistantships with individual professors are contingent on funding and availability. Faculty with their own research funding may select qualified students to assist them.

Additional School of A&D Funding for Graduate Students

The School of Art & Design has some competitive funding available for which graduate students may apply. Please see Ellen de Waard (edewaard@illinois.edu) for further details. Students who receive these awards do not receive funds in advance. Funding is released as reimbursement when the student submits receipts to the A&D business office for legitimate expenses for which the award was designated.

Art+Design Graduate Event Travel Award

Up to \$500 awards available for travel to an event, relevant to the student's degree. Not necessary to be invited as a speaker/participant.

Graduate College Conference Travel Grant

Up to \$350 awards available for travel to an event, relevant to the student's degree, where the student is an invited speaker/participant.

<http://www.grad.illinois.edu/general/travelaward>

Graduate College Master's Project Travel Grant

Up to \$500 awards available for MFA/MA students, who need to travel as part of their final project and/or thesis research.

<https://www.grad.illinois.edu/fellowship/listing/3301>

Graduate College Dissertation Travel Grant

Up to \$5,000 awards available for PhD students, who need to travel as part of their research.

<https://www.grad.illinois.edu/fellowship/listing/3080>

Graduate College Dissertation Completion Fellowship

A one year stipend of \$20,000 for a PhD student to complete the doctoral degree. This package comes with a full tuition waiver and a partial student fee waiver.

<https://www.grad.illinois.edu/fellowship/listing/2807>

Art+Design Dissertation/Thesis Travel Award

Up to \$5,000 awards available for dissertation or thesis research travel.

Funding for Visiting Speakers

Graduate students (M.A. or Ph.D.) can apply to the School of Art & Design Visitors Committee for funds to bring a visiting speaker to campus.

Other Forms of University Funding Available to Graduate Students

The College of Fine and Applied Arts and the Graduate College also offer competitive funds for conference travel and research. Check the campus Fellowship Office site for a complete list and deadlines.

[//www.grad.illinois.edu/fellowships](http://www.grad.illinois.edu/fellowships). See also College Art Association's "Opportunities" site:

<http://www.collegeart.org/opportunities/>

See also Resources for Graduate Art History Students: <http://www.efn.org/~acd/resources.html>

Teaching Independent Summer Courses

Advanced Ph.D. (and, on occasion, exceptional M.A. students) may apply to teach a summer course in an approved area for the School of Art & Design. The School of Art & Design periodically sends out a request for summer school course proposals in the late Fall or early Spring. Payment for the course varies depending on the length of the course. Students who wish to submit a proposal must first have the support of their advisor and submit a rough description and tentative syllabus to the Chair in advance of the School's proposal deadline. Students submitting proposals without prior department approval may jeopardize future internal funding consideration.

Internships

On occasion, the Krannert Art Museum has opportunities for paid and volunteer positions. Generally, when interns are needed, a call for applications will be issued by Museum staff and posted on graduate listservs. However, students may set up an appointment with Museum staff to discuss future openings. Course credit is not given for KAM paid internships or volunteer positions. The Krannert Museum's contact information is listed under the "Resources" section on page 15.

External Funding

As part of their professional development, advanced doctoral students are expected to seek external funding in the form of fellowships and grants. Students should consult with their advisors and use the Graduate College resources to identify appropriate grants and fellowships to which they might apply. When students receive external fellowships, they should check with the granting institution and/or the Graduate College to ask if the award includes a tuition and fee waiver and health insurance.

WHERE DO I GO FOR.....?

(Sources for answers to problems or inquiries)

Director of School of Art & Design

Alan Mette, room 139C at Art and Design; phone 217-333-0855; email amette@illinois.edu.

The Director of the school is responsible (in conjunction with advisory executive committees) for the overseeing of the operations, budgets and curricular development of the School. Graduate students can make appointments with the Director to discuss issues that pertain to the School's operations and future development. Graduate students are represented on several of A&D committees.

Administrative Assistant

Audra Weinstein, room 143, Main Office in the Art and Design Building; phone 217-333-0855; email (audra@illinois.edu) or Stephen Bullwinkel (bullwink@illinois.edu) will assist you in setting up appointments with A+D administration.

Graduate Studies Specialist

Ellen de Waard, room 138, Art and Design; phone 217-244-0395; email edewaard@illinois.edu.

Ms. De Waard handles administrative matters regarding funding, registration and record keeping of A&D graduate students. She is an important—indeed, crucial—resource for all A&D graduate students; she is also the School's thesis reviewer and assists with general graduate student affairs. Because Ms. De Waard handles a large number of student queries each day, please call or email to make an appointment.

Art History Program Chair

David O'Brien, Associate Professor, room 401, Architecture Building; phone 217-333-7102; email obrien1@illinois.edu. The Chair oversees, in conjunction with the art history faculty, the administrative functions of the Art History Program and acts as liaison between the art history faculty, the School of Art and Design's Director, and various committees. Questions involving disputes among graduate students and faculty, unresolved funding issues, or general curricular difficulties should be taken up with the Chair.

