

College of Fine and Applied Arts
School of Art and Design

UNDERGRADUATE STUDIES HANDBOOK

Program in Art History
2008-2009



University of Illinois at Urbana-Champaign

Updated 09/08

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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 doctorate degree program was initiated in 1969.

The Art History Program is one of the several programs including studio arts, design, and art education as well as art history that comprise the School of Art & Design. The School of Art and Design 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 of Art and Design in offices located in the Art & Design Building.

Two Colleges, Two Undergraduate Majors

Undergraduate students at UIUC may seek a degree in Art History through either the College of Fine and Applied Arts, or the College of Liberal Arts and Science. The B.F.A degree through the College of Fine and Applied Arts (FAA) requires more units of studio course work, while the B.A. degree through Liberal Arts and Science (LAS) requires more humanities-based, supporting course work. Both afford a solid foundation in the field. Students with B.A. and B.F.A. degrees in art history from UIUC have pursued graduate studies, internship programs, and a range of positions in arts-related fields.

University Library and Museums

With a catalogued collection of more than ten 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 numbers about 300,000 slides, in addition 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 Champaign-Urbana.

Phillips Collection Center for the Study of Modern Art

UIUC students may earn credits for courses and internship positions at the University of Illinois Program at the Phillips Collection Center for the Study of Modern Art in Washington, D.C. For a list of courses and more general information, please visit the following websites: <http://www.art.uiuc.edu/projects/phillips/> or <http://www.phillipscollection.org/html/center.html> or contact Laura Bandy, Assistant to the Director of the Phillips Program (Lbandy@illinois.edu).

Faculty and Staff

The Art History Program faculty currently has thirteen full-time tenured or tenure-track professors with diverse research and teaching areas and interests. Faculty members are affiliated with many interdisciplinary programs that support the teaching of art history. These programs include African-American Studies, Latin American and Caribbean Studies, Department of East Asian Languages and Cultures, Center for East Asian and Pacific Studies, the Unit for Criticism and Interpretive Theory, Gender and Women's Studies Program, 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.

PROGRAM REQUIREMENTS IN BRIEF

MAJORS

The BA in Art History (LAS)

The Bachelor of Arts in Art History through the College of Liberal Arts and Science (LAS) requires (with General Education requirements) a total of **120 hours**. The minimum for the BA in Art History is **48 hours** as follows:

- 30 hours in Art History courses;
- 15 hours in advanced supporting course work;
- 3 hours Studio course

See **Appendix A (page 10)** for complete details, or visit:

College of Liberal Arts & Sciences Students page

http://courses.uiuc.edu/cis/programs/urbana/2008/fall/undergrad/las/art_history.html

The BFA in Art History (FAA)

A total of **122 hours** (with General Education Requirements) is need for the BFA. The minimum hours for a BFA in Art History is **62 hours** as follows:

- 26 hours in studio courses
- 30 hours in Art History
- 6 humanities elective

See **Appendix B (page 11)** for complete details, or visit:

School of Art & Design: <http://www.art.uiuc.edu/>

University Program of Studies page (Art History) for the BFA and Minor:

http://courses.uiuc.edu/cis/programs/urbana/2008/fall/undergrad/faa/history_art.html

MINORS

The Minor in Art History

The Minor in Art History, available to all undergraduates across all University colleges, requires **20 credit hours** as follows:

- 8 hours of Introductory Art History:
- 3 hours of Junior Seminar
- 3 hours 200 - 400 level Art History courses
- 6 hours 300-400 level Art History courses

See **Appendix C (page 12)** for complete details, or visit:

University Program of Studies page (Art History) for the BFA and Minor:

http://courses.uiuc.edu/cis/programs/urbana/2008/fall/undergrad/faa/history_art.html#arthistoryminor

International Arts Minor

The FAA International Arts Minor complements all majors at the University of Illinois. The FAA International Arts Minor may be taken by students in any UIUC college outside of FAA, and students in FAA (who must chose courses other than those required in the unit of the student's FAA Major). Students must declare their intentions to pursue the minor with the international minor advisor. For Further information, see the website:

<http://www.faa.uiuc.edu/node/274> , or <http://www.faa.uiuc.edu/files/FAA%20International%20Arts%20Minor.pdf> You may also contact:

Associate Dean Michael Andrejasich

College of Fine and Applied Arts; 110 Architecture Building. (217) 333-6061

Declaring a Minor

Instructions for declaring a minor are also available at the Provost's web site along with the necessary forms:

<http://www.provost.uiuc.edu/programs/advising/minors.html>

SENIOR HONORS IN ART HISTORY (DEPARTMENTAL DISTINCTION)

Seniors Honors in Art History affords art history majors in the Colleges of Fine and Applied Arts (FAA), and Liberal Arts and Science (LAS), the opportunity to crown their undergraduate careers with a Senior Honors Thesis. The Senior Honors Thesis gives the student an opportunity to work closely with a faculty member on an extended research project and is an excellent preparation for graduate level work in the field.

The Senior Honor Thesis typically consists of an independent study project for 4 to 6 hours of credit carried out over two semesters. These hours are in **addition to** the minimum hours of 200-400 level work in Art History that are required for the FAA and LAS Art History degrees.

Eligibility

The Honors Thesis is open to undergraduate Art History majors with senior standing whose academic records through their junior year demonstrate the ability to perform advanced work. FAA Art History majors are required to have cumulative grade point average of 3.0. LAS Art History majors are required to have a cumulative grade point average of 3.25 and an Art History grade point average of 3.50.

Enrollment in the Program

The following guidelines are written on the assumption that the candidate for honors begins the senior year in a fall semester. They can be adapted to accommodate students who attain senior status at mid-year. Students hoping to write an Honor Thesis should contact the faculty member who works in the area that the student wishes to research to confirm that that professor will be on campus the following year, and that he or she is willing to work with that student as the Thesis Supervisor.

Enrollment for the subsequent year should be as follows: For the fall term of the senior year, LAS candidates should enroll in ARTHI 489 (Senior Honors in Art History –B.A.) and FAA candidates should enroll in ARTHI 490 (Senior Honors in Art History – B.F.A.) for 2 to 4 credit hours. To do this, each student should fill out an “Individual Problems or Honors” form with a description of the research and writing the student will undertake for honors credit. (See Mark Avery in Art & Design 140; mavery@illinois.edu). Each student’s form must be co-signed by: the faculty member who will supervise the project (the “instructor”); by the FAA or LAS Art History Advisor to whom the student ordinarily reports; and by the associate director of the School of Art and Design. **NOTA BENE:** Registration in any independent study course is good for one semester only. Accordingly, an honors candidate **must re-register** for ARTHI 489 or 490 for 1 to 2 hours at the beginning of the spring term. The project statement for spring-term registration should reflect any changes in the topic that have been made as a result of the fall term’s research.

