May 7, 2012

TO: PATRICIA MORTON
HISTORY OF ART

FM: KENNETH BARISH, CHAIR
GRADUATE COUNCIL

Re: A PROPOSAL FOR PH.D. IN ART HISTORY

The Graduate Council has approved the proposal to establish a Ph.D. in Art History.

From here, the proposal will have to be approved at the next meeting of the Divisional Senate scheduled for May 29, 2012 before onward submission to system-wide CCGA.

Cc: Dean Stephen Cullenberg
A proposal for a Ph.D. Degree in the

ART HISTORY

University of California, Riverside
February 2012

Submitted by the Faculty of the Department of Art History:

Malcolm Baker, Distinguished Professor
Jonathan Green, Professor
Jeanette Kohl, Associate Professor
Liz Kotz, Associate Professor
Susan Laxton, Assistant Professor
Patricia Morton, Associate Professor
Stella Nair, Assistant Professor
Kristoffer Neville, Assistant Professor
Conrad Rudolph, Professor
Jason Weems, Assistant Professor
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SECTION 1: INTRODUCTION

1.1 Aims and Objectives of the Program

The Department of Art History proposes to launch a PhD degree program to expand and complement our existing terminal Master’s degree in Art History. The establishment of a PhD degree program was recommended by the external Review of the Department carried out in 2005 and, having added several new colleagues to the faculty since that date, we are now in a strong position to develop an expanded graduate program in art history that is at once distinguished and coherent. Focusing on the Early Modern and Modern/Contemporary periods, the proposed PhD program will take advantage of the Department’s exceptional and distinctive strengths in these areas, as well as foreground aspects of the field, including architecture, sculpture and photography, that are frequently given less prominence in other graduate programs. This focused rather than encyclopedic approach will give the proposed PhD program a firm institutional and disciplinary foundation and differentiate it from existing art history doctoral programs.

The Department has long included senior faculty with high international profiles whose scholarship ranges from the medieval period to the twentieth century. In the past four years, the Department has recruited six new professors (comprising four new posts and two replacement posts), adding intellectual strength to an already strong core of faculty, and creating a group of scholars who together offer an exceptional program in the field of art history. Recent appointments – of outstanding faculty working in the Renaissance, Baroque, eighteenth-century art, pre-Columbian and colonial Latin America, American art, the history of photography and contemporary art – expand the diversity of our research profile and consolidate existing strengths.

Collectively, the Department’s faculty has a critical mass in two larger research areas. The first is modern and contemporary art, with Patricia Morton on modern and contemporary architecture, Jason Weems on early twentieth-century American visual culture, Liz Kotz on late 20th century and contemporary art, and both Susan Laxton and Jonathan Green in photography. The second research area is the early modern period (the period between 1400 and 1800) – with Jeanette Kohl on Renaissance Italy, Kristoffer Neville on 17th-century Northern Europe, Malcolm Baker on 18th-century Britain and France, and Stella Nair on the Andes in the Pre-Columbian and colonial periods. A thematic counterpoint to this chronological structure is provided by the faculty’s distinctive shared concerns with particular media and categories of visual production that cross period and geographical divisions. These include architecture (Kohl, Morton, Nair, Neville, Rudolph), sculpture (Baker, Kohl, Kotz, and Neville), photography (Forster-Hahn, Green, Kotz, Laxton and Weems). This configuration of interests gives the Department strengths in crucial and growing areas of the discipline that are emphasized in few current graduate programs.
These scholarly concentrations and research interests are well matched and supported by the holdings of diverse institutions and museum collections in Southern California—thus providing crucial resources that will be available to graduate students and that will facilitate original research, museum internships and other opportunities for scholarly and professional training. Closest to hand is the UCR California Museum of Photography (CMP), a major resource for the history of photography on a level available to few American universities. The CMP’s unusual collection of photographic equipment, original prints, and the world largest collection of stereographs offers enormous scholarly potential, particularly when linked with the CMP’s innovative exhibition and public programs. Rich and complementary photographic collections are located at the J. Paul Getty Museum, the Getty Research Institute, the Los Angeles County Museum of Art (LACMA), and the Huntington Library. The Getty Museum, LACMA, and the Huntington have major holdings of European sculpture, while the Special Collections at the Getty Research Institute offer substantial archival collections for the history of architecture, modern and contemporary art, and the history of art history. For students of modern architecture, Los Angeles and Southern California, along with many relevant archives, offer an exemplary case of the relationship between architecture, the urban and the built environment. In addition, Los Angeles is now one of the capitals of global contemporary art, and local institutions including the Museum of Contemporary Art, LACMA, and the Hammer Museum, as well as the area’s galleries and studios (and UCR’s own distinguished Department of Art) provide unique research opportunities for doctoral students.

Drawing on these vast scholarly resources and building on our established record of recruiting highly qualified graduate students, the Department’s aim is to attract applicants who are drawn to the department’s distinctive strengths. Our objective is to produce PhD graduates who would secure positions in both the academy and the museum world, as well as potentially pursuing careers in art criticism, the art market and auction houses. While graduate work in many humanities disciplines is intended primarily to train a future professoriate, graduate study in the art history has long been training for both aspiring professors and those who plan to use their scholarship within the context of the art museum or gallery. For some of these career paths, a terminal MA continues to be appropriate training, as well as an effective means of preparing students for admission to PhD programs. The Art History Department at UCR has a long-established and well-respected MA program that has prepared students for both academic and museum and curatorial purposes very effectively. We therefore propose that the terminal MA should be retained and our graduate program expanded with the addition of a PhD degree, such that the current admission level of approximately 8-10 students per annum be maintained as we admit approximately two or three students per annum for the PhD program. The combined program, offering both MA and PhD degrees, will allow us to continue to train MA students for professional positions in the art world and for doctoral work at UCR and elsewhere while more fully utilizing our existing faculty and local research resources to also train a smaller PhD cohort. Thus, most of the required resources are already in existence, and the expansion into a PhD
program represents a logical, necessary and more effective utilization of them, one which capitalizes on the existing strengths of the faculty and Department and which helps ensure their continued excellence (since at present the lack of a PhD program represents an obstacle to attracting the strongest graduate students and potentially to retaining faculty as well).

1.2a Historical Development of the Field

Art history as a discipline crosses many disciplinary divides and links the humanities and the arts, operating in constant dialogue with history, literary theory, film and media studies, philosophy, religious studies, archaeology, anthropology and urban studies, while also engaging with the visual, material, and aesthetic concerns of art, architecture, and design. Currently grouped among the Arts departments at UCR, the Department of Art History also has strong links with departments within the Humanities group, a cross-disciplinary position that is in line with the field’s complex history. While art history has disciplinary roots in the study of European art, in more recent decades it encompasses global visual art and culture. As a result, art history is essential to understanding our visual world, providing critical knowledge of visual culture in all its forms.

The training and research areas of the Department’s faculty manifest the multiple intellectual traditions within what we call “art history,” including the Germanic tradition of Kunstgeschichte, archaeology, collecting and museum practices, architecture, and philosophy and literary studies, among others. When art history was established as an academic discipline in the nineteenth-century, it drew on an interdisciplinary tradition of writing about art and the visual that incorporated cultural history as well as close attention to the material qualities and provenance of the artwork. For example, one of the canonical studies of Renaissance art, Jacob Burckhardt’s The Civilization of the Renaissance in Italy (1860), situated art within the social and cultural institutions of early modern Italy, thereby making art central to Renaissance history. Many of the earliest forms of formal art history, dating from the Renaissance, focused on the biography of the artist and his ouevre – for instance, Giorgio Vasari’s The Lives of the Artists (1550), considered the ideological foundation of art-historical writing. Other strands can be traced to the eighteenth-century historical and historiographical models produced by Johann Winckelmann in Geschichte der Kunst des Altertums (1764), which traces the development of antique art through successive periods of rise and decline. Winckelmann’s model contained a notion of style adopted in accounts of the art of later periods, especially the Renaissance, thus linking an overarching narrative of formal change with individual artistic biography.

As outlined by 19th century theorists such as a Gottfried Semper and Alois Riegl, art history provided interpretations of stylistic and formal change within a broader historical framework. At the same time, the scholarly involvement in curatorial tasks of taxonomy and attribution linked the discipline to an earlier tradition of collecting and classification and to research often carried out within the institutional context of the
museum. This connoisseurial approach was especially marked in Britain, where a more empirical mode of art history developed largely outside of the university.

The history of architecture underwent a somewhat parallel disciplinary formation, originating in schools of architecture modeled on the French Beaux-Arts system (founded in the seventeenth-century), which emphasized erudition in historical, and particularly Greco-Roman, precedents. As an integral part of professional training, architectural history has served as a repository of formal and technical knowledge and has engaged fully with contemporary practice and discourse. Many of the most prominent architectural historians today have been trained in this tradition. In addition, architectural history has also been a sub-specialty within art history departments, as is the case at UCR, in which case it tends to comparative formal analysis and a more synchronic historical perspective. At present, the reinterpretation of received histories of architecture, broadly conceived inside and outside the canon, is a central concern of architectural historians in both architecture schools and art history departments.

In American universities, the study of art history was initially located within departments of Art, and often linked with a university’s art collection. It was not until the 1930s, with the arrival of émigré scholars from Austria and Germany, that a more systematic infusion of humanistic methods set the field firmly within a broader humanistic field of inquiry. Alongside these predominately European sources and traditions, art history in the United States developed methods appropriate to the particularities of the American cultural milieu. This disciplinary coming of age began as part of a broader promotion of national achievement in the arts, one that sought to differentiate the US from Europe by illuminating how, from the first moment of Western contact, American artistic identity took shape through a unique hybridization of Indigenous, African, European and Asian cultures. The study of American art soon moved beyond such explicit nationalism to embrace diverse and cross-cultural critical approaches. Since the end of the Second World War, art historians in the United States have been at the forefront of scholarship addressing the relationship of art to everyday life, especially as relates to questions of race, gender, ethnicity and class. This US-based democratization of art historical methods has worked to reshape the discipline as a whole by problematizing older critical models of thought that created cultural hierarchies of art and popular culture, replacing them with interdisciplinary and multicultural approaches that consider the function of art across a breadth of methods, perspectives, expressive forms and historical periods.

In the immediate postwar period, scholarship in art history continued to develop intertwined strands of formal analysis, archival research, classification by attribution, and iconographic interpretation, very often combined in the dominant mode of art historical publication, the monograph devoted to a single artist. However, by the 1970s, these more traditional approaches were challenged by a variety of new interpretative strategies closely linked to developments in other areas of the humanities. Particularly in modern and “contemporary” art history (usually understood as art movements
occurring since 1945), art historical research has moved toward more interdisciplinary models that have sought to account for the broadly cross-disciplinary nature of art practice, in which long-dominant Western mediums of painting and sculpture have been joined by diverse new art forms, from performance, photography, and film and video-based work to environmental and site-based art, public art, sound art, and other hybrid media. Scholars have explored the relationship of new artistic mediums to changing technologies and their impact on human perception, communication, and cultural exchange. And, as the global artworld has proliferated, art historical scholarship has become increasingly transnational and transcultural. In addition, as an influential counter-movement within the field of art history, the model of “visual culture” has sought to enlarge the field of inquiry to include a far broader range of visual artifacts and documents, and to understand the fine arts in relation to popular cultural and mass media forms from television and cinema to photojournalism and fashion. Because of its historical position between artistic, scientific, bureaucratic and journalistic uses, the history of photography in particular has been a crucial arena for these expanded models of cultural analysis.

Since the 1970s, diverse art historical approaches have proliferated which link the field to related developments in the humanities and the study of culture more broadly. Social art history, notably through the work of T.J. Clark, has sought to understand images in terms of their relationship to society, expanding art history’s objects of study to include popular imagery. At the same time, the influential writing of Michael Baxandall encouraged the understanding of works of art within the context of a wide range of cultural practice and habits of viewing and response. A recognition of the significance of photography and cinema further expanded the field, raising crucial theoretical questions about visual representation, reproductive media, and the relationship between image and text. Diverse models of feminist and psychoanalytic theory expanded the methodologies available for the analysis of images. Taking account of vital debates within philosophy and the social sciences, the discipline has also drawn on post-structuralist thinking and the writings of Jacques Derrida and Michel Foucault have become standard texts within graduate programs in art history.