Art History Director of Graduate Studies

Terri Weissman, Associate Professor, room 407, Architecture Building; email tweissma@illinois.edu. The DGS will help coordinate the completion of degree requirements and assist with all other curricular questions. All new and continuing graduate students should consult with the DGS at times of registration and at any other times when questions about the graduate program or requirements arise. Incoming graduate students must choose an academic advisor no later than the end of the second semester. Once students have identified an advisor, or if they change advisors, they must inform the DGS.

Graduate College Grievances Procedures

The Art History Program and the School of Art and Design follow the Graduate College procedures for filing grievances. These are detailed here:

<http://www.grad.illinois.edu/gradhandbook/chapterix/section04#GraduateCollegePolicy>

ART HISTORY STUDENT RESOURCES AT ILLINOIS

SAHA

The Society for Art History and Archaeology (SAHA) is a registered student organization at the University of Illinois/Urbana-Champaign. Our primary goal is to promote interdisciplinary scholarship and new research that broadens our understanding of the visual arts. Each year, SAHA sponsors several lectures by students and professionals; additionally, it holds a biennial symposium open to students in all related disciplines. Membership is free and open to both graduate and undergraduate students.

<https://www.facebook.com/UIUCSAHA?ref=ts&fref=ts>

Art History Paris Program

Since 2012 the Art History Program has had a summer program at the École du Louvre in Paris. The three-week course is open to undergraduate and graduate students, and offers class at the Louvre and other museums around Paris, including the Musée du Louvre, the Musée d'Orsay, the Musée du Quai Branly, the Musée de Cluny, the Musée du Château de Versailles and the Centre Georges Pompidou. The course provides an introduction to museology by having major museum administrators, curators, and other professionals speak to you about the theories that govern their practice and the major problems confronting them in their work. You meet daily with leading world experts in the field. In addition, you live in the middle of Paris. For more information see

https://app.studyabroad.illinois.edu/index.cfm?FuseAction=Programs.ViewProgram&Program_ID=10857

Mailboxes for Graduate Students

All graduate students are assigned personal mailboxes in the Art & Design Main Office, room 143 A&D Building. Any questions regarding mail should be directed to the administrative assistant.

Art History Common Room

Architecture 415 is available for use as a meeting room to all Art History graduate students. It is also used by faculty on occasion for meetings. Thus, if you are planning a large group meeting, you should check with the Program Chair as well as SAHA in order to avoid conflicts. You can obtain a key for the room by speaking with Chris Bonner in A&D 144 (phone 244-7761; email jrbonner@illinois.edu).

The Visual Resources Collection

The Visual Resources Center (VRC) facilitates access to images and other visual formats, provides instruction on using a variety of educational software, works with users on image related research projects, and provides consultation related to digitization best practices. The VRC's growing collection of digital images can be found through ARTstor, an image library of over one million digital images in the arts, architecture, humanities, and sciences with an accessible suite of software tools for teaching and research. Approximately 5,000 images are added each year based on the curriculum of the College of Fine and Applied Arts, faculty requests, and gifts from faculty members. Please feel free to call or email the curator of the collection, Sarah Christensen; phone 217-333-3292; email: schrstn@illinois.edu

A&D Computer Lab Access

Room 100 Art East Annex Studio1; website: <http://www.art.illinois.edu/content/resources/computer-labs/>
The door to the lecture room/computer lab in has been programmed. Undergrads who have attended a computer lab orientation and paid the computer lab facilities charge have access during the same open lab hours as the A+D building labs. Please do not prop the door open. If you have not taken the orientation session, please contact A + D Facilities Director David Akins at akins@uiuc.edu, or 217-333-6803.

University Library

1408 W. Gregory Dr., Urbana; 217-333-2291; website: <http://www.library.illinois.edu/>

The University Library is the second largest public university library in the U.S. The University Library is founded in 1867 in the charter establishing the school that became the University of Illinois. The Library opened with the school in 1868 with 1,039 volumes and grows slowly over the next decades. Today, the University Library holds more than thirteen million volumes and 24 million items and materials in all formats, languages, and subjects, including 9 million microforms, 120,000 serials, 148,000 audio-recordings, over 930,000 audiovisual materials, over 280,000 electronic books, 12,000 films, and 650,000 maps. The Library has strengths in many areas, ranging from hard sciences to the humanities. These collections form the bulk of I-Share, the statewide library online catalog. Currently there are 76 I-Share libraries and more than 30 million library items represented in the I-Share catalog. Users at these I-Share libraries may borrow books directly from the 76 I-Share library participants.

Ricker Art and Architecture Library

208 Architecture Building; 217-333-0224; website: <http://www.library.uiuc.edu/arx/>

The foundation for the Library's architecture and art collections was laid by the country's first college graduate of architecture, University of Illinois at Urbana-Champaign professor Nathan Clifford Ricker (1843-1924), who in 1873 purchased several important architectural treatises and folios. Today, the collections of the Ricker Library of Architecture and Art include more than 120,000 volumes and 33,000 serials (some housed in the Library's main book stacks), 35,000 microforms, and a small but burgeoning collection of videos. The holdings cover the fields of architecture, architectural history, art, art history, museum studies, and art education.