Topic and Length of Paper

The primary responsibility for determining the subject of the Honors Thesis rests with the student in conjunction with her/his faculty Thesis Supervisor. That faculty member is the student’s instructor for the project. No set formula governs the kind of research problem to be undertaken or the length of the final written paper. In past years, Honors Thesis papers have varied from 25 to 50 pages.

Timeline

A timeline should be developed at an early stage of writing to insure a timely completion of the project (especially important for the spring semester). At present, new completion deadlines for the Spring 2008 semester are being processed. Please check with your individual advisor if you are currently working on a Senior Thesis.

Grading

Each honors paper will be read by at least two members of the faculty: the faculty Thesis Supervisor and a second reader whose area of expertise is most appropriate for consideration of the paper. The level of honors awarded the candidates will be determined each year by an ad hoc committee consisting of the FAA and LAS Art History advisors, the instructors for the honors candidates, and the second readers (these roles may overlap). In recent practice, the committee has found it useful for all its members to read all the Honors Theses. Accordingly, it is imperative that papers be submitted by the deadline so all committee members will have time to read them.

Before honors can be awarded, the first and second readers of each thesis paper must assign grades to the independent research project. In most circumstances, the candidate will have been given a deferral (DF) for the fall-term grade in ARTHI 489 or 490. That will be changed to the final grade given to the thesis, which will also be the grade reported for the spring term's work. However, in some circumstances, it may be possible – and necessary – to distinguish fall-term and spring-term work so that a separate grade can be reported for each semester's work. In such cases, a letter grade rather than a deferral may be reported at the end of the fall term.

Distinction in Art History

Distinction is awarded on the basis of both the honors paper and the student's other course work as an Art History major. On the basis of each candidate's overall record of achievement, the committee will award the candidate with distinction, with high distinction, and with highest distinction in Art History. (The parallels the awarding of College honors for overall academic work: *cum laude*, *magna cum laude*, and *summa cum laude*.) The candidate's project instructors will inform the candidates of the committee's decisions, and the LAS and FAA advisors will report the decisions to the Admissions Records Officers of the respective colleges.

WHERE DO I GO FOR.....?
(Sources for answers to problems or inquiries)

FIRST POINTS OF CONTACT

Undergraduate Art History Advisors

Both FAA and LAS have their respective undergraduate advisors in Art History. The Undergraduate Advisors will be your first point of contact for any academic questions regarding major/ minor degree questions. Presently the advisors for each program are as follows:

LAS:

Assoc. Prof. Oscar E. Vázquez
308 Architecture
265-6386
oscarv@illinois.edu

FAA

Assist. Prof. Jennifer Greenhill
407 Architecture
333-3179
jgreenhi@illinois.edu

Art History Program Chair

Prof. Lisa Rosenthal
106 Architecture
265-5236
lrosenth@illinois.edu

The Chair oversees, in conjunction with the art history faculty, the administrative functions of the Art History Program and acts as liaison and representative between art history faculty and the School of Art and Design's Director and various committees. Questions involving personnel disputes among undergraduate students and faculty, general or unresolved curricular difficulties that the Undergraduate Advisors cannot help with should be taken up with the Chair.

FOR BFA (FAA) MAJORS:

Coordinator of Undergraduate Academic Affairs

Mark Avery
140 Art & Design Bldg.
333-6632
mavery@illinois.edu

Director of School of Art & Design

Prof. Nan Goggin
139C Art and Design
333-0855
goggin@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.

Executive Associate Director

Prof. Alan Mette
139B Art & Design Building
217-244-7496

amette@uiuc.edu

FOR B.A. (LAS) MAJORS:

LAS Student Academic Affairs Office

270 Lincoln Hall
702 South Wright Street, MC-446
Urbana, IL 61801
(217) 333-1705
las-studentoffice@illinois.edu

Admissions/Records Officers (ARO)

AROs prepare the graduation list and the final audit of students' records for completion of degree requirements. They are available on a walk-in basis and should be consulted according to the ARO in charge of the letter of your last name. Check the LAS website for your particular Admissions Records Officers: <http://www.las.uiuc.edu/students/advising/college>

Mary Macmanus Ramsbottom, Associate Dean

Gretchen Pein Baloun, Assistant Director of Operations, (217) 333-9836
Marcia Shelton, Administrative Aide to Dean Ramsbottom, (217) 333-7046
Alison Branson, Receptionist, (217) 333-9552

College of LAS – Majors and Minors information

<http://www.las.uiuc.edu/students/programs/>

DARS Audit page

<http://www.oar.uiuc.edu/current/dars>

LAS General Education Requirements

<http://www.las.uiuc.edu/students/requirements/>

OTHER USEFULL NUMBERS FOR BOTH MAJORS

Undergraduate Grievances Procedures

Art History and the School of Art & Design follow the University procedures for filing grievances. These are detailed in the following websites of the Office of Student Conflict Resolution <http://www.osja.uiuc.edu> and at

Administrative Assistant

Linda Lewis, room 143 at Art and Design; phone 217-333-0855; email l-lewis1@illinois.edu. She is the front secretary in the A&D office and will assist you in setting up appointments with A&D administration, point you to proper departments.

See also the various numbers at the end of this handbook.

ART HISTORY STUDENT RESOURCES AT UIUC

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, please see

<http://netfiles.uiuc.edu/ro/www/SocietyforArtHistoryandArchaeology/Web%20Page%20Files/>

Ricker Art and Architecture Library

208 Architecture Building; phone 333-0224; email <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. As his personal collection outgrew his office space, first a room and then an entire wing of a building were assigned to house the collection. By that time, his collection included not only the folios, but also a photographic collection and several rare first editions. In recognition of this founding role, the University's Board of Trustees in 1917 authorized the Library to name the unit in Professor Ricker's honor. 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.

The Visual Resources Collection

The Visual Resources Collection (VRC) maintains a collection of about 350,000 slides and ca. 12,000 digital images related to the teaching of Art and Architecture. This collection is augmented by an average of 8000-10,000 new images (analog/digital) annually based on requests from the Art History faculty and suggestions from members of the studio faculty in Art and Design when the budget allows. Most of the new material comes from in-house production photography/ scanning of library and personal materials—but some is purchased from commercial image vendors and occasionally we receive gifts from faculty members, emeritus faculty, and other members of the community. The collection has circulation restrictions. Please feel free to telephone or e-mail the curator of the collection, Jane Goldberg; phone 217-333-3292; email jgoldber@staff.uiuc.edu. The Visual Resources Collection is located at:

210B Architecture Bldg. 210B (608 East Taft Drive)

HOURS: 8:30-12:00; 1:00-5:00, Monday – Friday

A&D Computer Lab access (24/7)

The door to the lecture room/computer lab in room 100 Art East Annex Studio1 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 333-6803.