As diverse post-colonial approaches have challenged the discipline’s Eurocentrism, the study of Asian, African and Latin American art has been accorded more central positions within the curriculum, and European artistic traditions are now considered as part of a wider global art history. Scholarship on indigenous artistic production across the Americas has its roots in archaeology and cultural anthropology. While European writings on the art and architecture of the Americas began to emerge soon after contact, it was not until centuries later that Western scholars began to study indigenous art and architecture in more systematic ways. 19th century archaeologists began to investigate the arts of Mesoamerica, followed by a focus on the Andes in the early 20th century. Social science methods and concerns have strongly influenced the study of the indigenous arts of both Mesoamerica and the Andes – and as a result, scholarship in Latin American art manifests a lack of distinction between high and low art, a focus on
art’s value to the people who produced it, and a concern for the materiality, process of creation, and functionality of objects and places.

If, in the 19th century, scholars in the U.S. coined the term “Latin America” to designate all lands that were not part of the U.S. and Canada, newer trends in the study of indigenous arts of the Americas – and in the study of “American art” more broadly – have challenged the artificial geographic divide between the arts and cultures of these regions. Addressing these political divisions as the result of European colonization, scholars have examined the ways in which colonization, slavery, mass immigration, nation state formation, and modernization have dramatically shaped artistic production across the Americas. This expanded field of American art history has embraced interdisciplinarity in theory and methodology, incorporating not only practices and ideas from cultural anthropology and archaeology, but also history, literature, cultural studies and geography.

Across chronological periods and geographic areas, the study of a far wider range of cultural artifacts has allowed art history to engage more fully with design and what are described as the “decorative arts.” Drawing on diverse methods – from social art history to anthropology to “visual culture” – a renewed concern with the histories of collecting and display has explored how and the social life of objects engages the history of institutions and the history of viewing practices. Intimately involved with a self-examination of the discipline’s own historical formation, the history and ideology of the museum as an institution has become a particularly vital area of art historical research, examining the role that museums have historically played in the construction and reworking of art historical canons and methods. Most recently, not only art historians but also historians of science and cultural historians more broadly have addressed the crucial role of museums in the collection and formation of diverse types of cultural knowledge and public history, as museum studies increasingly has examined audiences and viewing publics and the place of these institutions within the public sphere.

At first more narrowly preoccupied with processes of artistic production and with questions of authorship as they related to defined canons of high art, art history is now a discipline equally concerned with the consumption and use of images, objects and environments, and with wider issues of visual and cultural representation. At the same time, there has been a renewed investment in the relationship between the art history practiced in the museum and that taught in the academy, along with a recognition that these endeavors share common concerns with the artworks and with the discipline’s broader issues and approaches.

1.2b Historical Development of Departmental Strengths in the Field

Art history was taught at UCR since its foundation as a liberal arts college in 1954. Like many departments in the U.S., the Department of Art History at UCR originally formed part of a department of art, which included both practice and history. The first
Professor of Art History was the distinguished Canadian scholar of Degas, Jean Boggs, who later went on to become Director of the National Gallery of Canada in Ottawa, thereby initiating a tradition of interchange between the art museum and the academy. During the 1950s, 1960s and 1970s, the art historical curriculum was limited to the European-American tradition. In 1960 the Department expanded its field of interest by hiring an architectural historian, Richard Carrott, to establish an emphasis in this area.

In 1974, Art History became a separate department within the College of Humanities, Arts and Social Sciences, divided from the Department of Art, though the two departments now share support staff. This structure has allowed the Art History to develop a distinctive profile, shape its own curriculum and pursue its own research initiatives, both individual and collective. In addition, the emergence of Art History as a separate entity was also accompanied by a modest expansion of faculty, so that by the early 1990s the curriculum covered ancient art, medieval art, Northern Renaissance and baroque, nineteenth- and twentieth-century European art and modern architecture, with the subsequent recruitment of faculty working in non-European art, including Asian, Latin American and American art reflecting a growing emphasis on global and cross-cultural approaches. (With the retirement of our colleague in Asian art, we have requested a replacement faculty position to maintain this crucial area in our program.) Diverse models of international and cross-cultural exchange have become increasingly central to our curriculum, and we now teach European and global art historical traditions with an awareness of these wider connections.

In the 1990s, the emerging reputation of UCR as a research institution and the international profile of Department faculty led to the introduction of an MA program in Art History. Conceived as a two-year program with a small number of students and involving close supervision of students by faculty, this program has achieved a reputation as an excellent training program for graduate students wishing to pursue PhD programs or curatorial and teaching posts for which the PhD is not required. The success of this program and its continuing usefulness as a terminal degree have led to a proposal to retain this program as an important component of an enlarged and expanded graduate program.

In addition, the development and expansion of the UCR California Museum of Photography (CMP) is of great importance to the Department’s profile and future plans. Founded in 1973 and housing one of the country’s outstanding collections of photographic equipment and a major collection of nineteenth- and twentieth-century photographs, the CMP is part of UCR’s ARTSblock located in downtown Riverside (along with the Sweeney Art Gallery and the Culver Center of the Arts). In addition to maintaining unique collections, the CMP presents a lively program of temporary exhibitions presenting both contemporary and historic photography. The CMP has close links with the Art History department, through a longstanding program of graduate student internships and curatorial collaborations, as well as faculty appointments. Building on this relationship, the Department has recently made a tenure-track
appointment in the history of photography, as this field will be one of the distinctive qualities of its PhD program.

The Department’s integral connections with the Art Department and the CMP, along with a continuing dialogue with colleagues in Dance, Music and Theater, take advantage of Art History’s position within the Arts at UCR. In addition, the Department maintains vital collaborations with colleagues in the humanities, including English, Comparative Literature, Philosophy, Women’s Studies, History, Urban Studies, Anthropology, and Religious Studies. These exchanges – whether concerning the archaeology of pre-colonial Peru or the relationship between biography and portrait sculpture in eighteenth-century Britain – provide a firm basis for a program that has both a fundamentally art-historical character and an interdisciplinary potential drawing on the strength of the humanities departments at UCR. In addition, we envisage the links with Asian and Latin-American Studies being developed further in the future, as we are able to add further positions in the art of other non-European cultures.

1.3 Timetable for the Development of the Program

The faculty of the Department of the Art History proposes to admit its first PhD students in Fall 2013. We will present our proposal formally to the relevant committees at UCR in Fall 2011. We plan that the proposal will be considered system-wide during the course of the academic year 2011-2012 and be approved by the end of that year. We would like to begin recruitment during 2012-2013.

1.4 Relation of the Proposed Program to Existing Programs and Campus

A PhD program in the Art History will not duplicate any other doctoral program at UCR in research content, subject matter or methodology. Instead, this PhD program will fill a gap in UCR’s graduate programs, which lack a doctoral degree in the history of the visual arts, and will provide a logical and necessary expansion of UCR’s graduate offerings. In addition to advancing the University’s research agenda, providing graduate education in a critical cultural field, and producing a high quality doctoral degree in a growing and crucial field, this expanded program will complement the flourishing programs in other UCR humanities and arts departments. Within the humanities, the Anthropology, English, Comparative Literature, History and Religious Studies programs share historical and methodological affinities with the proposed Art History PhD program. Within the arts, Art History’s PhD program would complement and connect with the history of dance and musicology in the departments of Dance and Music. At the same time, our graduate program would also benefit from evolving collaborations with colleagues in Media and Cultural Studies and the Art Department. In order to more fully utilize the resources available at UCR, we will recruit students who can take advantage of working with colleagues in all these departments, and with the resources of the CMP and the UCR ARTSblock. The work of the Art History faculty and the whole range of the
department’s programs would be enriched by the interdisciplinary dialogue that a PhD program in the Art History, matching those in other departments, would encourage.

1.4b – Departmental Courses that are Cross-Listed with other UCR Departments

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<th>Course</th>
<th>Cross-Listed Department</th>
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<tr>
<td>AHS 008. Modern Western Visual Culture</td>
<td>Media and Cultural Studies</td>
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<tr>
<td>AHS 018. Introduction to Writing and Painting in China</td>
<td>Asian Literature and Cultures</td>
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<tr>
<td>AHS 020. Introduction to Media Art</td>
<td>Media and Cultural Studies</td>
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<tr>
<td>AHS 021. Introduction to Architecture and Urbanism</td>
<td>Urban Studies</td>
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<td>AHS 027. Art of Pre-Columbian America</td>
<td>Anthropology, Latin American studies</td>
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<td>AHS 028. Colonial to Modern Latin America</td>
<td>Anthropology, Latin American studies</td>
</tr>
<tr>
<td>AHS 030. Rome: The Ancient City</td>
<td>Classical Studies/History</td>
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<td>AHS 102. Anthropology of Art</td>
<td>Anthropology</td>
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<tr>
<td>AHS 115. Modern and Contemporary Art of Latin America</td>
<td>Latin American Studies</td>
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<td>AHS 116. Architecture and Arts of the Andes</td>
<td>Latin American Studies</td>
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<td>AHS 117. Inca Visual Culture</td>
<td>Latin American Studies</td>
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<td>AHS 120. Berlin Metropolis in Literature, Film, Music, and Art</td>
<td>Comparative Literature, European Literature, German Literature, and Media and Cultural Studies.</td>
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<tr>
<td>AHS 121. From Expressionism to Epic Theatre: Benn, Brecht, Kafka, and the Bauhaus</td>
<td>Comparative Literature, European Literature, German Literature, and Media and Cultural Studies.</td>
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<td>AHS 134. Art and Society: Patrons and Museums</td>
<td>History</td>
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<td>AHS 136. History of Video Art</td>
<td>Media and Cultural Studies</td>
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<td>AHS 137. History of Experimental Cinema</td>
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<td>AHS 140. Chinese Painting of the Song and Yuan Dynasties</td>
<td>Asian Literature and Cultures</td>
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<td>AHS 141. Chinese Painting of the Ming and Qing Dynasties</td>
<td>Asian Literature and Cultures</td>
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<td>AHS 143</td>
<td>Text and Image in Chinese Painting</td>
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<td>AHS 144</td>
<td>Japanese Painting: Twelfth to Nineteenth Century</td>
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<td>AHS 146</td>
<td>The Japanese House</td>
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<td>AHS 165</td>
<td>Women Artists in Renaissance Europe, 1400-1600</td>
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<td>AHS 166</td>
<td>Gender, Identity, and Visual Display in Washington, D.C.</td>
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<td>AHS 176</td>
<td>Pictorialism to New Media: A History of Twentieth-Century Photography</td>
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<td>AHS 178</td>
<td>The Modern City</td>
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<td>AHS 184</td>
<td>Modern Architecture</td>
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<td>AHS 185</td>
<td>Architectural Theory from Vitruvius to Venturi</td>
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<td>AHS 186</td>
<td>Media and Movements: Film, Video, Photography, and the Visual Arts</td>
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<tr>
<td>AHS 187</td>
<td>Visual Culture and Art History</td>
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### 1.5 Interrelationship with Other Institutions and Programs

Our strong links with the major art collections and research centers in Southern California are a major attribute of the proposed program expansion. Within the field of photography, for example, the California Museum of Photography offers much as-yet unexploited material, which complements holdings at the J. Paul Getty Museum, LACMA, and the Huntington. Department faculty members have steadily developed close relationships with all of these institutions, in connection with our graduate and undergraduate teaching as well as our research. All courses in the history of photography, for instance, are taught partly in the galleries of the CMP, with an advanced course with curatorial focus spending one third of its class time at the museum. In the history of sculpture, we can offer varied and rich research opportunities that would rival those of a handful of institutions internationally. We have recently hosted series of workshops about the display and viewing of sculpture in connection with the rubric the Display of Art, the Scholar Theme at the Getty Research Institute for the last year. The study of German art – for which the Department has long been known – benefits from the remarkable collections at the Rifkind Center for German Expressionist Studies at LACMA. In British art, the Huntington Library and Art Collections not only offer holdings of art works matched in the United States only by the Yale Center for British Art, but also unrivalled library resources, including eighteenth-century manuscripts and printed materials, and diverse literary, journalistic, art historical materials, including an array of historical documents vital to the study of the arts and cultures of Southern California and the American west. Since the use of the Huntington
Library is restricted to students working at the PhD level, it has largely been unavailable to our MA students, except in special circumstances.