Rare Book and Manuscript Library

Third floor (Room 346) on the north side of the Main Library at 1408 W. Gregory Drive in Urbana; 217-333-3777; website: <http://www.library.illinois.edu/rbx/>

The Rare Book and Manuscript Library, also part of the University Library, is one of the largest repositories for rare books and manuscripts in the United States. The collections—nearly half a million volumes and three kilometers of manuscript material—include original illustrated books and rare artists' editions of books from the fifteenth through twentieth centuries, and are strong in the broad areas of literature, history, art, theology, philosophy, technology, and the natural sciences.

Figure One

(gallery space of Art & Design)

116 N. Walnut Street

Champaign, IL 61820

Phone: 217-333-0786

<http://www.figureone.org/>

Hours:

Sunday & Monday CLOSED

Tuesday to Thursday 11am-7pm

Friday and Saturday 1pm-9pm

Krannert Art Museum

500 East Peabody Dr

Champaign, IL 61820

217-333-1861

<http://www.kam.uiuc.edu/>

Hours during the academic year:

Tuesday to Saturday 9 am - 5 pm

Sunday and Monday Closed

Spurlock Museum

600 S. Gregory St.,

Urbana, IL 61801;

217-333-2360

<http://www.spurlock.illinois.edu/>

Hours:

Monday: Closed; Tuesday: 12-5; Wed, Thurs, Fri: 9-5

Saturday: 10-4; Sunday: 12-4

COLLOQUIA AND CONTINUING SEMINARS

The Art History Program sponsors several named lectures each year. These include the Ziff Lecture in Modern art, the Rosemary Coffey Lecture on Medieval/Renaissance art and the Phillip Fehl Lecture on art and culture in the pre-modern world. Additionally, the School of Art and Design sponsors a vigorous program of presentations by visiting artists and designers. All undergraduate majors are warmly encouraged to attend.

Modern Art Colloquium

The Modern Art Colloquium founded in 1999 as a forum for discussing presentations by faculty and graduate students related to modern art, focuses on 20th century and contemporary art. Those who wish to drop in on an occasional basis are welcome as well as those who attend regularly. The participants have been from across campus, with papers or informal works in progress presented by graduate students and faculty in such fields as Communications, Comparative Literature, History, Landscape Architecture, Romance Languages, Urban Planning, and other programs in addition to Art History and Art Studio Practice. The object has been to make these meetings self-contained so that extra reading would not be needed for those on already busy schedules and we have maintained an email notification list with the schedule of presentations. Anyone who wishes to attend is welcome to come along to any or all meetings; if you wish to be on the listserve or to present work please contact Prof. Terri Weissman at tweissma@illinois.edu

SAHA – Faculty Colloquia

These are periodic (about once or twice a semester) informal reunions that allow students and faculty to share aspects of their on-going research and publications, or simply to discuss critical issues. Dates and times will be announced as events are scheduled.

A Word About Invited Speakers and Other Professional Colloquia

The Art History Program, along with the School of Art & Design, invites several speakers each year to present lectures on a broad range of topics. Undergraduate students are strongly encouraged to attend as many of these as their schedules and workloads will allow, including those lectures addressing topics immediately outside of the student's main interests. These opportunities to hear experts speak about their work are among the many advantages of attending a major research university.

APPENDIX A

TYPICAL SEQUENCE OF PROGRESS TOWARDS DEGREE COMPLETION

This typical chronology outlines the important steps towards reaching ABD (all but dissertation) status, based upon 12 credit hours per semester. Each student's progress may be different depending on numbers of languages required or extra courses that may be required for specialized field research.

Note: current deadlines can be found at the Graduate College's website: <http://illinois.edu/calendar/list/3284>

YEAR ONE

Fall

- Complete 12 graduate credit hours (including two seminars, one of which must be ARTH 593)
- Meet with DGS and plan timelines; meet regularly with advisor if one has been selected
- Notify Chair by December 15th if you wish to be considered for financial support the next academic year

Spring

- Complete 12 graduate credit hours (including at least two seminars)
- Pass first language exam by end of semester
- Inform DGS of selected advisor and area of concentration by end of semester
- M.A. students choose a second reader for thesis/scholarly essay to be pursued the next academic year

YEAR TWO

Fall

- Complete 12 graduate credit hours (including at least one seminar)
- M.A. students: notify Chair in writing of intent to continue on to the Ph.D. program (December 15th deadline for admission the following semester or the next academic year)
 - Early December: deadline for M.A. thesis deposit for December degree
- Ph.D. students: pass second language exam by end of term
 - Begin defining dissertation topic with your advisor
 - Begin planning for written preliminary exams
 - Apply for external funding
 - Early December: deadline for Ph.D dissertation deposit for December degree