Weekly Open Lab Hours are generally (check for semester changes):

Mondays, Tuesdays, Wednesdays Thursdays from 8:30AM until 11:50PM;

Fridays from 8:30AM until 5:50PM;

Saturdays from 1:00PM until 5:50PM;

Sundays from 1:00PM until 11:50PM.

Krannert Art Museum

500 East Peabody Dr
Campaign IL 61820

Hours:

Tuesday, Thursday, Friday, and Saturday 9 am-5pm

217-333-1860

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

Spurlock Museum

600 S. Gregory St.,

Urbana, IL 61801;

217-333-2360

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

Wednesday 9 am - 8 pm; Sunday 2-5 pm; Monday Closed

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 invited 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. The sessions are held from about 5 to 7 pm on the last Monday of the month in room 133 of the Art & Design Building. 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 Jonathan Fineberg (fineberg@illinois.edu).

Landscape at Lunch

Founded and hosted by the Department of Landscape Architecture, *Landscape at Lunch* meets several times per semester as an informal gathering through which graduate students and faculty can present aspects of their current research relating to landscape histories and the built environment. For more information, and to be placed on the e-mail list, write to the Department of Landscape Architecture: (217) 333-0176; ladept@illinois.edu.

SAHA – Faculty Colloquia

These are periodic (about once or twice a semester) informal reunions that allow graduate students and faculty to share aspects of their on-going research and publications, or simply to discuss critical issues. The dates and times are posted through the graduate listserv.

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.

FINANCIAL AID and CAREER PLANNING

Internships

The Krannert Art and Spurlock Museums have offered opportunities for volunteer positions. Generally, preference has been given to graduate students, however, there have been occasions for advanced undergraduates to serve as volunteers. Students should contact their individual advisors, and the Museums for further information or to discuss museum internships on or off campus.

A Word about Graduate School Applications

Students in their Junior year of study are *strongly* encouraged to meet with either the Undergraduate Advisor, or the Director of Graduate Studies, for information regarding, and in order to plan, their applications to advanced degree programs, or post-BA training. Most schools have strict deadlines, require letters of recommendation, and have differing requirements regarding statements of purpose etc. The Department advisors will be an invaluable resource as you look ahead to your last year at UIUC.

College of Fine and Applied Arts Career Services Office:

Michele Plante

Career Services Coordinator

College of Fine and Applied Arts

phone: 217-333-1102

e-mail: mplante@uiuc.edu

<http://careers.faa.uiuc.edu/>

APPENDIX A

BA IN ART HISTORY (LAS) WORKSHEET

Total BA with Gen. Ed.: **120 hours.** Minimum hours for BA in Art History: **48 hours** as follows:

- A. 30 hours in Art History courses;
- B. 15 hours in advanced supporting course work;
- C. 3 hours studio course work

A. 30 Hours in Art History

HAVE

NEED

1. Introductory Courses (12 hours) –Choose 3 of the following:

- a. Art History 111 (Intro to Art History, Ancient to Medieval)
- b. Art History 112 (Intro to Art History, Renaissance to Mod)
- c. Art History 113 (Intro to African Art)
- d. Art History 114 (Intro to East Asian Art)
- e. Art History 115 (Art in a Global Context)

[NOTE: Credit will not be given for ARTH 112 and ARTH 115.]

2. Art History 200 and 400 level courses (18 hours)

- a. Art History 395: Junior Seminar
- b. Art History 495: Senior Seminar

Must include one upper-level course in each of the following:

- c. African/ East Asian, Pre-Columbian Art and Architecture Courses:

- d. Art or Architectural History before 1700 Courses:

- e. Art or Architectural History after 1700 Courses:

NOTE: Courses in the history of architecture, excluding ARCH 210, may be used with the approval of the adviser for as many as 9 hours of credit in meeting the requirement for 18 hours of art history at the 200-400 level.

B. 15 Hours of Advanced Supporting course work

200- to 400-level supporting; can draw from such fields as anthropology, classics, history, literature, music and dance history, philosophy, psychology, and religious studies.

Courses:

C. 3 Hours Studio course work

Courses:

Total Units _____

ALSO NOTE: Twelve hours of 300- and 400-level courses in the major must be taken on this campus.

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APPENDIX B

BFA IN ART HISTORY (FAA) WORKSHEET

Total BA with Gen. Ed.: **122 hours.** Minimum hours for BA in Art History: **62 hours** as follows:

- A. 26 hours in studio courses
- B. 30 hours in Art History
- C. 3 hours Studio course

A. 26 hours in Studio Courses Hours

HAVE

NEED

- a. ArtF 101 (Contemporary Issues in Art) – 2 hours
- b. ArtF 102 (Drawing, I) - 3 hours
- c. ArtF 104 (Drawing II) - 3 hours
- d. ArtF 103 (Design I) - 3 hours
- e. ArtF 105 (Desgn II – Workshops) - 3 hours
- f. Studio Electives (ArtD and/ or ARTS courses) – 12 hours

Courses:

B. 30 Hours in Art History

1. Introductory Courses (12 hours) –Choose 3 of the following:

- a. Art History 111 (Intro to Art History, Ancient to Medieval)
- b. Art History 112 (Intro to Art History, Renaissance to Mod)
- c. Art History 113 (Intro to African Art)
- d. Art History 114 (Intro to East Asian Art)
- e. Art History 115 (Art in a Global Context)

[NOTE: Credit will not be given for ARTH 112 and ARTH 115.]

2. Art History Junior / Senior Seminar (6 hours)

- a. Art History 395: Junior Seminar
- b. Art History 495: Senior Seminar

3. One upper-level (200-400 level) course in each category below (12 hours)

- c. African/ East Asian, Pre-Columbian Art and Architecture

Courses:

- d. Art or Architectural History before 1700

Courses:

- e. Art or Architectural History after 1700

Courses:

C. 6 Hour Humanities Electives

Students are required to complete a minimum of 6 hours of electives (200-400 level courses) in a single area from the following options: ancient and modern literatures, classics, anthropology, history and philosophy .

Courses:

APPENDIX C: ART HISTORY MIINOR WORKSHEET

Students must complete a total of **20* hours** as follows:

	HAVE	NEED
A. 8 hours of Introductory Art History:___		
Choose <u>two</u> of the following (one of which must be ARTH 113 or ARTH 114):		
ARTH 111—Ancient and Medieval Art (4 hrs)	<input type="checkbox"/>	
ARTH 112—Renaissance and Modern Art (4 hrs)	<input type="checkbox"/>	
ARTH 113—Introduction to African Art (4 hrs)	<input type="checkbox"/>	
ARTH 114—Introduction to Asian Art (4 hrs)	<input type="checkbox"/>	
ARTH 115—Art in a Global Context (4 hrs)	<input type="checkbox"/>	
 B. 3 hours of Junior Seminar		
ARTH 395—Junior Seminar in Art History (offered fall semester only)	<input type="checkbox"/>	
 C. 3 hours 200 - 400 level Art History courses		
List courses:	<input type="checkbox"/>	
	<input type="checkbox"/>	
 D. 6 hours 200-400 level Art History courses**		
List courses:	<input type="checkbox"/>	
Totals	_____	_____

*A maximum of one course from either the History of Architecture or the History of Landscape Architecture will count toward the requirements of the Art History Minor.