Research initiatives and centers within the UC system provide another important resource for doctoral students and for our faculty. The UC Multi-campus Research Project in Mediterranean Studies, for example, will bring together faculty and graduate students for interdisciplinary collaborations and publications on research and pedagogy. Other programs and institutions, like UCR’s Center for Ideas and Society, which supported departmental faculty in Winter 2011, and the UC Humanities Research Institute, have strong links with the Department and provide competitive funding opportunities for graduate student research.

On the international front, we have, as a faculty, strong and continuing links with universities and research institutes throughout Europe and Latin America that should prove important to potential students. More specifically, we are developing plans for a series of shared workshops with the Art History department at Warwick University (ranked 7th among research universities in the UK), and we anticipate that this will develop into a program of student exchanges, involving placements at Warwick and at their research center in Venice. Likewise, we have strong faculty ties to the Max Planck Institute for Art History in Florence – one of the leading centers for the study of art history – which provides PhD and Post-doctoral grants and is actively developing exchange programs and international workshops.

1.6 Program Administration

The program will be administered by the full faculty of the Department of Art History, who are all integrally involved in the current MA program. The coordinating position of Graduate Advisor rotates among the individual members of the faculty, who serve for a term of 3-5 years. The Graduate Advisor’s duties include coordinating the maintenance and administration of the graduate program, bringing these issues to the Department Chair, and reporting to the faculty at regular departmental meetings. Expanding on the administration of the MA program, all faculty will participate in admissions, guidance, and student evaluations for PhD students in their areas of expertise. The Graduate Advisor, in consultation with the Chair and other faculty members, will make decisions on admissions and provide annual written feedback to graduate students detailing their progress in the program. Issues of curricular change and administration that affect the program will be decided by the faculty in consultation with the Graduate Advisor and Department Chair. It will be the Graduate Advisor’s responsibility to address issues relating to an individual student’s academic concerns or difficulties before the student advances to candidacy; thereafter, it will be the responsibility of the student’s dissertation advisor.

1.7 Program Evaluation
The faculty of the Department of Art History will carefully monitor the expanded graduate program in the first years of its reformulated structure, adapting expectations and operations as necessary. In the third year of the program, the faculty will actively cooperate with the internal review normally conducted by the Graduate Council for new graduate programs, and will respond appropriately to extramural evaluations routinely conducted by an outside team of experts every 6-7 years, the normal schedule for UCR graduate program reviews.

SECTION 2: PROGRAM

2.1 Admission Requirements and Academic Preparation

All applicants to this program must have completed a Bachelor’s degree or its approved equivalent from an accredited institution and have attained an undergraduate record that satisfies the standards established by the Graduate Council. Applicants holding an MA from another institution take fewer courses and advance to candidacy more quickly, as specified below.

2.1a Admission to the PhD Program

To qualify for admission to the PhD program, applicants must hold a Bachelor of Arts or an equivalent from an accredited institution and submit the following materials for review:

- Completed application, including statement of purpose, statement of personal history, transcripts from all post-secondary institutions, and three letters of recommendation.
- Graduate Record Exam (GRE), General Test scores. A minimum score of 1200 is required for fellowship consideration.
- Test of English as a Foreign Language (TOEFL) or International English Language Testing System (IELTS) scores for non-native English speakers, unless they have a degree from an institution where English is the exclusive language of instruction.
- Academic writing sample, ca 15-20 pages.

Successful applicants will demonstrate their potential for original scholarship in professorial or curatorial positions.

2.1b Admission to the PhD Program with an MA degree

As in section 2.1a, except that the applicant must hold (or expect to hold by time of matriculation) an MA in art history. In the application process, the nature of the applicant’s MA program will be examined carefully for evidence of adequate preparation for PhD-level work, and admission may be conditional upon supplementary coursework. Normally no more than 12 units are permitted as deficiencies.
2.2 Foreign Languages

PhD students are required to demonstrate competence in two foreign languages before advancement to candidacy. For some fields, additional languages may be required for mastery of the primary and secondary literature. The appropriate languages will be determined in consultation with the student’s academic advisor and approved by the graduate advisor.

Competence in foreign languages is demonstrated by completing, with a grade of B or better in a UC language course equivalent to one of the following UCR classes:

- CHN 006
- FREN 004
- GER 004
- ITAL 004
- JPN 006
- SPN 006

Competence in other languages, as needed, will be approved by the Graduate Advisor.

2.3 Program of Study: Overview

The graduate program in art history will offer two degrees: a master’s degree (MA) and a more specialized doctoral degree (PhD). The PhD will prepare students for academic work as researchers, university instructors, and curators in their fields of expertise. The terminal MA program will allow students to explore the academic study of art history more broadly, to pursue careers requiring some graduate education (such as museum education), or to prepare for admission to a PhD program.

All students will complete a set of required core courses in their first year (including the proseminar, AHS 251P), which will orient them in issues of critical inquiry and provide methodological and theoretical coherence to their graduate study as a whole. Alongside these core courses, students will take a series of seminars and lecture courses in a variety of fields. After the first year of study, students will pursue a more specialized curriculum designed in consultation with the Graduate Advisor and major field advisor.

2.3a Specific Fields of Emphasis

The department currently has general strengths in modern and contemporary art and medieval and early modern art across a wide geographical area. While these strengths may shift with changes in the faculty composition, we expect that most students will work within one of these broad areas.

Coursework for those admitted to the PhD program is directed to gaining depth and nuance in the field in which the dissertation will be written, rather than a general knowledge of a range of fields, which will have been achieved in the MA.
2.3b The PhD Program

The PhD program is conceived in two stages: coursework and candidacy. Students who already hold an MA in Art History are admitted Post-MA, but are required to complete two graduate seminars, as well as the breadth and language requirements, and the field review as stated in the program description below. Students admitted post-MA usually advance to candidacy after one year of coursework.

Coursework:
40 units of coursework are required for the MA degree, which may be offered in-course upon finishing the requirements. At least 24 of these units must be in graduate level courses. The Department currently requires students to take a one-quarter proseminar (AHS 251P) in the fall of the first year. In addition to AHS 251P, students must take one graduate seminar in their area of specialization and two graduate seminars outside of their chosen area. To fulfill the 20 units (two graduate seminars plus three additional graduate or upper-division courses) required for breadth, students must take courses in as many historical periods, cultural traditions, and geographic areas as possible. The Graduate Advisor oversees the selection of courses, ensuring that at least two fulfill this historical-cultural-geographical diversity by being in areas outside that in which the student is specializing. Students may also take courses – with the approval of the graduate advisor – in visual culture offered by the department of Anthropology, Media and Cultural Studies, or other departments or programs at UCR or other UC campuses.

Year 1:
The first year is devoted entirely to coursework, including AHS 251P (proseminar), which is required of all incoming students. Graduate seminars may be supplemented by upper-division courses, provided they include a graduate component to bring them to an appropriate academic level, or by directed study.

The department recommends that one language requirement be passed by the end of the year.

Year 2:
The student continues taking courses in the second year. Concurrently, the student will prepare an extensive literature review of the major field in preparation for the dissertation through three sequential terms of four units (one course) of independent thesis study. Prepared in collaboration with the major-field advisor, the literature review will help the student to situate her proposed dissertation in the current scholarship of the field. The literature review is a historiographical study developed in consultation with the primary advisor or the dissertation committee (which will include the advisor). Although the length will be determined in consultation with the advisor, this is expected to be a substantial, detailed review of a clearly-defined field of study.
The department recommends that the literature review be completed by the end of the year.

The literature review must be approved no later than three weeks before the start of the fall quarter of the student’s third year.

For students admitted post-MA the literature review must be approved no later than three weeks before the start of the fall quarter of the student’s second year at UCR.

The department recommends that both language requirements be met by the end of the second year. Both language requirements must be passed before advancing to candidacy.

**Year 3 (Advancement to Candidacy):**

The student advances to candidacy by:

1: Submitting a petition, in the form of a letter addressed to the graduate advisor, outlining work accomplished to date and plans for future research, including field of concentration, and requesting permission to advance to candidacy.

2: Presenting the dissertation prospectus to the department for defense (the oral qualifying exam) by the end of the fall quarter. For students permitted to postpone the field reviews until the fall quarter, the prospectus must be presented to the department by the end of the winter quarter.

All language requirements and literature reviews must be completed before presenting the dissertation prospectus.

**Year 4:**
Dissertation work; teaching.

**Year 5:**
Dissertation work; teaching.
Finishing; final oral examination.

**2.3c Unit Requirements**

**PhD**
Post-MA transfer students must take one year of coursework (20 units), including two graduate seminars.
2.4 Qualifying Examinations for Doctoral Students

The qualifying examination will take the form of written literature reviews, subsequently defended orally. In the first year of the doctoral program, each student will write a substantial literature review of the major field, with the expectation that the review of the major field will demonstrate a broad knowledge of the field in which the dissertation will make a contribution. The field review will then be examined by the faculty.

Students should identify major fields as soon as possible in the first year of doctoral study. In collaboration with the relevant faculty, they should develop a reading list for each of these fields as soon as possible, but no later than the middle of the winter quarter, so that the field reviews can be written in the spring quarter. The proposed major field must be approved by the graduate committee no later than the end of the winter quarter.

2.5 Advancement to Candidacy and Dissertation

Advancement to candidacy is predicated on successful passage of the required coursework, language exams, and field reviews/oral exams. To advance to candidacy, a student must present a dissertation prospectus to the faculty for approval. The prospectus consists of a concise explanation of the rationale, scope, and method of the proposed dissertation, and should be prepared in consultation with the dissertation advisor, who must approve it before the oral qualifying exam can be scheduled.

The oral qualifying exam is a discussion of the prospectus with five or more faculty members – the qualifying exam committee – nominated by the department and approved by the dean. The goal is to offer criticism of the prospectus from various viewpoints that will help formulate the project further, thus setting the project off to a stronger start and, ideally, making the dissertation-writing process more efficient. The student will pass the oral qualifying exam upon demonstrating to the oral qualifying exam committee that the project is worthwhile, well-conceived and viable, and that the student has mastered the necessary material and skills to undertake the project.

The oral qualifying exam must be completed no later than the end of the fall quarter of the third year, though some students may wish to complete it in the previous spring, allowing the dissertation to move forward more quickly, and allowing the student to apply for fellowships earlier in the fall.

The dissertation itself must make a significant and original contribution to the field of art history, as demonstrated in a final oral examination. This examination, presided over by the dissertation advisor and attended by the dissertation committee (which may be composed of the same faculty as the oral qualifying exam committee), is a first
presentation and defense of the findings of the dissertation, and constitutes the final stage in the PhD-granting process.

2.6 Relationship of the Master’s and Doctoral Programs

It is the strong consensus of the Department faculty, seconded by the most recent external review committee, that the terminal MA program should remain a vital and independent entity, though it will now be unfunded. We believe we will continue to attract a small number of students to the MA program as this degree fills an important niche in professional art history training. There is a continuing demand for a shorter-term graduate program in art history, currently met by this department and a small number of others, such as the Clark Art Institute at Williams College.