Spring

- Complete 12 graduate hours (including at least one seminar)
- M.A. students: complete thesis/scholarly essay; submit by Graduate College deadlines
 - Late April: deadline for M.A. thesis deposit for May degree
- Ph.D. students: finalize dissertation topic with advisor
 - Organize, in consultation with advisor, the dissertation and preliminary exam committees according to Graduate College regulations (see above)
 - Secondary area exam can be taken at the end of this semester (or wait until next fall)
 - Early-May: deadline for Ph.D. dissertation deposit for May degree

YEAR THREE (for Ph.D. students only)

Fall

- Take Secondary area exam (if not already passed)
- Take Major field exam by end of term (no later than one semester after completion of all course work)
- Finalize dissertation proposal; obtain your advisor's approval of the proposal

Fall or Spring

- Schedule oral exam date. The oral exam must be taken no later than one semester after the written portion of the exam.
- Distribute copies of proposal to all committee members at least two week prior to the exam date and to the entire Art History faculty at least one week before the exam.
- Apply for external funding

Throughout your tenure at the U. of I., keep in regular communication with your faculty advisor and the Director of Graduate Studies. Notify them of any schedule changes or matters affecting the normal progress toward degree completion.

APPENDIX C

Ph.D. ART HISTORY WORKSHEET

Ph.D. degree; 64 units total beyond the M.A. and as follows:

- 32 graduate hours of course work preceding the Preliminary Examinations
- 3 graduate seminars (one may be ARTH 593)
- 32 graduate hours of dissertation research and writing
- Two departmental language exams completed (1st completed by end of 1st academic year)
 1st lang. (date): _____ 2nd lang. (date): _____
- Advisor / area of concentration declared by end of 1st academic year (fill in name/ area): _____

- ARTH 593 (Theory & Methods), unless completed for M.A. at Illinois
- Passed the preliminary written examinations in a Major and a Secondary field (the latter with faculty outside of the Major field):
 a) Major (date): _____
 b) Secondary (date): Readers: _____
- Dissertation proposal submitted and distributed (date): _____
- Dissertation title: _____
 Committee: _____
- Passed final dissertation defense (date): _____

Art History Grad Seminars	Sem/Yr	Units	Other AH Grad Credits	Sem/Yr	Units	Other Courses	Sem/Yr	Units
ArtH 593 Theory & Methods								
total						total		

Total units

APPENDIX D

FACULTY

Core faculty in Art History

Anne Burkus-Chasson

Associate Professor Burkus-Chasson received her Master of Arts and Doctor of Philosophy in the History of Art from the University of California at Berkeley. Before joining the faculty at the University of Illinois, she taught at Grinnell College, the University of Chicago, and Stanford University. She also worked in the Department of Oriental Art at the Yale University Art Gallery. At the University of Illinois, she is affiliated with the Department of East Asian Languages and Cultures and the Center for East Asian and Pacific Studies. Her articles on seventeenth-century Chinese painting have appeared in the *Art Bulletin*, *Art History*, *Journal of Chinese Literature and Culture*, and various exhibition catalogues. She was awarded the Arthur Kingsley Porter Prize by the College Art Association for "Elegant or Common? Chen Hongshou's Birthday Presentation Pictures and His Professional Status," which appeared in the *Art Bulletin* in June 1994. This, among other writings, have been translated and published in Chinese. A book, entitled *Through a Forest of Chancellors: Fugitive Histories in Liu Yuan's "Lingyan ge," an Illustrated Book from Seventeenth-Century Suzhou* (Cambridge: Harvard University Asia Center, 2010), examines illustrated woodblock-printed books and ways of seeing in late imperial China. Other writings on the history of the book have appeared in anthologies edited by Cynthia J. Brokaw and Kai-wing Chow. Her research has been supported by the American Association of University Women, the J. Paul Getty Postdoctoral Fellowship Program, and the Center for Advanced Study at the University of Illinois Urbana-Champaign. She is currently engaged in a research project about Chinese gardens in the context of environmental history and a book-length study about forms of reproduction in 17th-century Chinese painting.