**At least one of the upper-level Art History courses must be primarily concerned with a subject outside of Europe and the Modern Americas. A maximum of one course from other universities will satisfy the requirements for upper-level Art History courses.

NOTES:

APPENDIX D: FACULTY

Art Historians

Anne Burkus-Chasson, Associate Professor, received her Bachelor of Arts degree from Oberlin College where she studied flute at the Conservatory of Music. She received her Master of Arts degree and her Doctor of Philosophy in the History of Art from the University of California at Berkeley where she studied with the distinguished scholar of Chinese painting, James Cahill. 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 Center for East Asian and Pacific Studies and the Department of East Asian Languages and Cultures. Her articles on seventeenth-century Chinese painting have appeared in the *Art Bulletin* and *Art History*. 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. She has contributed to various exhibition catalogues on late imperial Chinese painting. She has spoken at international symposia on Chinese art held at the Cleveland Museum of Art, the Metropolitan Museum of Art, the Art Institute of Chicago, the Central Academy of Art in Beijing, and the National Palace Museum in Taipei. Recently, she has been engaged with illustrated seventeenth-century woodblock-printed books. Her study of Liu Yuan jing hui Lingyan ge (Liu Yuan Respectfully Painted the Gallery That Skims Smoky Clouds), is forthcoming in Spring 2009 from Harvard University Press. Aspects of the latter project appear in "Visual Hermeneutics and the Act of Turning the Leaf: A Genealogy of Liu Yuan's Lingyan ge," in *Printing and Book Culture in Late Imperial China*, ed. Brokaw and Chow (Berkeley, 2004). Other works in progress include a study of portraits in the sixteenth-century play Mudan ting (*The Peony Pavilion*), the practice of cultural analysis with respect to late Ming poetics and painting, and the nature of illustration in late Ming philosophical treatises.

Jennifer Burns, Adjunct Professor (Ph.D., CUNY) Twentieth-century American art; is presently completing a manuscript on Andy Warhol.

Jonathan Fineberg, 1 Gutgsell Professor of Art History and University Scholar at the University of Illinois. He is also a trustee of The Phillips Collection in Washington, where he is director of Illinois at the Phillips. 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: *Christo and Jeanne-Claude: On the Way to the Gates* (Yale U Press), *The Innocent Eye: Children's Art and the Modern Artist* (Princeton U Press), *Art Since 1940: Strategies of Being* (Prentice Hall and The People's University Press of Beijing), *Imagining America: Icons of 20th Century American Art* (a Yale book and a two hour PBS television special, co-created with John Carlin), and *When We Were Young: New Perspectives on the Art of the Child* (U.California Press).

Jennifer Greenhill, B.A. UCLA; M.A. Williams College; Ph.D., Yale University, teaches the history of art of the United States and is advisor for the undergraduate Art History majors in the College of Fine and Applied Arts. She specializes in nineteenth-century American visual culture, but also publishes on American literature and on twentieth-century topics. Recent publications include "Illustrating the Shadow of Doubt: Henry James, Blindness, and the 'The Real Thing'," *Elective Affinities* (forthcoming); "The View from Outside: Rockwell and Race in

1950,” *American Art* (Summer 2007); “Playing the Fool: David Claypoole Johnston and the Menial Labor of Caricature,” *American Art* (Fall 2003). She is currently at work on two books: a study of American visual humor and the culture of art in the United States after the Civil War, and a co-edited collection of dialogues between leading scholars of American art on the subject of interpretive practice. Her research has been supported by the American Council of Learned Societies, the Luce Foundation, the Wyeth Foundation, the Smithsonian, and the NEH.

Anne D. Hedeman, Professor, A.B., Princeton University; M.A. and Ph.D., Johns Hopkins University, has zero-time appointments in the Program in Medieval Studies and at the National Center for Supercomputing Applications and is affiliated with the Campus Honors Program. A specialist in late Medieval and Northern Renaissance Art and the history of the book, she has written *The Royal Image: Illustrations of the Grandes Chroniques de France (1274-1422)* (Berkeley, 1991), *Of Counselors and Kings: Three Versions of Pierre Salmon's Dialogues* (Urbana, 2001), *Translating the Past: Laurent de Premierfait and Boccaccio's De casibus* (Getty Publications, 2008) and published articles in *Art Bulletin*, *Gesta*, and numerous anthologies. Currently she is writing the catalogue for and co-curating *Imagining the Past in France, 1250-1500*, an international loan exhibition scheduled for November 2010-February 2011 at the Getty Museum in Los Angeles.

Eric Hostetter, Professor, B.A. in History and Sculpture, University of California at Santa Cruz; M.A. and Ph.D., Harvard University. He specializes in Etruscan and Roman art and archaeology, and has directed excavations at Villa d'Agosta in the Po Valley, at the Roman Villa at Castle Copse (Wiltshire), and on the northeast slope of the Palatine Hill in Rome on behalf of the Soprintendenza Archeologica di Roma and the American Academy in Rome. Major publications include *Bronzes from Spina I: The Figural Classes* (Mainz 1986), *Lydian Architectural Terracottas* (Atlanta, 1994), *The Romano-British Villa at Castle Copse, Great Bedwyn* (Bloomington, IN, 1997), and *Bronzes from Spina II: Instrumentum Domesticum* (Mainz 2000). Volumes on his Rome excavations are scheduled for publication in the *Bollettino di Archeologia*. His current research involves the study of the decline of the water supply to the Baths of Caracalla in Rome through U-series dating of calcareous incrustations on the walls of cisterns. He also co-produced a PBS documentary on the Tarahumara of Mexico and his excavation in Rome was the subject of another PBS documentary.

Suzanne Hudson, Assistant Professor, A.B., University of California, Berkeley; M.A. and Ph.D., Princeton University, is currently in residence at the Phillips Collection Center for the Study of Modern Art, where she teaches courses in modern and contemporary art. She is co-founder of the Contemporary Art Think Tank and co-founder, President, and listserv moderator of the College Art Association affiliated Society for Contemporary Art Historians. A critic as well as art historian, Professor Hudson is a regular contributor to *Artforum* and her writing has appeared in many exhibition catalogs as well as publications including *October*, *Art Journal*, and *Parkett*. Her research interests include abstract art, American art and intellectual history, and experimental pedagogy. Her book, *Robert Ryman: Used Paint*, is forthcoming from MIT Press (Winter 2009). She is currently co-organizing a symposium on painting in the 21st century; editing a volume on formalism and contemporary art; and preparing a book manuscript on the history of the arts at Esalen.