Given its different role and longer period of study, a smaller group of more outstanding students will be chosen for the PhD program. (The MA program currently enrolls 10-12 students per year; upon commencement of the PhD program, the MA program will admit approximately 7-8 students per year, and the PhD program will enroll 2-3 students per year.) We anticipate that many or most entering PhD students will not have attained the MA degree, and will thus enroll in the MA program as a non-terminal, in-course degree in preparation for PhD candidacy. Thus, roughly the same number of students will pursue the MA at any given time, though a select number of these students will have been admitted to the PhD program and will continue their studies through the dissertation.

The PhD Program

The PhD program will work in conjunction with the MA program, but will not be predicated on it. Thus, while some students will be admitted directly to the UCR PhD program, earning an in-course UCR MA upon completion of the requirements specified above, other students may come from MA programs elsewhere to pursue a PhD at UCR. While the exact nature of students’ MA preparation will vary (for instance, some may have written an MA thesis, while others may have had only coursework) an MA degree from a recognized program will normally be accepted, though the preparation provided will be examined closely and additional courses may be required at the discretion of the graduate advisor.

One year of coursework beyond the MA, including two graduate seminars, will be required of those entering the UCR PhD program with an MA from another institution. The field review will be prepared in this year.

2.7 Normal Schedule of Graduate Study

As outlined below, the normative time to degree for the PhD program will be six years.
### 2.7a Normal Schedule of Study for the PhD

#### Year One

<table>
<thead>
<tr>
<th>Fall</th>
<th>Winter</th>
<th>Spring</th>
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<tbody>
<tr>
<td>AHS 251P - Proseminar</td>
<td>Seminar</td>
<td>Seminar</td>
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<td>Seminar</td>
<td>Seminar</td>
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<tr>
<td>Other course</td>
<td>Other course</td>
<td>Other course/TA</td>
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#### Year Two

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<tr>
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<tbody>
<tr>
<td>Directed study</td>
<td>Directed study</td>
<td>Directed study/field review</td>
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<tr>
<td>Seminar</td>
<td>Seminar</td>
<td>Other course</td>
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<td>Other course</td>
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#### Year Three

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<tr>
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<tbody>
<tr>
<td>Present prospectus</td>
<td>Dissertation units</td>
<td>Dissertation units</td>
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#### Year Four

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<tr>
<th>Fall</th>
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<tr>
<td>Dissertation units</td>
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#### Year Five - Completion

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<td>Dissertation units</td>
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#### Year Six - Completion

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<th>Fall</th>
<th>Winter</th>
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<td>Dissertation units</td>
<td>Dissertation units</td>
<td>Dissertation units</td>
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</tbody>
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### 2.8 Special Preparation for Careers in Teaching

Following the new guidelines for Professional Development instituted by the Graduate Council, the department will offer several programs to assist the students as they prepare for professional life. AHS 251P and a thesis-writing course (AHS 280) offer direct and concrete guidance in different aspects of historical writing. Although the Department does not offer formal classes in pedagogy, most MA and PhD students will have the opportunity to serve as Teaching Assistants in the many lecture courses offered by the Department, in which they routinely discuss pedagogical concerns with the faculty member teaching the course. PhD students nearing the completion of the degree will also have the opportunity to apply for teaching positions within the department, and in other appropriate departments and programs at UCR. If chosen from among a pool of lecturer applicants, these advanced students may be hired to
serve as Associates-In, giving them the opportunity to devise their own syllabus and teaching materials with the guidance and advice of the faculty of the Department.

In addition, the Department will institute a regular workshop series. Under the guidance of members of the faculty, graduate students in these workshops will have the opportunity to learn how to present research in professional settings, developing their public-speaking skills, as well as receive concrete and specific advice on entering the job market, preparing a syllabus, and developing other skills directly related to the professional development of teacher/scholars.

SECTION 3: PROJECTED NEED

3.1 Student Demand for the Program

Since the founding of the MA program, our department has had great success recruiting well-prepared, motivated graduate students for our current MA program; indeed, one of our few weaknesses in successfully recruiting our strongest applicants in art history has been the lack of a PhD program. Based on recent recruitment efforts, we are confident that a small, well-focused and selective PhD program would draw students who seek advanced studies in our areas of research strength, particularly the history of early modern and modern/contemporary art and architecture and the history of photography. We expect to have a considerable number of applications for the (approximately) three places we will offer each year. Our MA Program is already highly regarded and well established, and the expansion into a PhD Program would take advantage of this reputation in the recruitment of students. The MA and PhD degree programs will form complementary elements in a comprehensive graduate program, appealing to different cohorts of future students. We believe that prospective students will see the PhD program as expanding on the sustained contact with faculty that is a notable feature of the MA and offering the opportunity to work in a more focused and intensive way in those areas in which UCR faculty members have an international reputation.

As described below (3.5) our faculty includes five colleagues whose work concerns art in the twentieth- and twenty-first centuries in Europe and the Americas, as well as media ranging from painting and sculpture to architecture and photography. This cluster of modern and contemporary fields has attracted many applicants for our MA program and we anticipate that it will continue to be one of our strongest areas for recruitment. We also anticipate strong interest from potential students whose interests in the early modern period may be less fully met in other schools. The department includes five faculty members working in the period 1400-1800, in areas that include Italy, Britain, the Netherlands, Germany, Scandinavia and Peru, which is an unusually strong profile. Our faculty members offer expertise in media – namely sculpture, photography, prints,
and architecture – that are often marginal elsewhere, and that constitute vital and growing topics within art historical inquiry.

### 3.2 Opportunities for the Placement of Graduates

Art History, like other disciplines within the humanities, trains PhD students for teaching and research careers within the academy, including research universities, liberal arts colleges, and community colleges. Other career paths open to graduate students in Art History, including curatorships and administrative positions within art museums and cultural institutions, increasingly expect or encourage PhD degrees. Thus the range of potential employment encompasses careers in art curation, museum education, art conservation, collection management, image database development, visual resources, public art programs, historic preservation, and business management, among many other possibilities. Our MA students have an outstanding record of placement in private and public academic and cultural institutions, proving that the Department provides excellent training for a diversity of future employment.

Although an MA is often an appropriate terminal degree for positions in many institutions, major art museums, in which academic research underpins both exhibits and scholarly investigation of a collection, increasingly expect applicants for senior curatorial posts to have a PhD and expertise in a particular field of the discipline. Increasingly, we find that the degree requirements for professional, non-academic positions are gradually trending to the Ph.D. degree. We feel it is essential that our program follow this trend and maintain high professional standards. Such curatorial careers often develop from internships and other types of hands-on work with collections and with the preparation of exhibitions. UCR is fortunate to be located near the strongest group of major museums in the western United States, with the Getty Museum and Getty Research Institute, the Los Angeles County Museum of Art, the Huntington Library and Art Museum, the Hammer Museum, the Norton Simon Museum, and the Museum of Contemporary Art. Our students have consistently held prestigious internships in these institutions, and a number of them have gone on to prominent museum careers.

Likewise, the higher level of expertise involved in the writing of a PhD dissertation is valuable in art organizations, especially those that disperse funds for research. By continuing with our MA and developing a PhD that trains graduate students in specific areas we will produce graduates who are suited to all of these potential job markets.

### 3.3 Importance to the Discipline

Faculty members are leaders in their fields whose work expands the discipline in such areas as postcolonial studies, museums and art display, the history of science, everyday environments, theology, music, performance art, gender studies and mass media. A concern for the history of art and architecture outside traditional periods and styles and
a deep commitment to understanding the broad communicative power of visual culture unites their research.

This new PhD program would provide a focused course in the history of visual culture from the Middle Ages to the present, i.e. a history of the modern world. By nature of the faculty’s specializations, the program will concentrate on areas of cross-cultural exchange, cross-disciplinary discourse, and significant internal developments within art and architecture.

Each of the faculty in Art History at UCR already makes a significant contribution to his/her own area of art history. Indeed, the profile of the department in its recently-expanded state suggests the distinctive strengths we offer to the discipline. Faculty members play prominent roles in a variety of professional organizations, with Rudolph serving on the Advisory Committee of the British journal, Art History, Kotz recently serving as Reviews Editor of the Art Journal and Baker acting as a Trustee of the Henry Moore Foundation. While the faculty will continue to make individual contributions that help to widen the discipline’s field, the establishment of a PhD would brings these efforts into a coordinated, collective program and train students in our innovative research areas and methods.

3.4 Ways in which the Program Will Meet the Needs of Society

In a world of digital communications, visual images are ever more prominent and play an increasing role in how we perceive our environment and society as well as how we present ourselves. Across the spectrum of the liberal arts and sciences, technical fields and professions, visual competence and media literacy is central to critical thinking in the twenty-first century. The historical study of art, architecture and visual culture provides the understanding and the language necessary for analyzing space and images and recognizing their social impact. In its interdisciplinary scope, it entails the culture, languages, politics, economics, literature and religion of the period in which the work was produced and, often, subsequent periods. It trains students to understand the ideological underpinning of images and engages those very skills necessary to deconstruct the use of the visual within our own culture. Drawing on a sophisticated understanding of a range of theoretical concepts and developing an acute awareness of how images are generated and received gives art historians the ability to look critically at both text and image as well as to understand the relationship between the two. At the same time, as an historical discipline, it provides a necessary perspective as we consider the role of images and material artifacts.

Art history also has a significant role outside the academy through the museum. Art museums and galleries are social institutions that make sense of the images and artifacts of both past and present and serve a broader public through the presentation and preservation of historic and contemporary culture. At its most fundamental, advanced research in art history underpins the programs and displays of today’s
museums; the study of museums forms a subspecialty within the field, in which UCR has several experts. Through active faculty and student engagement with local and international museums, the PhD program at UCR can make a substantial contribution to this field.

3.5 Relationship of the Program to Faculty Research Interests

The present faculty of the Art History department consists of 10 members, including a position, held by Jonathan Green, that is technically shared between the Art History and Art departments and ARTSblock, the University’s downtown cultural center. All of the faculty members are research-active and their interests range chronologically from the early middle ages to the contemporary period. Individual faculty members have won major fellowships from the Guggenheim Foundation, the Getty Research Institute, the Getty Grants program, the Fulbright Foundation, I Tatti, the Alexander von Humboldt Foundation, the Clark Art Institute, the Center for Advanced Study in the Visual Arts, the Institute for Advanced Study, and Dumbarton Oaks. Although the majority of the faculty are concerned with the art and design of Europe and North America, one colleague works on colonial Latin America. In the short term, we anticipate adding a replacement position in Asian art, an essential component of our program. This particular configuration of strengths gives the department one of its distinguishing features – its strength in both the 20th century and the early modern period. If the modern is seen, through the make-up of the faculty, to include both the US and Europe, so the early modern (1400-1800) is understood to cross continental and cultural boundaries, so allowing us to look at Europe and Latin America and exchanges between them during this period. Complementing these chronological emphases are shared interests among several faculty in particular media or categories of visual production. An active engagement with photography is shared by four colleagues in the modern period (Laxton; Kotz; Green; Weems) while three in the early modern period (Kohl; Baker; Neville) have a particular expertise in the history of sculpture. Cutting across the period divide, four colleagues (Morton; Rudolph; Neville; Nair) share an interest in architecture while another two (Kohl; Baker) have a common concern with portraiture as a genre. Now that the faculty has achieved a critical mass, these overlaps are beginning to be exploited. Together with the department’s strengths in both the modern and the early modern, and its distinctive concerns with photography, sculpture and architecture, this new development of collaborative projects offer unusual potential for a focused and well-coordinated PhD program.

3.6 Program Differentiation

Six UC campuses currently offer a PhD program in Art History or in Visual Studies: UCB, UCI, UCLA, UCSB, UCSC and UCSD. All of them have high reputations within the discipline and each has distinctive qualities. Three of these programs address broad questions of visual and material culture or, as the UCSC website puts it, “the significance of visual artifacts and the socially produced qualities of human vision.” The proposed
UCR program has a rather different emphasis and can best be compared with three other UC programs, those at UCB, UCLA and UCSB. Ranging widely in chronology and geography, the UCB program is best known for its innovations in the social history of art and for its theoretical approach to issues of representations. While continuing its encyclopedic coverage, UCLA is distinguished above all by its strength in non-European cultures and is a leader in fields such as Asian and Latin American art. UCSB covers an impressively wide range, from ancient to the contemporary, and has particular strengths in the early modern, post-colonial and gender studies, and architectural history. Other California art history doctoral programs at USC, Claremont Graduate University and Stanford do not duplicate the research and curricular profile of UCR’s proposed program.