Areli Marina

Associate Professor, Art History and Medieval Studies Program (Ph.D., Institute of Fine Arts, New York University). Dr. Marina's interest in historic architecture was born on the ramparts of El Morro Castle in her native Puerto Rico. She teaches the art and architecture of Western Europe from the High Middle Ages to the Renaissance, and while at Illinois has been repeatedly named on the List of Teachers Rated as Excellent by students. Dr. Marina's research examines the intersections of public rhetoric, political authority, and monumental art production in Italy between the medieval and early modern eras, especially in relation to the spatial arts: urbanism, architecture, and sculpture. The American Catholic Historical Association awarded her first book, *The Italian Piazza Transformed: Parma in the Communal Age* (Penn State University Press, 2012), the 2013 Howard A. Marraro Book Prize for the most distinguished work dealing with Italian or Italo-American history published the previous year. Other recent publications include "The Langobard Revival of Matteo il Magno Visconti, Lord of Milan," *I Tatti Studies in the Italian Renaissance* 16, no. 1-2 (Fall 2013): 377-414; and "From the Myth to the Margins: The Patriarch's Piazza at San Pietro di Castello in Venice," *Renaissance Quarterly* 64.2 (2011): 353-429. Her work has been supported by fellowships from the American Academy in Rome, the Getty Foundation, and the Harvard University Center for Italian Renaissance Studies at Villa I Tatti, as well as grants from the Gladys Krieble Delmas Foundation, the Samuel H. Kress Foundation, the Graham Foundation, the National Endowment for the Humanities, and the University of Illinois. Dr. Marina's current projects include a book-length cultural history of the Italian baptistery from 1000 to 1500, and a study of the material culture of Italian lords during the late Middle Ages. She was treasurer and board member of the Italian Art Society from 2008 to 2012. She is the general editor of the Harvey Miller/Brepols Publishers' book series "Architecture and the Arts in Early Modern Italy."

Prita Meier

(PhD, Harvard University). Assistant Professor Meier specializes in African and African Diaspora visual culture. She has research and teaching interests in the cultural dimension of globalization; modernism and postcolonial politics in Africa; east African port cities and cultures of exchange; Islamic arts of Africa, the cultural and aesthetic history of photography in Africa. She is the author of *Mobility in Stone: Architecture and Globalization on the Coast of East Africa* (forthcoming 2015 with Indiana University Press) and has publications in *Art History*, *African Arts*, *Nka: Journal of Contemporary African Art*, *Artforum*, and *Arab Studies Journal*, as well as contributions to several exhibition catalogs and edited books. She also co-curated *African Art and the Shape of Time* at the University of Michigan Museum of Art. Before coming to

UIUC she taught at Wayne State University. She also was a fellow at the Clark Art Institute (2014-2015), Cornell University's Society for the Humanities (2009-2010) and Johns Hopkins University (2007-2009).

David O'Brien.

Associate Professor (A.B., Harvard University, M.A. and Ph.D., University of Michigan) specializes in European art of the eighteenth and nineteenth centuries. He is the author of *After the Revolution: Antoine- Jean Gros, Painting, and Propaganda under Napoleon* (Penn State University Press, 2006; French translation published by Editions Gallimard, 2006), and his articles have appeared in *Burlington Magazine*, *French Historical Studies*, *French History*, and other journals and exhibition catalogs. Professor O'Brien has a secondary interest in contemporary art. With David Prochaska he has published *Beyond East and West: Seven Transnational Artists* (University of Washington Press, 2004). He is co-editor, with Vernon Burton, of *Remembering Brown at Fifty: The University of Illinois Commemorates Brown v Board of Education* (University of Illinois Press, 2010), which includes works and essays by artists, writers, scholars and activists about the landmark Supreme Court decision.

Kristin Romberg

(B.A., University of Virginia; M.A. and Ph.D., Columbia University) Assistant Professor Kristin Romberg specializes in modern and contemporary art, with particular focus on media and design. Her current book project re-examines Russian constructivism as an aesthetics of embeddedness by exploring Gan's work as political organizer and maker of mass-media objects. Her articles have appeared in both English and Russian publications, including *October* and the anthology *Formy i struktury. Antologija rossiiskogo modernizma* (Forms and Structures: Anthology of Russian Modernism, 2013). In 2005, she was the curator, along with Richard Anderson, of the exhibition *Architecture in Print: Design and Debate in the Soviet Union, 1919-1935* at Columbia University's Wallach Art Gallery. Professor Romberg's research has been supported by the Center for Advanced Study in the Visual Arts, American Council of Teachers of Russian, the Harriman Institute, Center for the Study of Modern Art at the Phillips Collection, George Washington University, and the Getty Research Institute.

Lisa Rosenthal

(Ph.D., University of California at Berkeley) Associate Professor, Art History Program, holds affiliated appointments in the Gender and Women's Studies Department and in the Unit for Criticism and Interpretive Theory. Her teaching areas broadly span fifteenth to seventeenth century European art with a particular focus on Baroque art and art theory. Her research interests include gender and politics in seventeenth-century Dutch and Flemish painting and printmaking, theories of visual allegory, notions of the artist in early modern culture, art collecting, and the functions of art in the domestic sphere. She is the author of *Gender, Politics, and Allegory in the Art of Rubens* (Cambridge University Press, 2005) and is the co-editor of *Early Modern Visual Allegory: Embodying Meaning* (Ashgate, 2007). Her articles have appeared in *Art History*, *The Oxford Art Journal*, *The Annual Bulletin of the Antwerp Royal Fine Arts Museum*, and the *Nederlands Kunsthistorisch Jaarboek* as well as in exhibition catalogues and other anthologies. She is a past recipient of a J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities, an Arnold O. Beckman Award from the University of Illinois, Urbana-Champaign and a UIUC Center for Advanced Study Fellowship. Her current work combines her interests in seventeenth-century Flemish gallery pictures and in the curiosity cabinet in the contemporary imagination.