Vernon Hyde Minor, Research Professor, Ph.D., University of Kansas. Baroque and Rococo art; historiography and visual rhetoric. Publications include: *The Death of the Baroque and the Rhetoric of Good Taste* (Cambridge University Press, 2006), *Baroque and Rococo* (Harry N. Abrams, 1999), and *Art History's History* (Prentice Hall, 1994).

David O'Brien, Associate Professor, A.B., Harvard University, M.A. and Ph.D., University of Michigan. He specializes in European art of the eighteenth and nineteenth centuries. His research focuses especially on art and politics in the Revolutionary and Napoleonic periods. His articles have appeared in *Burlington Magazine*, *French Historical Studies*, *French History*, *Contemporary French Civilization*, and in exhibition catalogs. He is the author of *After the Revolution: Antoine-Jean Gros, Painting, and Propaganda under Napoleon* (Penn State University Press and Editions Gallimard, 2006). Professor O'Brien has a secondary interest in contemporary art. With David

Prochaska he has published the catalog *Beyond East and West: Seven Transnational Artists* (Krannert Art Museum and University of Washington Press, 2004). He is co-editor of *Remembering Brown at Fifty: The University of Illinois Commemorates Brown v Board of Education* (forthcoming from University of Illinois Press), which includes works and essays by artists, writers, scholars and activists about the landmark Supreme Court decision.

Lisa Rosenthal, Associate Professor and Chair, Art History Program, with an affiliated appointment in Gender and Women's Studies, received her B.A. from the University of California at Santa Cruz and her M.A. and Ph.D. from the University of California at Berkeley. She teaches courses on European Baroque art and art theory. Her research interests include issues of gender and political meaning 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* and 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.

Dana Rush, Assistant Professor of Art History, received her Ph.D. from the University of Iowa. While broadly covering ancient to contemporary African art history, her current research merges African and African Diaspora art and thought focusing on transatlantic strategic creativity based on field research in West Africa (Bénin, Togo) and the Americas (Haiti, Brazil, Cuba). Her articles and reviews have been published in *African Arts*, *ArtAsiaPacific*, and *West Africa Review*. Her most recent publications focus on the contemporary arts of "African-Hinduism" published in a diverse range of anthologies: *Sacred Waters: The Many Faces of Mami Wata and Other Afro-Atlantic Water Spirits* (UCLA Fowler Museum, 2008); *Unpacking the New: Critical Perspectives on Cultural Syncretization in Africa and Beyond* (Munich: Lit Verlag 2008); and *India in Africa, Africa in India: Indian Ocean Cosmopolitanisms* (Bloomington: Indiana University Press 2008). She is a contributing editor to *African Arts*, and is currently editing a special issue of *Critical Interventions: Journal of African Art History and Visual Culture* devoted to "Diasporas in Africa," slated for February 2010 (Aachron). Her next project will focus on Modern Congolese painting (1920s-1970s) found mostly in Belgian expatriate collections.

Oscar E. Vázquez, Associate Professor, Ph.D. University of California, Santa Barbara, holds joint appointments with the Center for Latin American Caribbean Studies, the Latina/o Studies Program, and the Department of Spanish, Italian and Portuguese. 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 is currently completing a book called *The End Again. Degeneration, Desire and the Spaces of Modernity in Late Nineteenth-Century Spain*.

Terri Weissman, Assistant Professor, B.A., Oberlin College; M.A. and Ph.D., Columbia University, is a specialist in Modern and Contemporary Art, and Lens-based media. She has published on such artists as Gabriel Orozco and Maria Magdalena Campos Pons, and on the cultural impact of disasters, such as September 11, that generate spectacular visual imagery. She is currently working on an article on Allan Sekula's photographs of the Battle in Seattle and finishing a book on Berenice Abbott titled, *Berenice Abbott's Realisms: Documentary Photography and Communicative Action*; the book is forthcoming from University of California Press, 2010. She is also co-curating and editing the catalog for a loan exhibition scheduled to open at the Amon Carter Museum in 2010 on the intersection of modern and documentary photography. The catalog, *American Modern: Abbott, Evans and Bourke-White*, will also be published by UC Press.

Jeryldene M. Wood, Associate Professor, with a joint appointment in Gender and Women's Studies, received a Ph.D. in Italian Renaissance Art from the University of Virginia in 1985. A specialist in late fifteenth- and early sixteenth-century art, her current research explores intellectual, literary, and gender issues in Italy from ca. 1450-1550. Her articles have appeared in *Art History* and *Renaissance Quarterly* and her essays in a number of anthologies, including the *Cambridge Companion to Raphael* (Cambridge University Press, 2005). She is the author of *Women, Art, and Spirituality: The Poor Clares of Early Modern Italy* (Cambridge University Press, 1996), the editor of the *Cambridge Companion to Piero della Francesca* (Cambridge University Press, 2002), and a co-editor of *Reading Vasari* (Philip Wilson Ltd. /Georgia Museum of Art, 2005).

Architectural Historians

Heather Hyde Minor, Assistant Professor, B.A., Mount Holyoke College; M.A. and Ph.D., Princeton University, has zero-time appointments in Art History and the Department of Spanish, Italian, and Portuguese. A specialist in seventeenth and eighteenth-century architecture, her book, *The Modern Past: Architecture and Learned Culture in Eighteenth-Century Rome*, will be published by Penn State Press in 2009. She co-edited *The Serpent and the Stylus: Essays on G.B. Piranesi* (University of Michigan Press, 2006) and published articles in the *Journal of the Society of Architectural Historians*, *the Burlington Magazine*, *Imago Mundi* and numerous anthologies. Currently, she is writing a book on word and image in the work of G.B. Piranesi.

Paul Kruty, Professor, B.A. University of Chicago; Ph.D. Princeton University. He specializes in the history of modern and American architecture. Research focuses on the work of Frank Lloyd Wright, Walter Burley Griffin, and the Prairie School. His books include *Frank Lloyd Wright and Midway Gardens* (1998); *Two American Architects in India: Walter Burley and Marion Mahony Griffin* (1997); *Walter Burley Griffin in America* (1996), and *Marion Mahony and Millikin Place* (2007). He has written articles on Wright, Griffin, Robert Spencer, architectural rendering, casement windows, and the first architects' licensing law, and exhibition catalogs on Wright, Griffin, and George G. Elmslie. A Director of the Walter Burley Griffin Society of America, he has received awards from the Graham Foundation, the Beckman Institute, and the NEH.