The research excellence and professional standing of faculty members will make UCR’s doctoral program unique and a welcome addition to the range of PhD programs offered by Art History programs in the UC system. By concentrating on the early modern and modern, we believe our program can complement the art history departments at other campuses while offering a program based on our strengths in particular subjects. For instance, while we will share with UCSB a particular interest in the art of the early modern period, for example, neither UCSB nor any other campus can offer as much expertise in the fields of sculpture or architecture. Similarly, while UCLA is strong in its expertise in modern and contemporary art, even that program cannot offer our collective faculty strengths in the history of photography, particularly as UCR maintains the only faculty line dedicated to the history photography in the UC system. These media concentrations will form one distinctive feature of the program and, in this way, will allow us to enhance what the UC system as a whole can offer to graduate training in art history.

Our curriculum reveals other important differences between our department and other UC programs. Synthetically grouping periods and geographic areas, we have created three general categories (Pre-Modern, Early Modern and Modern-Contemporary) into which all courses are arranged. By de-emphasizing traditional geographic and period divisions in our curriculum, we allow students to study broader cultural developments comparatively. While our faculty is not exceptionally large (with nine full-time faculty) our research areas are unusually well integrated and collaborative, which allows specific concentrations to develop unusual depth. A shared investment in interdisciplinarity and an emphasis on thinking across conceptual and geographic boundaries give our graduate programs a distinctive identity and research profile, and differentiate it from other programs that take an encyclopedic or visual studies approach. Rather than attempt to be a full-service program offering every method and field in art history, the program at UCR will be founded on the research interests of the faculty, and the richness of resources at UCR and in Southern California.

SECTION 4: FACULTY
<table>
<thead>
<tr>
<th>Name and Rank</th>
<th>Research Specialization</th>
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</table>
| **Distinguished Professor** | Malcolm Baker, PhD  
History of sculpture, especially in 18th century Britain, France and Germany; portraiture; 18th century British art, history of collecting and display. |
| **Professor**       | Jonathan W. Green, MA  
History and criticism of photography and the practice of photography, video and MIDI composition.                                                    |
|                     | Conrad Rudolph, PhD  
Medieval Art History with special interests in such topics as the social theory of medieval art, the ideological use of art, monasticism and art, the origin of Gothic art, and the art and social change. |
| **Associate Professors** | Jeanette Kohl, PhD  
Renaissance art and architecture, tomb sculpture and memorial strategies, history of portraiture, art theory and methodology. |
|                     | Liz Kotz, PhD  
Modern and contemporary art history; experimental film, video and performance; psychoanalysis and critical theory, media theories and media technologies. |
|                     | Patricia Morton, PhD  
Modern and contemporary European and American architecture; colonial architecture; architectural, urban, and post-colonial theory; cultural geography. |
| **Assistant Professors** | Susan Laxton, PhD  
History and theory of photography; European avant-garde art of the 20th century; critical theory. |
|                     | Stella Nair, PhD  
Latin American architecture, art and urbanism, Andean archaeology and history, Inca visual culture 1400-1825, post-colonial theory, material culture studies. |
|                     | Kristoffer Neville, PhD  
Early modern painting, sculpture, prints, and architecture. Cultural contacts and cultural transfer. Northern Europe, ca 1500-1800. |
Jason Weems, PhD

American art, photography and visual culture (colonial period to post WWII) with emphasis on the late nineteenth and early twentieth centuries. Research interests include the history of vision and technology, practices of landscape representation, American regionalisms, modern design and theories of material culture.

Cooperating Faculty

Karl Taube, PhD, Professor of Anthropology

Mesoamerican art and archaeology.

Affiliated Faculty

Catherine Gudis, PhD, Associate Professor, Department of History

Twentieth-century U.S. cultural history; consumer culture, the history of the built environment; public history

SECTION 5: COURSES

Core Courses

AHS 251P. Proseminar in Methodology (4)
Seminar, 3 hours; outside research, 3 hours. Prerequisite(s): graduate standing or consent of instructor. An introduction to the history and methodologies of Art History. Covers the methodologies, models, and approaches of different periods from Vasari to the present. Course is repeatable as topics change.

AHS 252. History and Ideology of the Museum (4)
Seminar, 3 hours. Prerequisite(s): AHS 251P or consent of instructor. From princely collection to public museum: a history of collecting and the evolution of the museum as a cultural institution in the western world. An investigation of sources, documents and historiography complemented by a study of museums and collections in the Los Angeles area. Forster-Hahn

Seminars

AHS 260. Seminar in Latin American Art (4)
Seminar, 3 hours; outside research, 2 hours; term paper, 1 hour. Prerequisite(s): graduate standing or consent of instructor. Selected topics in the history and theory of
Latin American art from the European conquest to the present. Course is repeatable as topics change. **Nair**

**AHS 272. Seminar in Medieval Art (4)**
Seminar, 3 hours; outside research, 3 hours. Prerequisite(s): graduate standing or consent of instructor. Selected issues of the function of art within medieval social, political, theological, and intellectual culture. Course is repeatable as topics change. **Rudolph**

**AHS 273. Seminar in Renaissance Art (4)**
Seminar, 3 hours; outside research, 2 hours; term paper, 1 hour. Prerequisite(s): graduate standing or consent of instructor. Special topics in Italian and/or Northern Renaissance art. Course is repeatable as topics change. **Kohl**

**AHS 274. Seminar in Seventeenth- and Eighteenth-Century Art (4)**
Seminar, 3 hours; outside research, 2 hours; term paper, 1 hour. Prerequisite(s): graduate standing or consent of instructor. Special topics in seventeenth- and eighteenth-century art. Course is repeatable as topics change. **Neville, Baker**

**AHS 276. Seminar in Nineteenth-Century Art (4)**
Seminar, 3 hours; outside research, 2 hours; term paper, 1 hour. Prerequisite(s): graduate standing or consent of instructor. Selected topics in the history and theory of nineteenth-century European and/or American art. Course is repeatable as topics change. **Forster-Hahn**

**AHS 277. Seminar in Twentieth-Century Art (4)**
Seminar, 3 hours; outside research, 2 hours; term paper, 1 hour. Prerequisite(s): graduate standing or consent of instructor. Selected topics in the history and theory of twentieth-century European and/or American art. Course is repeatable as topics change. **Forster-Hahn, Laxton**

**AHS 278. Seminar in Modern Architecture (4)**
Prerequisite(s): graduate standing or consent of instructor. Seminar in Research, Critical Analysis, and Thesis Writing (4) Seminar, 3 hours: outside research, 3 hours. Covers advanced research that helps in conceptualizing a thesis topic, organizing and structuring material, and in writing one chapter of the thesis. Examines research in different fields of art history. Explores scholarly issues from a diversity of specializations. Course is repeatable as topics change. **Morton**
AHS 282. Seminar in New Media (4)
Seminar, 3 hours; outside research, 3 hours; term paper, 1 hour. Prerequisite(s): graduate standing or consent of instructor. Selected topics in the history and theory of photography, film, video, and digital media. Course is repeatable as topics change. Kotz

AHS 283. Seminar in History of Photography (4)
Seminar, 3 hours; outside research, 3 hours. Prerequisite(s): graduate standing or consent of instructor. Selected topics in the history of photography, with an emphasis on new theories and histories of photographic practice. Students encouraged to do research projects drawing on the collections of the UCR/California Museum of Photography. Course is repeatable as topics change. Laxton

AHS 284. Seminar in Contemporary Art and Theory (4)
Seminar, 3 hours; individual study, 3 hours; research paper, 1 hour. Prerequisite(s): graduate standing or consent of instructor. Studies of selected topics in contemporary art, photography, and related media, with an emphasis on critical theories of representation and issues of practice. Course is repeatable as topics change. Kotz

Seminar, 3 hours; outside research, 3 hours. Prerequisite(s): graduate standing or consent of instructor. An intramural seminar at the Getty Research Institute. May be taken Satisfactory (S) or No Credit (NC) with consent of instructor and graduate advisor. Course is repeatable as topics change.

Individual and Independent Studies
AHS 290. Directed Studies (1-6)
Research, variable. Prerequisite(s): consent of instructor. Independent work under a staff member’s supervision in a particular field. Graded Satisfactory (S) or No Credit (NC). Course is repeatable.

AHS 292. Concurrent Analytical Studies (1-4)
Outside research, 3-12 hours. Prerequisite(s): graduate standing and consent of instructor. To be taken concurrently with a 100-series course, but on an individual basis. It will be devoted to research, criticism, and written work of graduate order commensurate with the number of units elected. Graded Satisfactory (S) or No Credit (NC). May be repeated for credit.

AHS 297. Directed Research (1-6)
Research, variable. Prerequisite(s): consent of instructor, completion of language requirement and one seminar. Research study or exploratory work toward the development of the thesis. Graded Satisfactory (S) or No Credit (NC).

AHS 298-I. Individual Internship (1-4)
Research, variable. Individual study or apprenticeship in a museum, art library, or slide and photo archive in order to gain practical experience and skills for future professional work. Graded Satisfactory (S) or No Credit (NC). Repeatable to a total of 12 units. Not more than 8 units count toward the 40 units required for the MA

AHS 299. Research for Thesis (1-12)
Variable hours. Prerequisite(s): consent of instructor, completion of language requirement and one seminar. Thesis research and writing. Graded Satisfactory (S) or No Credit (NC). Course is repeatable.

Professionalization Courses
AHS 301. Directed Studies in the Teaching of the History of Art (3)
Seminar, 2 hours; consultation, 1 hour. Prerequisite(s): graduate standing. A program of weekly meetings and individual formative evaluation required of new Art History Teaching Assistants. Covers instructional methods and classroom/section activities. Conducted by the Teaching Assistant Development Program and department faculty. Credit is not applicable toward degree unit requirements. Graded Satisfactory (S) or No Credit (NC).

AHS 302. Teaching Practicum (1-4)
Lecture, 1-4 hours; clinic, 1 hour. Prerequisite(s): limited to departmental teaching assistants; graduate standing. Supervised teaching in upper- and lower-division Art History courses. Required of all Art History teaching assistants. Credit not applicable toward degree unit requirements. Graded Satisfactory (S) or No Credit (NC). May be repeated for credit.

Courses Currently Offered in Related Departments
Examples of courses our graduate students may pursue in other departments are listed below: these are courses that either broaden the area of critical inquiry from different disciplinary perspectives, or that enrich a student’s background in a chosen field of study.

TO COME

SECTION 6: RESOURCE REQUIREMENTS

6.1 FTE Requirements

The Art History Department currently has 9.5 FTE. The department has received several key positions and successfully recruited new faculty in the last few years in areas prioritized by the department. The most recent hire in the History of Photography field complements other faculty areas and creates more links with the UCR California Museum of Photography. Now the department faculty expertise covers a wide range of areas while providing opportunities for unique specializations through faculty
complementing and building on their areas. The faculty areas cover pre-modern, early modern and modern-contemporary. There is further specialization in Latin American Art, American Art and Photography. The department has 2.5 key full professor positions that attract students and have international reputations. It would be very important to the PhD program to maintain these positions at this level. The recent faculty hires are already productive, developing scholars and are already attracting students. With the retirement of Ginger Hsu, who specializes in Asian Art, we will be seeking a replacement position in Asian art history. In addition, we will need to replace Françoise Forster-Hahn, who covered the essential area of Modern European art.

Art History Departments with doctoral programs have faculty complements that range in size between 8 FTE (Johns Hopkins) and around 20 FTE (Harvard, 22; Texas, 20; UCSB, 18). Most have a total FTE of around 10-14 (Emory, 14; North Carolina, Chapel Hill, 13; UC Berkeley 12; USC, 11; UC Irvine, 11).