Oscar E. Vázquez

Associate Professor, Ph.D. University of California, Santa Barbara. Prof. Vázquez holds affiliate appointments with the Center for Latin American Caribbean Studies, the Department of Spanish and Portuguese, and the Latina/o Studies Department. His studies in late eighteenth through early twentieth century Spanish and Latin American visual cultures have examined the roles of collections, markets and patronage systems, as well as academies, pedagogy and state administrations in the production and historiography of art. His research and teaching interests range from contemporary graffiti and murals to the transformations in visual studies between Latin American and Iberian scholarship. He has published essays in *Art History*, *Art Journal*, *Word and Image*, and in edited anthologies. He is author of *Inventing the Art Collection: patrons, markets, and the state in nineteenth-century Spain* (Pennsylvania State University Press, 2001) and *The End, Again. Degeneration and Visual Culture in Modern Spain* (forthcoming; Pennsylvania State University Press).

Terri Weissman

Terri Weissman is Associate Professor of Art History in the School of Art and Design at the University of Illinois, Urbana-Champaign. She teaches modern and contemporary art history, the history of photography and the history of design; she is

also affiliated with the University of Illinois's Unit for Criticism and Interpretative Theory. Weissman is the author of *The Realisms of Berenice Abbott: Documentary Photography and Political Action* (University of California Press, 2011), which examines the successes and failures of Abbott's realist, communicatively oriented model of documentary photography. She also served as the co-curator and co-author for the exhibition and accompanying publication *American Modern: Documentary Photographs by Abbott, Evans, and Bourke-White* (University of California Press, 2010). Her articles and reviews have appeared in edited volumes such as *Contemporary Art: 1989 to the Present* and journals such as *Visual Resources*, *Media-N*, *caa.reviews*, *ArtNexus*, *Grove Art Online*, *American Historical Review*, *SCOPE*, and *Third Text*. Weissman's current book-length project investigates the visual culture of social movements in the United States after the election of Ronald Reagan in 1980, especially those that are clearly conscious of—and strategic about—being represented in the media. She is also at work on an introductory history of photography textbook with Erina Duganne titled, *Global Photography: A Critical History* (Bloomsbury, 2017). Her work has been supported by the O'Keefe Research Center, the Smithsonian, the Center for Advanced Study in the Visual Arts at the National Gallery of Art, the National Endowment for the Arts, and the Center for Advanced Study at the University of Illinois.

Adjunct and Affiliated Faculty

Jennifer Burns

Instructor in the School of Art + Design, holds a Ph.D. from the Graduate Center of the City University of New York. Specializing in the art of the 1960s to the present, she also has experience in feature film development and production. She has taught art history, visual culture, and art education at Mount Holyoke College, Teachers College, Columbia University, and the Bard Center for Curatorial Studies before coming to Illinois. She teaches and researches visual phenomena across boundaries of economics, politics, and aesthetics, with a particular focus on varieties of capitalist realism and the racial politics of the “post-racial” United States. Educating for social justice remains a core interest with teaching stints for the Odyssey Project and Education Justice Project.

Cara Finnegan

Associate Professor, Communication; Ph.D., Northwestern University. Conrad Humanities Professorial Scholar, College of Liberal Arts and Sciences. Zero-time appointments in Art History and Gender and Women's Studies and core faculty in the Center for Writing Studies. Research and teaching interests: history of U.S. visual culture (esp. late 19th and early 20th centuries); photography; communication history; rhetoric; media and politics; relationships between visual culture and print culture. Publications include *Making Photography Matter: A Viewer's History from the Civil War to the Great Depression* (Illinois, 2015); *Picturing Poverty: Print Culture and FSA Photographs* (Smithsonian, 2003); and *Visual Rhetoric: A Reader in Communication and American Culture* (co-editor; Sage, 2008).

David L. Hays

Associate Professor of Landscape Architecture, (Ph.D. Yale University, Department of Art History, M.Arch., Princeton University, School of Architecture). Editor, *Forty-Five*. Founding Principal, Analog Media Lab. Specializations: Contemporary theory and practice of landscape architecture; garden and landscape design in France; architecture and landscape architecture in Europe, 1450 to present; history of cartography. Recent Publications: “Lapsarian Landscape,” in *Matéricos Periféricos* 12 (Rosario, Argentina) (2015): 8-10; “Game for a Game with Game,” with Brian Maschka, in *PLOT 3: Hunting Ground* (New York, NY: City College of New York, 2014), 14-21; *(Non-)Essential Knowledge for (New) Architecture* [306090 Books 15] (306090; Princeton Architectural Press, 2013); “Making a Case for Making,” in *Making a Case* [306090 Books 14] (306090; Princeton Architectural Press, 2011), 180; “Above, Beyond, and Between: Situating Nature at Paolo Bürgi's Cardada,” in *Feng jin yuan lin* (Beijing, China) (December 2010); “Grounded Speculation,” in *Feng jin yuan lin*, special monograph about French landscape architect Bernard Lassus (Beijing, China) (April 2010); “Making History” (essay) and “Envisioning the Bloomingdale: the Review” (transcript), in Clare Lyster, ed., *Chicago Architecture Club Journal 11: Envisioning the Bloomingdale: 5 Concepts* (Chicago, IL: University of Chicago Press); “Landscapes within Buildings,” *Harvard Design Magazine* 29 (Fall 2008/Winter 2009): 110-117; “Standard Stoppages,” *306090 12: Dimension* (Fall 2008): 18-19; “Landscape Theory” [collaborative dialogical essay] in *Art Seminar 6: Landscape Theory*, (Routledge, 2008); “On the Use and Misuse of Historic Landscape Views” (co-authored with Dianne S. Harris) in *Representing Landscape Architecture*, ed. Marc Treib (Routledge, 2008); “Landscapes within Buildings in Late Eighteenth-Century France,” in *Sites Unseen: Essays on Landscape and Vision* (Pennsylvania State University Press, 2007); “Lesson