Areli Marina, Assistant Professor (A.B., Harvard University; M.A., Florida State University; Ph.D., Institute of Fine Arts, New York University), has a full-time appointment in the History and Preservation Program of the School of Architecture and zero-time appointments in the Program in Art History and the Medieval Studies Program. Her research explores the semiotics of architecture and urban form, the problematic historiography of Romanesque, Gothic, and Renaissance styles, the role of antiquity in medieval art and architecture, and the intersection of public rhetoric and civic art production. She has published on medieval sculpture, architecture, and urbanism, most recently in the *Journal of the Society of Architectural Historians*. Thanks to the support of a Getty Foundation fellowship and the School of Architecture, she is on leave during the 2008-2009 academic year to conduct research on a new book, *Sanctified in Water, Sealed in Stone: The Italian Baptistry from 1000 to 1500*.

Panayiota Pyla, Assistant Professor, Ph.D., Massachusetts Institute of Technology. The history and theory of modern architecture and urbanism in the postcolonial context of the Middle East; the intersections of modern architecture with the history and politics of development and environmentalism. Her publications include: "Fathy Revisited: Postwar Discourses on Science, Development, and Vernacular Architecture," in the *Journal of Architectural Education* (forthcoming 2006); "Baghdad's Urban Restructuring, 1958: Aesthetics and Politics of Nation-Building" in *Modernism and the Middle East: Politics of the Built Environment*, Sandy Isenstadt and Kishwar Rizvi, editors (University of Washington Press, forthcoming); "Doxiadis," in the *Encyclopedia of Modern Greece* (2002); "Historicizing Pedagogy: A Critique of Kostof's Architectural History Textbook," *Journal of Architectural Education* (May 1999); and "Grey-areas in Green Politics: Reflections on the Modern Environmental Movement," *Thresholds* 14 (Spring 1997).

John Senseny, Assistant Professor, is faculty in the History unit in the School of Architecture and holds a zero-time appointment in the Art History Program. A classicist specializing in ancient Greek and Roman architecture and sculpture, he received his B.A., M.A., and Ph.D. in Art History at the University of California at Santa Barbara. Recent and forthcoming articles and essays on Greek architecture appear in *Hesperia* and *British Archaeological Reports*, and he is currently finishing a book titled *The Shaping of Spatial Order: Ichnographies in Ancient Greek Architecture and the Architectural Hellenization of Rome in the Middle and Late Republic*. He teaches advanced level courses and graduate seminars in Greek and Roman architecture, as well as the introduction to the history of architecture.

Historians of Landscape Architecture

Rebecca Ginsburg, Ph.D. University of California, Berkeley, is an Assistant Professor in Landscape Architecture and has zero-time appointments in Architecture, African-American Studies, and Art History and is core faculty in African Studies. Current research interests include the geographies and landscapes of the Atlantic slave trade and slave escapes. She teaches courses in African architectural history, US domestic landscapes, and cultural geography, and seminars on the commemoration of slavery. Her most recent publications are: *Landscapes of North American Slavery*, co-edited with Clifton Ellis (forthcoming, Yale); *At Home with Apartheid* (forthcoming, Virginia); "The View from the Back Step: White Children Learn about Race in Johannesburg's Suburban Homes" (2007); and "Native Daughter: Home, Segregation, and Mental Maps," (2004). Rebecca is also director of the Education Justice Project, a college-in-prison program based at the University of Illinois.

Dianne Harris, Director of the Illinois Program for Research in the Humanities and Professor of Landscape Architecture, Architecture, Art History, and History at the University of Illinois, Urbana-Champaign where she teaches courses in landscape history. She holds a B.A. in Landscape Architecture, a Master's in Architecture, and a PhD in Architectural History from the University of California, Berkeley. Her publications include the co-edited volumes *Villas and Gardens in Early Modern Italy and France* (Cambridge University Press, 2001), and *Sites Unseen: Landscape and Vision* (University of Pittsburgh Press, 2007), and she is the author of *The Nature of Authority: Villa Culture, Landscape, and Representation in Eighteenth-Century Lombardy* (Pennsylvania State University Press, 2003) which won the Elisabeth Blair MacDougall Award from the Society of Architectural Historians in 2006. She is also the author of *Maybeck's Landscapes: Drawing in Nature* (William Stout Publisher, 2005). Professor Harris served as guest-editor for a special issue of *Landscape Journal* devoted to the topic of "Race and Space," that appeared in May of 2007. She is currently writing a book that focuses on ordinary postwar houses and gardens in the United States between 1945 and 1960 that will be published by the University of Minnesota Press, and she is serving as editor for a multidisciplinary volume on the Pennsylvania Levittown that will be published by the University of Pittsburgh Press. Professor Harris is currently the First Vice-President for the Society of Architectural Historians, and series editor for the University of Pittsburgh Press. Her series focuses on politics, social justice and histories of the built environment. She is the recipient of a 2006 Iris Foundation Award for outstanding scholarly contributions in the history of art, decorative arts, and cultural history.

David L. Hays, Associate Professor of Landscape Architecture, Associate Professor of Art and Design, Ph.D. Yale University, Department of Art History, M.Arch., Princeton University, School of Architecture. 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: "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;

"Figuring the Commonplace at Ermenonville," in *Experiencing the Garden in the Eighteenth Century* (Peter Lang, 2006); 306090 07: Landscape within Architecture, guest editor (Fall 2004); "This is not a jardin anglais: Carmontelle, the Jardin de Monceau, and Irregular Garden Design in Late Eighteenth-Century France," in *Villas and Gardens in Early Modern Italy and France* (Cambridge University Press, 2001); "Francesco Bettini and the Pedagogy of Garden Design in Eighteenth-Century France," in *Tradition and Innovation in French Garden Art* (University of Pennsylvania Press, 2001); "Carmontelle's Design for the Jardin de Monceau: a Freemasonic Garden in Late Eighteenth-Century France," *Eighteenth-Century Studies* (Summer 1999).

D. Fairchild Ruggles, Professor, A.B. Harvard, M.A. and Ph.D. University of Pennsylvania, is the author of the award-winning *Gardens, Landscape, and Vision in the Palaces of Islamic Spain* (2000) and *Islamic Gardens and Landscapes* (2008). She has edited or co-edited six 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. As a consultant, she has contributed to design and planning projects in Dubai and at the UNESCO World Heritage site Champaner (India). She has lectured at Harvard, the Metropolitan Museum of Art, the Boston Museum of Fine Arts, the Barnes Foundation, the Archaeological Institute of America, New York University, Dumbarton Oaks (Washington, DC), Virginia Commonwealth University in Qatar (Doha), Tulane University, the University of Minnesota, Mount Holyoke College, and in Spain at the Universidad de Granada, the International Institute in Madrid, and the Cordoba Museum of Archaeology. She was recently interviewed for the documentary "Cities of Light" (2007), the series "Perspectives on Faith" (Ebru TV, 2008), and "Ancient Megastructures" (National Geographic, to be aired 2009).