6.2 Computing Costs

We anticipate computing resources for the PhD program will be adequate at this time. The department uses campus resources, such as iLearn, to provide study materials and communication. The department has computer, network printer and copying/scanning equipment available to students in the Visual Resources Collection, TA office, and workroom.

6.3 Equipment

With a grant, we have reviewed image projection in the Art History seminar room and replaced its outmoded equipment. The department has been able to maintain the current equipment, therefore, we do not anticipate a future need for equipment.

The department has received funding for image development equipment and storage space from CHASS. The department has been able to develop other funding resources to help with maintaining computer, software, and related needs.

6.4 Space

Our current teaching assistant office is available for future graduate students. The TA office has been set up with three workstations and should be adequate for TAs’ work schedules. The Art History department is fortunate in already having available a furnished seminar room with multi-media equipment. Graduate students can use this room to practice their presentations and image projection, and meet with faculty committees.
The department also has research space available in the Visual Resources Collection with access to a computer and network lines, as well as an excellent and developing image collection.

6.5 Staff

Currently the department has a 75% position primarily devoted to working with graduate students and supporting the graduate programs in both Art and Art History.

Crucial to the PhD program is the Visual Resources Collection. At the recommendation of the last graduate review, CHASS increased VRC staffing time to 3.0 FTE. These staffing resources provide an excellent resource for graduate students as well as faculty.

SECTION 7: GRADUATE STUDENT SUPPORT

Strategy for Meeting Support Needs:
Providing support to PhD students is a priority for the department. The Art History department plans to support students by gradually reallocating existing resources from the MA program to the PhD program, and developing other departmental funding efforts. We anticipate that the PhD program will support a core of the top applicants who will fill a unique niche in the Art History field. Thus we plan to admit two to three applicants per year up to approximately twelve. In their first year, these students will be supported primarily by Central Fellowship funds allocated from Graduate Division. In subsequent years, they will receive a combination of external, central and Gluck fellowship funds, TAships, Readerships, GSR, and miscellaneous other employment. In order to allow students to focus on their graduate course work and better prepare to be TA’s, graduate students will not teach before their second year. The second and third year students will receive the majority of TAships, to allow more advanced students to focus on their dissertations and allow them to apply for dissertation fellowship support. In addition, we will offer Associate appointments during Summer Session to those students who have completed the MA.

Teaching Assistantships
Over the past several years, the Art History department received 9 permanent TAships and an average of 3 additional temporary TAships each year. The three core survey courses in Art History require 6 TAships per year (AHS 17A, 17B, 17C History of Western Art). In addition, we have AHS 007 World Art, AHS 008 Modern Western Visual Culture, AHS 021 Introduction to Architecture and Urbanism, AHS 023 Introduction to American Art, and AHS 028 Art and Architecture in Latin America. All these lower division courses experience high demand and require Teaching Assistants. Some of these courses are cross listed in other CHASS programs and provide an important link to the study of the creative arts, as well as diverse cultures, history and disciplines in CHASS. As we phase in the Ph.D. program gradually, priority for our TAships will be given to Ph.D. students,
the number of TAships for MA students will decrease, and the MA program will convert to low or zero funding.

Other Internal Funding Sources
In addition the department has two endowed travel support funds, the Carrott Memorial Fund and the Brink Fund. The department is developing funding strategies to build on these existing donor funds. As mentioned above, the department regularly receives an allocation of seven Gluck fellowships each year of $5,000 each, anticipated to be ongoing. The department receives reader funds and faculty grants; in addition, there are employment opportunities, such as internships at the UCR/California Museum of Photography.

The Art History Department also plans to use Associate/TA appointments for Summer Session. Art History Summer Session courses have been very popular and, based on recent demand, we will be able to employ graduate student Associate appointments to teach them.

Some of our graduate students will also secure internal support through Dean’s and Chancellor’s fellowships, UCHRI and Graduate Division research fellowships and grants, and CHASS research grants.

Extramural Graduate Student Funding Support
The program will encourage students to apply for external fellowship support. MA students from the program have been successful in obtaining paid internships and employment from the Getty Institute and the National Art Gallery. Our faculty have an unusually strong record of obtaining fellowships, such as from the Mellon Institute, National Endowment for Humanities, Dumbarton Oaks, the Huntington Library and grants from the Kress Foundation, which will be an advantage for our students in applying for competitive fellowships and grants. Below is a partial list of entities that could provide extramural funding:

College Art Association
Professional Development Fellowships for Art Historians
$5,000-$10,000 per year

Dumbarton Oaks
Pre-Dissertation Fellowships in Byzantine Studies, Pre-Columbian Studies, and Landscape Architecture
$21,870-$43,000 per year

The Getty Institute
Pre-Doctoral Fellowships in the Arts
$18,000 per year
Institute for Humane Studies
Graduate Study Fellowships in the Humanities
$12,000 per year

Henry E. Huntington Library
Pre-Doctoral Fellowship in British or American Art
$2,000 per month

Samuel H. Kress Foundation
Kress Travel Grants and Kress Fellowship in European art before 1900
$3,500-$10,000

Henry Luce Foundation
ACLS Dissertation Fellowship Program in American Art
$20,000 per year

IHR Mellon Fellowships
Pre-Dissertation Research Fellowships in the Humanities
$20,000 per year

National Gallery of Art
Pre-Doctoral Fellowship Program in Art History

Charlotte W. Newcome Fellowships
Dissertation Fellowship Supporting the Study of Ethical and Religious Values
$16,500 per year

SECTION 8: CHANGES IN SENATE REGULATIONS
No changes in Senate regulations will be required.

REFERENCES CITED IN THE PROPOSAL
APPENDIX A: FACULTY CURRICULA VITAE
APPENDIX B: LIBRARY COMPONENT
APPENDIX C: REQUIRED SUMMARY STATEMENT
APPENDIX D: LETTERS OF EVALUATION FROM OUTSIDE INSTITUTIONS
Distinguished Professor (from July 2007) and Chair (from July 2008)
Department of the History of Art
University of California, Riverside

235 Arts Bldg.
University of California, Riverside
CA 92521
E-mail: mcbaker@ucr.edu

Career history

August 2003- July 2007 Professor and Chair (from August 2005)
Department of Art History University of Southern California

August 2003- July 2007 Director, USC-Getty Program in the History of Collecting and Display, and Special
Advisor, Getty Project for the Study of Collecting and Provenance, Getty Research Institute

September 2001– July 2003 Head of the Medieval and Renaissance Galleries Project, Victoria and Albert Museum

September 2002- April 2005 Visiting Professor in the History of Art, University of Sussex

June 2001- April 2005 Professorial Research Fellow, Victoria and Albert Museum

September 1994– June 2001: Deputy Head of Research, Victoria and Albert Museum

July 1993- September 1994: Senior Research Fellow in Eighteenth Century Studies, Research Department, Victoria
and Albert Museum.

September 1991- June 1993: Henry Moore Lecturer in the History of Sculpture, Departments of English and
History, University of York (on leave of absence from the V&A)

September 1990- September 1991: Senior Research Fellow, Research Department, Victoria and Albert Museum

May 1980- August 1990: Assistant Keeper, Department of Sculpture, Victoria and Albert Museum (from 1 May
1980).

October 1969- April 1980: Assistant Keeper, Department of Art & Archaeology, Royal Scottish Museum,
Edinburgh.

Education

2003: University of Edinburgh, Ph.D (‘Eighteenth-century Sculpture and its Interpretation’)


1964-67: University of Durham, B.A. English Language and Literature

Academic awards, fellowships and prizes

National Endowment for the Humanities Fellowship, 2010-2011 (12 months)

Chercheur invité, Institut national d’histoire de l’art, Paris, January 2010
Kathleen M. Fenwick Lecturer, National Gallery of Canada, November 2008
Andrew W. Mellon Long-term Fellowship, Huntington Library 2007-08
USC Provost’s Research Award, Advancing Scholarship in the Humanities and Social Sciences 2007-08
Janet Hutchison Lecturer, University of Toronto, 2003
Lewis Walpole Lecturer, Yale University, 2003
Getty Scholar 2000-2001
Mitchell Prize for the History of Art 1996
Book prize of the American Historians of British Art 1996
Fellow of the Society of Antiquaries, 1993
Visiting Fellow, Yale Center for British Art, January 1991
British Academy Research Grant for travel in USA, France and U.K. 1991
Andrew W Mellon Fellow, Huntington Library, San Marino, August 1990
Leverhulme Research Fellowship, 1990-91
Visiting Fellow, Yale Center for British Art, August 1984.

Additional roles and positions

Trustee, Henry Moore Foundation (and member of the Grants and Postdoctoral Fellowships Committees), 2003 to present
Honorary Research Fellow, Victoria and Albert Museum, London 2005 to present
Member, Advisory Committee, The Art Fund, 2000 to present
Member, Consultative Committee, The Sculpture Journal, 1998 to present
Member, Getty Scholars Selection Committee, February 2009
Participant (one of an international panel of eight), Workshop on Sensibility, Yale Center for British Art, June 2009
Member, Vice-Chancellor’s Review Committee on the Department of History of Art, University of Warwick, February 2008
Member, Selection Panel, Andrew W. Mellon Postdoctoral Curatorial Fellowships, National Gallery of Art, Washington, D.C., 2008
Member, Selection Panel, Andrew W. Mellon Curatorial Internships, National Gallery of Art, Washington, D.C., 2008-9
Member of the Dictionary of British Sculptors Management Committee 1998-2009

Member, Chantrey Project Advisory Committee, Ashmolean Museum, Oxford, 2006-2009

Member of the Advisory Council of the Paul Mellon Centre for Studies in British Art 2001-06

Member of the Getty Provenance Advisory Committee, 2000-2003

Member of panel for History of Art, Research Assessment Exercise 2001, Higher Education Funding Council 2001

Member of the Getty Collaborative Grants Committee 2001-2003

Member of the Project Steering Committee for the AHRB-funded Funeral Monuments Census, University of Sussex 2000-2001


Member of editorial board, *Art History* 1998-2001

Advisor on fellowships awarded by the Henry Moore Foundation, 1997-2000

Member of the scholarship committee administered by the Italian Embassy for foreign postgraduates studying in Italy 1997-2000

Associate Editor, *Oxford Illustrated History of Western Art* 1996-99

Honorary Research Fellow, Department of English, University of York 1994-99

Member of the organizing committee of the 1995 Association of Art Historians Conference

Member of the Monuments Committee, Council for the Care of Churches 1982-90.

Member of the Executive Committee of The Association of Art Historians 1986-88.

Chair of the Museums Sub-committee of the Association of Art Historians Association 1987-88.

Member of the Council of the British Archaeological Association 1982-84

Member of the selection panel, Scottish Crafts Council 1975-79

**Consultative and advisory work**


Reports or advice concerning research or collecting activities at the Yale Center for British Art; British Museum; National Galleries of Scotland; Kunstmuseum, Düsseldorf; National Museums of Scotland; Ashmolean Museum, Oxford; Centre for Advanced Study in the Visual Arts, Washington; Musée du Louvre, Paris; Bayerisches Nationalmuseum, Munich; Huntington Library and Art Collections, San Marino; the J. Paul Getty Museum, Los Angeles; National Endowment for the Humanities and the Sterling and Francine Clark Art Institute, Massachusetts.
Appearances as expert advisor or to argue a case for an export stop at the Reviewing Committee on the Export of Works of Art

**Publications**

*In Progress*

**Books In Progress**

*The Marble Index: Roubiliac and Sculptural Portraiture in Eighteenth-Century Britain* A study of the portrait bust and its roles in eighteenth-century Britain. (Publication provisionally agreed with Yale. U.P.)

*Roubiliac’s Sculptural Portraits* A monograph about the busts and statues of Roubiliac, complementing my earlier study of the sculptor’s monuments. (Publication provisionally agreed with Yale. U.P.)