Plans: Pierre Panseron and the Pedagogy of Garden Design in Late Eighteenth-Century France,” *Studies in the History of Gardens and Designed Landscapes* 26: 4 (October-December 2006): 275-294.

Amy L. Powell

Amy L. Powell is curator of modern and contemporary art at Krannert Art Museum at the University of Illinois. Her research on global contemporary art and film has led to several exhibitions, including *Zineb Sedira: Lighthouse in the Sea of Time*, *Clarissa Tossin: Blind Spot*, *Anna Campbell: Under Water and Into the Sunset*, and *Antena @ Blaffer*, which featured a bookspace, group exhibition, series of public programs, and forthcoming book with the language experimentation and language justice collaborative Antena, comprised of poets, translators, and activist interpreters Jen Hofer and John Pluecker. Powell’s current projects include *Time / Image*, an international group exhibition of artworks and films with deep investments in questions of time, and a solo exhibition of new videos and photographs by Zina Saro-Wiwa interrogating self and environment in the Niger Delta region of Nigeria. Both exhibitions will premiere at Blaffer Art Museum at the University of Houston 2015, where Powell was previously Cynthia Woods Mitchell curatorial fellow, before traveling to Krannert Art Museum in 2016. Powell completed a Ph.D. in art history at the University of Wisconsin-Madison in 2012, where her research was supported by a Chancellor’s Fellowship and the Institute for Research in the Humanities. From 2010 to 2011 she was Smithsonian Predoctoral Fellow at the National Museum of African Art in Washington, DC. In 2014 she was awarded a curatorial research grant from The Andy Warhol Foundation for the Visual Arts for her preparation of a solo exhibition by Zina Saro-Wiwa. Her essays, exhibition and book reviews have appeared in *African Arts*, *Chicago Art Journal*, *Invisible Culture*, and *Grove Art Online*.

D. Fairchild Ruggles

Professor of Landscape Architecture, (A.B. Harvard, M.A. and Ph.D. University of Pennsylvania), is the author of the award-winning books *Gardens, Landscape, and Vision in the Palaces of Islamic Spain* (2000) and *Islamic Gardens and Landscapes* (2008; Japanese translation 2012; Turkish translation forthcoming). Her most recent publication is *The Aga Khan Museum Guide* (2014), co-authored with Henry Kim, Ruba Kana’an, and Philip Jodido. She has edited or co-edited nine other books and journals and written more than fifty articles on a variety of topics ranging from the three cultures of medieval Spain, the role of vision in architecture and landscape, gardens, cultural heritage, and gender history. In Islamic and Middle Eastern Studies, her primary areas of study are art, architecture, and landscape history of Islamic Spain and South Asia. She has lectured extensively in the US as well as internationally. She has appeared in numerous documentary films about art, and in 2013 she wrote and presented seven short films on Islamic art and culture for the Muslim Journeys Bookshelf of the Bridging Cultures Project of the National Endowment for the Humanities.

John Senseney

Associate Professor of Architectural History, School of Architecture. Ph.D., University of California at Santa Barbara. Prof. Senseney is a specialist in ancient art and architecture, with particular interests in Greek, Etruscan, and Roman art, their Near Eastern background, and the impact of building on ancient religion and conceptions of the body and nature. He is Book Reviews Editor for pre-1750 Europe, Asia, and Africa for the *Journal of the Society of Architectural Historians*, and is the author of *The Art of Building in the Classical World: Vision, Craftsmanship, and Linear Perspective in Greek and Roman Architecture* (Cambridge University Press, 2011).