Adjunct and Professors with Associate Appointments to the Division of Art History

Jane Block, Professor of Library Administration, holds a Ph.D. in art history from the University of Michigan. She has published extensively on nineteenth-century French and Belgian art. Her books include *Gisbert Combaz (1869-1941): fin de siècle artist* (1999) and *Belgium, the Golden Decades 1880-1914* (1997). In summer of 2005 she was a contributor to the Musée d'Orsay exhibition catalog, "au-delà de Paris: le néo-impressionnisme en Belgique et en Hollande," in *Néo-Impressionnisme de Seurat à Paul Klee*. Most recently, she lectured at the international symposium, Art nouveau Bing, on Edmond Picard's Maison d'art, a precursor to Siegfried Bing's Parisian gallery.

James Andrew Dengage, (emeritus), Associate Professor, Department of Classics. He has excavated in Greece at Halieis and at Corinth. He has conducted a site survey along the south shore of the Black Sea in Turkey and in the Eastern Argolid in Greece. He has published extensively on Greek, Roman and Medieval numismatics and metal artifacts in addition to reports on his excavations. At UIUC, he has taught ancient art history courses and been on Ph.D. committees in ancient art.

Cara Finnegan, Associate Professor. Ph.D., Northwestern University. Major appointment is in Department of Communication. 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 *Picturing Poverty: Print Culture and FSA Photographs* (Smithsonian, 2003); *Visual Rhetoric: A Reader in Communication and American Culture* (co-editor; Sage, 2008); "Recognizing Lincoln: Image Vernaculars and Nineteenth Century Visual Culture," *Rhetoric & Public Affairs* 8 (1), 2005; "Documentary as Art in U.S. Camera", *Rhetoric Society Quarterly*, 31(2), 2001.

Robert G. La France, Curator of Pre-Modern Art, Krannert Art Museum, B.A. California State University, San Bernardino; M.A. Syracuse University; Ph.D., Institute of Fine Arts, New York University, has a zero-time appointment in the Art History Department. A specialist in Renaissance art, he has worked at the J. Paul Getty

Museum in Los Angeles and the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, D.C., published on European paintings, prints and sculpture from the fifteenth through the nineteenth centuries, and just completed the monograph *Bacchiacca: Artist of the Medici Court* (Florence, 2008). He will be on educational leave in Italy in the spring of 2009.

Marcel Franciscano (emeritus), Professor, Ph.D., New York University. Modern European Art.

Kathleen Harleman, Director, Krannert Art Museum, UIUC. M.A. (Art History). The Johns Hopkins University and M.B.A. University of Ottawa. Her twenty-five years of museum experience have included a range of positions across institutions large and small, Canadian and American, public and academic. She worked for twelve years in Canada at the National Gallery of Canada and the Art Gallery of Ontario (AGO), assumed leadership roles at Wellesley College's art museum as well as at public museums in the Fort Lauderdale and Seattle areas, and was a consultant with the Canadian Centre for Architecture in Montreal. She has organized many exhibitions that have traveled extensively across the U.S.

Helaine Silverman, Professor in the Department of Anthropology, B.A., Queens College, M.A., Columbia University, Ph.D., University of Texas at Austin, has zero-time appointments in Art History, Landscape Architecture, and Recreation, Sport and Tourism. She is a specialist in Central Andean archaeology, with particular interest in pottery and textile styles of the south coast Paracas and Nasca cultures. Her current research focuses on museums and cultural heritage worldwide. Most relevant to the Art History Program is her book, *Ancient Peruvian Art: An Annotated Bibliography* (G.K.Hall, 1996).

Sarah Wisseman, Director of the ATAM (Ancient Technologies and Archaeological Materials) Program (Ph.D. Bryn Mawr College in Classical and Near Eastern Archaeology). Her primary research is in archaeological science/archaeometry, with particular interest in ceramic technology and provenance studies. She has published extensively on Greek vase painting, Egyptian mummies, ceramic analysis, and sourcing of North American stone artifacts using a variety of techniques.

APPENDIX E
IMPORTANT ACADEMIC DATES and DEADLINES

Always check websites for date changes and updates:
<http://www.grad.uiuc.edu/thesis/deadlines.htm> and/or
<http://www.oar.uiuc.edu/current/registration/deadlines.html>

Please note that Ph.D. exams will be scheduled at the discretion of the individual Ph.D. advisor(s).

FALL SEMESTER 2008

Mon, Aug 25	Instruction begins
Mon, Sep 1	Labor Day (all-campus holiday)
Mon, Sep 8	Last day to add a first half-session course Last day to add name to December degree list using Web Self-Service Last day for student to add a semester course on Web Self-Service Last day to add name to October degree list
Fri, Sep 19	Last day to take final exam for October doctoral degree
Sat, Sep 20	Departmental language examination
Fri, Sep 26	Last day to deposit October master's theses
Sat, Sep 27	Departmental M.A. examinations
Fri, Oct 3	Last day to deposit October doctoral dissertations Last day for student to add a semester course through OAR without written departmental approval Last day to elect credit/no-credit option for a first half-session course or to change from credit/no-credit option to a regular grade Last day to drop a first half-session course
Wed, Oct 15	October degree conferral (no commencement)
Fri, Oct 17	Last day to drop courses on Web Self-Service
Mon, Oct 20	Second half-session courses begin
Mon, Nov 3	Registration for spring begins
Fri, Nov 7	Last day to add a second half-session course
Fri, Nov 14	Last day to withdraw from the current term without a grade of W Last day to elect credit/no-credit option for a semester course or to change From credit/no-credit option to a regular mode Last day for student to drop a semester course without a grade of W (without approval) – Fill out a form at the student affairs office
Sat, Nov 15	Departmental M.A. examinations
Sat, Nov 22, 1pm- Sun, Nov 30	Fall break for students
Thu, Nov 27- Fri, Nov 28	Thanksgiving Break (all-campus holidays)
Mon, Dec 1	Instruction resumes
Fri, Dec 5	Last day to add name to December degree list Last day to take final exam for December doctoral degree Last day to elect credit/no-credit option for a second half-session course or to change from credit/no-credit option to a regular grade Last day to drop a second half-session course
Wed, Dec 10	Instruction ends

Thu, Dec 11	Reading Day Last day to add or drop a second half-session course with approval (a W is recorded) Last day to add or drop a semester course with approval (a W is recorded) Last day to remove an I grade from spring or summer 2007 to prevent F by rule
Fri, Dec 12	Last day to deposit December master's theses
Mon, Dec 15- Fri, Dec 19	Final examination period
Fri, Dec 19	Last day to deposit December doctoral dissertations
Mon, Dec 22	December degree conferral (no commencement)