*The Sculpture Illustrated* A projected book about the relationship between sculpture and the print between 1600 and 1850

*Imitation, Appropriation, Reproduction and Replication* A collection of essays co-dited with Paul Duro and based on a CAA session in Feb. 2011

**Articles and Book Chapters in Progress**

‘Matthys Pool’s Art’s Cabinet: the art market, small-scale sculpture and artistic biography in early eighteenth-century Amsterdam’. An article about one of the earliest illustrated monograph about a modern artist, to be submitted to the *Art Bulletin*.

‘The Marble Index: Roubiliac, Newton and Reconfiguring the Genre of the Statue’ An article about the reconfiguration of the statue as a genre for the commemoration of thinkers in Britain and France, to be submitted to *Art History*.

‘Collecting the British Portrait Bust 1840-1990: an aspect of the collecting and historiography of British art’, to be submitted to the *Journal of the History of Collections*.

‘The Pedimental Relief: An Overlooked Genre of British Sculpture?’, invited contribution to a book of essays on the British School of Sculpture edited by Sarah Burnage, provisionally agreed with Ashgate.

**Books**


*The Thyssen-Bornemisza Collection, Renaissance and later sculpture*, London, 1992 (Written jointly with Anthony Radcliffe and Michael Maek-Gerard; my entries on German, Netherlandish and French sculpture, 16th-18th centuries, with introductory essays on multiples, casts and copies.)
Edited Books

*Edited Books*


Contributions to Books


‘Multiple heads: Pope, the portrait bust and patterns of repetition’, essay in Ritual, Routine, and Regime. Repetition in Early Modern British and European Cultures, ed. Lorna Clymer, Univ. of Toronto Press for the William Clark Library, 2006, 224-245


‘Collecting and the Grand Tour’ and ‘Cultural tourism and the native landscape’ in Design and the Decorative Arts in Britain 1500-1900, ed. M. Snodin and John Styles, 2001, 262-263, 278-279


‘Viewing Canova’s sculpture’ in Object, Leeds, 1994


‘Roubiliac’s models and 18th century sculptors’ working practices’ in P. Volk (ed.), Entwurf und Ausführung in der europäischen Barockskulptur, Munich, 1986, 133-146


Articles in Scholarly Journals


‘A little standing-room for Queen Mab’s Chariot among the Steam Engines’, Journal of Victorian Culture, 3 (1998), 373-381

‘Tyers, Roubiliac and a Sculpture’s Fame: a poem about the commissioning of the Handel statue at Vauxhall’, The Sculpture Journal, 2 (1998), 41-45


‘Beckford et Brodick Castle’, L’ Estampille –L’Objet d’Art, 1993
‘Roubiliac’s Argyll monument and the interpretation of eighteenth-century sculptors’ designs’, *Burlington Magazine*, 134 (1992), 785-797


‘Rysbrack’s terracotta model of Lady Foley and her daughter and the Foley monument at Great Witley’, *Städel Jahrbuch*, N.F., 11 (1987), 261-268

‘Roubiliac’s models and 18th century sculptors’ working practices’ in P. Volk (ed.), *Entwurf und Ausführung in der europäischen Barockskulptur*, Munich, 1986, 133-146

‘That “most rare Master Monsii Le Gros” and his Marsyas’, *Burlington Magazine*, 127 (1985), 702-706

‘Spain and South Kensington. John Charles Robinson and the collecting of Spanish sculpture in the 1860s’ *V&A Album*, III (1984), 340-353


‘Noble works and base deceptions: some Victorian fakes and forgeries’, *V&A Album*, II (1983), 384-391

‘European sculpture over three centuries in the National Gallery of Victoria’, *Apollo*, 118 (1983), 471-75


‘Giuseppe Mazza’s Judgment of Paris’, *Burlington Magazine*, 121 (1979), 17479

‘Medieval Illustrations of Bede’s Life of St Cuthbert’, *Journal of the Warburg and Courtauld Institutes*, 41 (1978), 16-46

‘Patrick Robertson’s tea urn and the late 18th century Edinburgh silver trade’, *Connoisseur*, 183 (1973), 289-94


‘The Old Kirk Ewer and Basin’, *Burlington Magazine*, 114 (1972), 873

‘Quiet Splendour of Kirk Silver’, *Country Life*, 184 (1970), 386-7

*Encyclopaedia, Dictionary and Catalogue Entries*


Catalogue entries on sculpture and designs for sculpture (E2, E25, F1, F9, F10, S1554) in M. Snodin (ed.), *Rococo Art and Design in Hogarth’s England*, (exhibition catalogue), London, 1984


Introduction and entries for sculpture in *Late Gothic Art from the Burrell Collection* (Scottish Arts Council exhibition catalogue), Edinburgh, 1978

Catalogue entries for material from Brodick Castle in *William Beckford*, (exhibition catalogue), Salisbury and Bath, 1976

*Selected reviews and review articles*

‘Recent Literature on French Eighteenth-Century Sculpture’ *caa reviews online*, (in press)


‘Adriaen de Vries, Court Sculptor’, *Court Studies*, 5


‘The Body in Sculpture, by Tom Flynn’, *Apollo*, 150 (1999), 60-61


‘Romanesque Manuscripts 1066-1190, by C.M. Kauffmann; The Peterborough Psalter in Brussels and other Fenland Manuscripts’, *Apollo*, July 1975

*Selected lectures and papers*


‘Histories, Displays and Sculpture: The Place of Sculpture in a History of British Art’, public lecture, Yale Center for British Art, New Haven, November 3, 2010

‘Re-evaluating Plaster Cast Collections and the Role of South Kensington’, paper at the workshop on the history of plaster collections, Victoria and Albert Museum, London, September 20, 2010


‘Reconfiguring the Genre of the Statue in the 1750s’, paper at the conference, ‘The British School of Sculpture’: *Rethinking Sculptural Practice 1650-1830*, University of York, November 13, 2009

‘Some Tentative Conclusions about the Busts of Laughing and Crying Children’, response to workshop at the Ashmolean Museum, Univresity of Oxford, June 18, 2009


“The Marble Index”: Physiognomy and the Sculptural Portrait in the Eighteenth Century’, paper to the conference, Physiognomy from della Porta to Lavater, Queen Mary, University of London and the British Academy, November 2008


‘Sculptural Genres and the Huntington’s Collection’, lecture to the Docents’ Council, Henry H. Huntington Library and Art Collections, San Marino, October 2008

Respondent, workshop on Art and Agency in Early Modern Europe, Dept of History of Art, University of Leiden


‘The Portrait Bust: A Genre of Copies and for Copying?’, paper at the conference, Das Originale der Kopie, at the Humboldt Universität, November 2, 2007, Berlin


‘Seen from afar. Collecting, Displaying and Writing about British art in America’, paper at the conference on Turning Points in Old Master Collecting in America 1830-1940, Center for the Center for the History of Collecting in America, Frick Collection, New York, May 19, 2007

‘An Ivory Carver’s Life and Works: An Early Catalogue Raisonné?’ paper in session on Art Catalogues Then and Now, College Art Association Conference, New York, February 17, 2007


‘An Ivory Carver’s Life and Works: Illustrating Artistic Biography in Eighteenth-century Amsterdam’, paper at the colloquium, Early Modern Artistic Biography, Early Modern Studies Institute, Los Angeles, April 14 2006


‘An Ambiguous Relationship? Art History and the History of Collecting”, keynote address at ‘On Collecting”, the UCLA Graduate Symposium, 28 October 2005

‘Shifting materials, shifting values?’, paper at the conference, Revival and Invention: Sculpture and its material histories, Université libre, Bruxelles, in collaboration with the Henry Moore Institute, 14 October, 2005

‘Sculpture and the British’, plenary address, North American Conference on British Studies, Denver, 8 October, 2005

Commemoration Address, Art History Department, University of California, Berkeley, 20 May 2005

“Collections, Collectors and their Stories”, lecture in the USC Distinguished Speakers series, Getty Center (Feb 2005)


‘ “The marble Index of a mind”: the portrait bust and literary celebrity in the eighteenth century’, the fifth Janet E. Hutchison Lecture, University of Toronto, 6 September, 2004


‘ “The faithless Column and the crumbling bust”: Alexander Pope and Sculptural Portraiture’, the seventh annual Lewis-Walpole Lecture, Yale University, 23 April 2004


‘Multiple Heads: replication and the portrait bust in Augustan England’, paper to the *Reformation to Reform* seminar of the English and History Faculties, Pembroke College, Cambridge, 20 October 2003

‘Shaping and Using the Collection 1852-1950’ and ‘Reconfiguring the Collection 1950-2003’, two papers about the history of the Victoria and Albert Museum’s collection, Scuola Normale, Pisa, 3-4 October 2003


‘Les Monuments de Westminster Abbey et leurs représentations gravée au XVIIe siècle’, paper at the colloquium, *La Représentation du monument de la Renaissance à nos jours*, Centre Méditerranéen de Recherches sur les Relations entre les Arts, Université de Provence, 9-10 May 2003

‘Contemplative Continuities: the recontextualisation of the devotional image in the Kunstkammer’, paper at the 2003 Lovis Corinth Research Symposium on *Image and Imagination of the Religious Self in Medieval and Early Modern Europe*, Emory University, Atlanta, 3-5 April 2003
‘‘For Pembroke, Statues, dirty Gods and Coins”: the collecting, display and uses of sculpture at Wilton House’, paper at the colloquium, Collecting Sculpture in Early Modern Europe, Center for Advanced Study in the Visual Arts, Washington, 7-8 February 2003


‘The Veristic Bust and the Classical Tradition’, paper to Portraiture seminar, Institute of Classical Studies, May 2002


‘‘The Marble Index of a Mind”; Roubiliac, Newton and the Perception of Sculpture’, paper at History of Art Research Seminar, University of Southern California, February, 2001 (repeated as an incontro at CASVA, March 2001)


‘Around 1701: Interpreting British Art and Design’, lecture at the Detroit Institute of Art, January 2001


‘Re-configuring the sculptural monograph’, paper at the symposium, Problemi metodologici negli studi sulla scultura all’epoca moderna, Académie de France à Rome, 18 June 1999


“Exhibiting a Museum’s History”, lecture at the Kunstmuseum, Düsseldorf, May 1999 (repeated in the lecture series, Displaying and Viewing, at the University of Leicester, October 1999)

‘Responding to the two art histories’, response to papers at The Two Art Histories, Sterling and Francine Clark Art Institute, Williamstown, April 1999


‘Invisible faces or speaking likenesses?’, lecture at the National Gallery of Art, Washington, October, 1997
‘Picturing artistic reputation: Francis van Bossuit, biography and the art market in early eighteenth-century Amsterdam’, paper given to the Dept. of Art History, Johns Hopkins University, Baltimore, October 1997

‘Representing the monument: prints, periodicals and sculpture in mid eighteenth-century England’, paper given to the Eighteenth Century Research Seminar, University of York, January 1997

‘Dassier and the medal’, paper given to the British Art Medal Society, September, 1996

‘Objects and their display: a response’, discussant paper at CAA, Boston, February, 1996
'Portrait busts, families and friendship’, paper given to the Eighteenth Century Research Seminar, University of York, February 1995


‘The classicizing marble bust and its meanings’, paper given to the conference, *Portraiture and the problematic of representation*, University of Manchester, September 1993


‘Market Encounters: Roubiliac and the market for sculpture’, paper given to the 18th century session at the College Art Association, Chicago, February 1992


**Conferences and colloquia organized**

‘Imitation, Copy, Reproduction, Replication, Repetition and Appropriation’, double session (co-convened with Paul Duro) at the College Art Association, New York February 12, 2011


‘Displaying Sculpture in the Early Modern Illustrated Book’ (co-organizer with Kristoffer Neville and Marcia Reed), Getty Research Institute, November 20, 2010


Early Modern Artistic Biography, Early Modern Studies Institute, Los Angeles, April 14 2006


‘Early Modern Sculptural Bodies’, USC-Huntington Early Modern Studies Institute Art History Symposium, November 2005


‘Reconsidering the Catalogue’, convenor of session at the College Art Association conference, Atlanta, February 2005

‘Variable States’, co-organiser and session chair of conference on sculpture and conservation, Nasher Sculpture Center, Dallas, October 2004


‘Approaches to the History of Collecting and Display’, international workshop at the University of Southern California and Getty Research Institute, 1-2 April 2004

‘Framing the sketch and model’, colloquium about the historiography of the painted sketch and sculptor’s model, Victoria and Albert Museum 2002

‘Replicating bronzes’, workshop at the J.Paul Getty Museum and Getty Research Institute, April 2001

‘Reinterpreting the Renaissance interior’, colloquium (funded by the Samuel H. Kress Foundation) to examine the state of research and questions to be addressed in the forthcoming exhibition, April, 2000

‘Performing Art’, a series of eight broadcast debates about the relationship between images, artefacts and music (linked with the themes of 1999 BBC Promenade concerts) 1999-2000

‘The sixteenth-century Italian ornament print’, colloquium at the V&A, September 1999

‘The role of drawing in seventeenth-century design practices’, colloquium at the V&A, February 1999

‘Displaying, selling and viewing. Wedgwood and the marketing of ceramics’, Study Day at the V&A, June 1995


‘Why Exhibitions?’, one day symposium organized by the Museums Sub-committee of the Association of Art Historians, 1987.