Emeriti

Jonathan Fineberg

Visiting Distinguished Professor, University of California at Irvine, William Edward and Jane Marr Gutgsell Professor of Art History Emeritus and University Scholar Emeritus at the University of Illinois. He is also an emeritus trustee of The Phillips Collection in Washington, where he was the founding director of Illinois at the Phillips and The Center for the Study of Modern Art at The Phillips Collection. He received his B.A. and Ph.D. from Harvard University, an M.A. from the Courtauld Institute of Art in London, and had research training at the Boston and Western New England Institutes for Psychoanalysis. He has taught at Yale, Harvard, and Columbia Universities and among his awards are: the Pulitzer Fellowship in Critical Writing, the NEA Art Critic’s Fellowship, the Dedalus Foundation Senior Fellowship, the Japan Foundation Senior Fellowship, and the College Art Association’s Award for Distinguished Teaching in the History of Art. He has curated major exhibitions in the United States and abroad and published more than a dozen books and catalogs as well as many articles in journals ranging from *Artforum* to *The New York Times*. He specializes in modern and

contemporary art, with a particular interest in emerging artists and in the psychology of creativity. His books include: *Modern Art at the Border of Mind and Brain* (U Nebraska Press, 2015), *Zhang Xiaogang: Disquieting Memories* (Phaidon, 2015), *A Troublesome Subject: The Art of Robert Arneson* (U. California Press, 2013), *Alice Aycock Drawings: Some Stories Are Worth Repeating* (Parrish Art Museum/Yale U Press, 2013), *Christo and Jeanne-Claude: On the Way to the Gates* (Metropolitan Museum/Yale U Press, 2004), *The Innocent Eye: Children's Art and the Modern Artist* (Princeton U Press, 1997), *Art Since 1940: Strategies of Being* (Prentice Hall/Pearson, 2010 and Shanghai Academy of Social Sciences Press, 2015), *Imagining America: Icons of 20th Century American Art* (a Yale book and a two hour PBS television special, co-created with John Carlin, 2005), and *When We Were Young: New Perspectives on the Art of the Child* (U. California Press, 2006). For additional information, please go to www.jonathanfineberg.com.

APPENDIX E

USEFUL CAMPUS AND COMMUNITY ADDRESSES & PHONE NUMBERS

Campus Visits and Tours

The Office of Undergraduate Admissions offers information sessions and campus tours throughout the year to prospective students and their families.
For reservations, call 217-333-0824

University Telephone Directory Assistance:

Phone: 217-333-1000.

Campus Life and Student Welfare:

Office of the Dean of Students, University of Illinois at Urbana-Champaign,
300 Turner Student Services Bldg, 610 East John Street, Champaign, IL 61820
Phone: 217-333-0050.

Office of Graduate Admissions:

Graduate College, University of Illinois at Urbana-Champaign, 202 Coble Hall, 801 South Wright Street, Champaign, IL 61820
Phone: 217-333-0035
<http://www.grad.illinois.edu/admissions>

Office of the Registrar

Office of the Registrar, University of Illinois at Urbana-Champaign,
Suite 140, 901 West Illinois Street, Urbana, IL 61801
Phone: 217-333-0210, 800-531-2531.
E-mail: registrar@illinois.edu
<http://www.registrar.illinois.edu>

CITES (Campus Information Technologies and Educational Services)

1211 Digital Computer Lab
Office Hours: M-F 8:30 to 5:00 PM
Phone: 217-244-7000.
E-mail: consult@illinois.edu
<http://www.cites.illinois.edu/>

Financial Aid

Office of Student Financial Aid, University of Illinois at Urbana-Champaign
620 E. John Street, MC-303 Champaign, IL 61820
Office hours: M-F. 9 am to 5 pm.
Phone: 217-333-0100 Fax: 217-265-5516
E-mail: finaid@illinois.edu Federal School Code: 001775 ,
<http://www.osfa.illinois.edu/>

Child Care Resource Services

314 Bevier, 905 S Goodwin, Urbana IL 61801
Office hours: Mon., Wed., Thurs., Fri. 8:30am to 4:30pm
Tues. 11:00am to 4:30pm
Phone: 217-333-3252, 1-800-325-5516; Fax: 217-333-2147
<http://ccrs.illinois.edu/>

Minority Student Affairs:

Office of Minority Student Affairs, University of Illinois at Urbana-Champaign
130 Student Services Building, MC-306, 610 East John Street, Champaign, IL 61820
Phone: 217- 333-0054
E-mail: omsa@illinois.edu
<http://www.omsa.illinois.edu/>

Motor Vehicle and Bicycle Registration:

Campus Parking and Transportation, Public Safety Building University of Illinois at Urbana-Champaign
1201 W. University Avenue, Urbana, IL 61801
Phone: 217-333-3530.
E-mail: parkingcomments@illinois.edu
<http://www.parking.illinois.edu/about-us/motorist-assistance>

Motorist Assistance (Free) Program, (car won't start; keys locked in; flat tire, etc):
call 217-244-HELP

Personal Safety

Campus Police: emergency 911 (9-911 from a campus phone); Non-emergency 217-333-1216
Campus safety webpage, with the latest information on campus safety.

Saferides: special late night bus transportation in designated area on and near campus
Phone: 217-265-7433.

Safewalks: company walking on and near campus at night
Phone: 217-333-1216 or press an emergency phone button and wait for the dispatcher.
<http://www.police.illinois.edu/universitypolice/campussafety.html>