SPRING SEMESTER

Mon, Jan 19	Martin Luther King Day (all-campus holiday)
Tue, Jan 20	Instruction begins Last day to register without penalty
Mon, Feb 2	Last day to add a first half-session course Last day to add name to May degree list using Web Self-Service Last day for student to add or drop a semester course on Web Self-Service
Sat, Feb 7	Departmental language examination
Sat, Feb 14	Departmental M.A. examinations
Fri, Feb 27	Last day for student to add a semester course through OAR without written department approval Last day to elect credit/no-credit option for a first half-session course or to change from credit/no-credit option to a regular grade Last day to drop a first half-session course
Mon, Mar 16	Second half-session courses begin
Mar 21-29	Spring Break
Mon, March 30	Instruction resumes
Fri, Apr 10	Last day to add a second half-session course
Sat, Apr 11	Departmental M.A. examinations
Fri, Apr 17	Last day to withdraw from a current term without a grade of W Last day to elect credit/no-credit option for a semester course or to change from credit/no-credit option to a regular grade Last day for student to drop a semester course without a grade of W (without approval) Last day to take final exam for May doctoral degree
Fri, Apr 24	Last day to add name to May degree list
Fri, May 1	Last day to elect credit/no-credit option for a second half-session course or to change from credit/no-credit option to a regular grade Last day to drop a second half-session course Last day to deposit May master's theses
Wed, May 6	Last day of instruction
Thu, May 7	Reading Day Last day to add or drop a second half-session course with approval (a W is recorded) Last day to add or drop a semester course with approval (a W is recorded) Last day to remove an I grade from fall 2007 to prevent F by rule
Fri, May 8	Last day to deposit May doctoral dissertations
Fri, May 8- Fri, May 15	Final examination period
Sun, May 17	May degree conferral (Commencement)

SUMMER SEMESTER 2009

Fri, May 15	Deadline to cancel summer 1 (4 week) and SF (summer full term) registration if not registered for any other summer course
Mon, May 18	Instruction begins (S1 - 4 week and SF – 12 week)
Fri, May 22	Last day for student to add an S1 course
Mon, May 25	Memorial Day, All campus holiday
Fri, Jun 5	Last day to elect credit/no-credit option for a S1 course or to change from credit/no-credit option to a regular grade Last day to drop a S1 course without a grade of W Last day to withdraw from S1
Fri, Jun 12, 5pm	Deadline to cancel summer1 Independent Study and summer 2 registration if you are not enrolled for any other summer course Classes end
Sat, Jun 13, 5:30pm	Final examination period
Mon, Jun 15	Instruction begins for semester (8 weeks) courses (S2) and SS1 Independent Study courses
Fri, Jun 26	Last day to add a first half-session course (S2a) Last day to add a semester (S2) course
Fri, Jul 3	Last day to elect credit/no-credit option for a first-half session course (S2a) or to change from credit/no-credit option to a regular grade Last day to drop a first-half session (S2a) course Independence Day (all-campus holiday)
Tue, Jul 7	Last day to add name to August degree list (master's only)
Mon, Jul 13	Second half-session courses begin
Fri, Jul 24	Last day to withdraw from S2 without a grade of W Last day for student to drop a semester (S2) or SS1 Independent Study course Last day to elect credit/no-credit option for a S2 or SS1 Indep. Study course or to change from credit/no-credit option to a regular grade Last day to add a second half-session (S2b) course
Fri, Jul 31	Last day to deposit August master's theses Last day to drop a second half-session (S2b) course Last day to elect credit/no-credit option for a second half-session (S2b) course or to change from credit/no-credit option to a regular grade
Thu, Aug 6	Instruction ends Reading day
Fri, Aug 7-	Final Examination period
Sat, Aug 8	
Mon, Aug 10	August degree conferral (no commencement)

APPENDIX F
LINKS TO UNDERGRADUATE ADMINISTRATIVE RESOURCES

College General Education Requirements

<http://www.provost.uiuc.edu/programs/gened/index.html>

Office of Admissions and Records (OAR)

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

(add/ drop deadlines, transcripts, grade/ registration information etc)

Academic Advising Referral Handbook – who is who within LAS, FAA etc.

<http://www.housing.illinois.edu/advisingHB/>

Illini Union – services and events

<http://www.union.uiuc.edu/index.aspx>

Office of Admissions and Records (OAR)

<http://www.oar.uiuc.edu/current/registration/index.html>

(add/ drop deadlines, transcripts, grade/ registration information etc)

College of Fine and Applied Arts

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

School of Art & Design

<http://www.art.uiuc.edu/a+d/index.html>

SAHA – Student organization for Art History

<https://netfiles.uiuc.edu/ro/www/SocietyforArtHistoryandArchaeology/Web%20Page%20Files/index.htm>

APPENDIX G

USEFUL CAMPUS AND COMMUNITY ADDRESSES & PHONE NUMBERS

General Campus Information:

Illini Union Information Desk, University of Illinois at Urbana-Champaign,
115 Illini Union Building, 1401 West Green Street, Urbana, IL 61801;
(217) 333-4666.

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
(217) 333-0050.

University Telephone Directory Assistance:

(217) 333-1000.

Office of Admissions and Records:

Office of Admissions and Records, University of Illinois at Urbana-Champaign,
901 West Illinois Street, Urbana, IL 61801;
(217) 333-0302.

CITES (Campus Information Technologies and Educational Services)

<http://www.cites.uiuc.edu/>
2304 Digital Computer Lab
Office Hours: M-F 8:30 to 5:00 PM
edtech@uiuc.edu
(217) 333-1078

Financial Assistance:

Office of Student Financial Aid, University of Illinois at
Urbana-Champaign, Student Services Arcade Building, 620 East John Street,
Champaign, IL 61820;
(217) 333-0100.

Graduate Admissions:

Graduate College, University of Illinois at Urbana-
Champaign, 202 Coble Hall, 801 South Wright Street, Champaign, IL 61820;
(217) 333-0035; or the prospective department.

Child Care Resource Services

314 Bevier, 905 S Goodwin
Urbana IL 61801
217-333-3252, 1-800-325-5516,
FAX: 217-333-2147
Hours: Mon., Wed., Thurs., Fri. 8:30am to 4:30pm
Tues. 11:00am to 4:30pm
<http://ccrs.hcd.uiuc.edu/>

Minority Student Affairs:

Office of Minority Student Affairs, University of
Illinois at Urbana-Champaign, 130 Turner Student Services Building, 610 East
John Street, Champaign, IL 61820;
(217) 333-0054.

Motor Vehicle and Bicycle Registration:

Campus Parking and Transportation, Public Safety Building
University of Illinois at Urbana-Champaign, 1110 West
Springfield, Urbana, IL 61801; (217) 333-3530.

<http://www.parking.uiuc.edu/motoristassistanceprogram.htm>

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 - 333.1216
- **Saferides:** the C-U MTD offers night rides, in one form or another, from dusk until dawn - that's right, all night. If it's really late, call 265-7433 to be picked up anywhere on campus.
- **Safewalks:** why walk alone at night when you can call 333.1216 and get an escort from 9pm - 1:30am. You can also use any of the many blue phones you'll see scattered around campus. Shorter distances, on campus only. If it's gotten late, we'd rather you didn't walk alone.