‘Late Gothic Art; Forms and Workshops’, Department of Extra Mural Studies, University of Edinburgh, 1978.

Exhibitions curated


Treasure Houses of Britain, Washington, 1985
Sculpture and Designs for Sculpture, Edinburgh, 1978
Giambologna, Sculptor to the Medici, Edinburgh, London and Vienna 1978-79
Late Gothic Art from the Burrell Collection, Edinburgh, 1978.
Executive Director

UCR ARTSblock
University of California, Riverside
Riverside, California 92521
Phone (951) 827.5191 Fax (951) 827.4797
Email jonathan.green@ucr.edu
http://www.cmp.ucr.edu

Education

1958–60 Massachusetts Institute of Technology
1960–61 Hebrew University, Jerusalem
1961–63 Brandeis University; English Literature; BA 1963
1963–64 Harvard University; English Literature; MA 1967

Selected Professional Activities

2007- Executive Director
UCR ARTSblock
University of California, Riverside

1990–2007 Director
UCR/California Museum of Photography
University of California, Riverside

1990– Professor
Departments of Studio Art and History of Art
University of California, Riverside

2000-2003 Art & Science Fellow, California Science Center
1999-2005 Reader, MIT Press
1989 Founding Director
Wexner Center for the Arts
The Ohio State University

1981–88 Director, University Gallery of Fine Art
Wexner Center for the Arts Project
The Ohio State University

1975,76,85, 88,89,94,00 Panelist, Consultant, or Grant Reviewer
National Endowment for the Arts or
National Endowment for the Humanities

1982–85 Consultant, Harry N. Abrams, Publishers
1985–90 Professor
Department of Photography & Cinema
The Ohio State University

1979 Bell System (AT&T) Photography Fellowship
1978 NEA Photographer’s Fellowship
1977–82 Editorial Consultant Oxford University Press
1974–76 Director Creative Photography Lab and
Gallery, MIT

1974–76 Associate Editor, Aperture Quarterly
1973–75 Cofounder & Project Director
Visible Language Workshop
Media Lab, MIT

1967–69 Associate Photographer
Ezra Stoller Associates (ESTO)
Mamaroneck, New York
Selected Projects: Books, Films, Curatorial Projects, Articles, Lectures


“Pedro Meyer’s Special Theory of Relativity: Truths & Fictions” and “The Art of Storytelling: Pedro Meyer’s *I Photograph to Remember*,” two essays part of Meyer’s *Heresies* exhibition, which opened simultaneously in 60 museums worldwide in October 2008.


*Cielo*, a three-channel high-definition video meditation on the intersection of Mexico’s ancient and modern civilizations
Selected Projects: Books, Films, Curatorial Projects, Articles, Lectures (continued)

made with conscious hints back to the photographs of Edward Weston and Alfred Stieglitz. In the film, bright polychrome devils and angel wood carvings from the Mexican state of Guerrero are filmed against the Mexico City skyline encumbered by constantly descending planes, 2007.

_Toro y Cristo_, a 28 minute high-definition poetic-documentary film that investigates the relationship between Mexican images of Christ and the Corrida de Toros, 2006.

“Visual Codes in the Films of 4 Palestinian and 4 Israeli Filmmakers.” A multimedia lecture at the symposium “Movies, Buildings and Brains.” An interdisciplinary panel discussion on art, technology and culture. UCLA, April 2003


Chosen by _Art in America_: Books for Collectors Library.


Supported by a grant from the Polaroid Corporation. Nikon Book of the Year, 1984.

Benjamin Citation, 1986. American Photographic Historical Society in recognition of achievement in photographic history.


“Minor White at MIT,” Positive, Creative Photography Laboratory, MIT, 1981.


“Photography as Popular Culture,” Journal of the University Film Association, Vol XXX, No 4, Fall 1978


Selected Projects: Books, Films, Curatorial Projects, Articles, Lectures (continued)


Many of these and more recent exhibitions can be viewed online at www.cmp.ucr.edu

Li Zhensheng: Red-Color News Soldier. The first American showing of the major photographic archive of the Chinese Cultural Revolution, 2006

Revolution and Commerce: The Legacy of Korda’s Portrait of Che Guevara, 2005. Produced by Jonathan Green. Curated by Trisha Ziff. Alberto Korda’s iconic photograph “Guerrillo Heroico” has represented the spirit of revolution since it was first published outside of Cuba in 1967. This exhibition of posters, photographs, art, film, and artifacts from around the globe examines the most widely reproduced image in the history of photography. The show’s title changes slightly as it travels around the world: UCR/CMP, Revolution and Commerce; The Legacy of Korda’s Portrait of Che Guevara; International Center of Photography, New York, Che! Revolution and Commerce; Centro de la Imagen, Mexico City, Narrativa de un retrato: el Che de Korda; Victoria & Albert Museum, London; Che Guevara: Revolutionary & Icon; Sala de Arte Contemporaneo, Museo de Bellas Artes, Santa Cruz, Tenerife, Spain; Che! Revolución y Comercio; Koninklijk Instituut voor de Tropen (KIT) Tropenmuseum, Amsterdam, Che! Een commerciele revolutie; La Triennale de Milano, Italy, Che Guevara: rivoluzionario e icona: The Legacy of Korda’s Portrait; El Palau de la Virreina, Barcelona, España, ¡Che! Revolución y Comercio; Santral Istanbul Exhibition Center, Istanbul, Turkey, Korda’nın Objektifinden Che: Bir Portrenin Devrimle Baslayıp ikonia Biten Öyküsü.

One Ground: 4 Palestinian & 4 Israeli Filmmakers, 2003. Curated by Jonathan Green and Mitra Abbaspour. One Ground differentiates itself from other exhibitions concerning the Middle East shifting focus from social documentary footage that depicts the literal events of political conflict to the presentation of metaphorical works that address the more conceptual and universal issues of exile, loss, belonging, identity and home. Includes work of Avi Mograbi, B.Z. Glodberg, Elia Suleiman, Emily Jacir, Michal Rovner, Mona Hatoum, Ori Gersht, and the American Premiere of Rashid Masharawi’s Waiting. Chosen by ArtsNet as one of the best exhibitions of 2004. Exhibition receives extensive local and national press.


Beyond Decorum: The Photography of Iké Udé, 2001. This show draws together Iké Udé's body of work which looks at the production of oppositional identities through the cultural arenas of fashion, movies, and magazine covers.

Queer(ing) Warhol: Andy Warhol's (Self-) Portraits, 2001. Andy Warhol as a performance artist who consistently performed himself (for friends, for the camera, for the art-world) as “queer”.


Laguna Beach, University Art Gallery, University of Redlands; Brooks Institute of Photography, Santa Barbara.


UCR/CMP files an Amicus Curiae brief with the US Supreme Court in support of the American Civil Liberties Union’s opposition to the “Communication Decency Act,” 1996.


WomEnhouse, 1996. An online Internet collaboration by 24 Southern California women art historians, critics, artists and architects. Produced by UCR/CMP, curated by the WomEnhouse Collective and Edward Earle. UCR/CMP’s first major online commissioned art work.


Internet Gallery, 1995 at CMP provides first public access museum gallery in Southern California to allow visitors direct connections to the World Wide Web. UCR/CMP initiates a Home Page, commissions artists’ work for the Web and has extensive educational outreach programs based on new technologies. Early projects initiated and supervised by Edward Earle. By 2000 UCR/CMP home site receives over 300,000 hits a day making it the most visited photography site in the world.

Selected Exhibitions and Projects UCR/CMP (continued)


UCR/CMP begins work on digitizing its collections, 1992. Over the next eight years receives a series of major public and private grants that puts the collections in the forefront of accessible photographic databases. By the end of 2007 over 45,000 images with related textual data are available at UCR/CMP web site and at the California Digital Library.


Riverside Film Festival, begins 1990 and runs through 1998.
Selected Exhibitions and Projects OSU

12 1/4 Degrees: Primary Access  Site Specific Dances by Elizabeth Streb, Stephan Koplowitz, Susan Hadley, and others. Produced by Elise Bernhardt for Dancing in the Streets as a Wexner Center Preview Event, 1988.


Worked closely with Peter Eisenman from 1984-1989 articulating the program and developing the design for the architecture of the Wexner Center for the Arts center.

Allen Sekula, Photography Against the Grain

All’s Fair: Love and War in New Feminist Art

Dennis Oppenheim, Power Fingers. Commissioned piece for groundbreaking of Wexner Center.

Gary Bower, Civil Defense and Other Paintings

James Friedman, Color Photographs: 1979-1982

Lawrence Weiner, Mounds and Cairns

Michael Tracy, Terminal Privileges

Nancy Spero, Barbara Chavous: Acts of Reclamation

New Japanese Video Art

O. Winston Link, Ghost Trains

Painters’ Painters: Avery, Guston, Morandi

Pat Steir, The Brueghel Series

Peter Reiss, Pinhole Portraiture

The Political Reconstruction of Art: Acconci, Andrews, Baranik, Bower, Haacke, Spero, and Stevens

Rape. The first national touring exhibition on rape. Catalog.


Sue Coe: Police State

Writing on the Wall: Work in Progress by New York City Graffiti Artists
Jonathan Green Photographs in Collections

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Biographical Listings

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Curriculum vitae

Jeanette Kohl
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Arts Building, Room 225
Riverside
CA 92521
USA
Telephone 951-827-5919

Private:
6873 Wilding Place
Riverside
CA 92506
USA
Telephone 951-591-3146

Professional Experience

Associate Professor, Department of Art History, University of California, Riverside
July 2010 –

Graduate Advisor and Chair of Graduate Studies in Art History, University of California, Riverside
September 2011 –

Assistant Professor, Department of Art History, University of California Riverside
July 2008 – June 2010

Assistant Professor, Department of Art History, University of Leipzig (partly funded by the German Research Foundation DFG, with the amount of 120.000 Euro for 2006-2008)
July 2004 – June 2008

Visiting Professor, Department of Art History, Friedrich-Schiller-University Jena
April 2007 – July 2007

Head and speaker of the Academic Network: Die Macht des Gesichts. Büste, Kopf und Körperbild in Mittelalter und Früher Neuzeit/The Bust, the Head, and Images of the Body in Medieval and Early Modern Times (funded by the German Research Foundation, amount: 30.000 Euro)
July 2006 – June 2009

Guest Faculty, Department of Art History, University of Leipzig
October 2003 – June 2004

Postdoctoral Fellow, Kunsthistorisches Institut in Florenz (Max-Planck-Institute), Italy
July 2001 – June 2004

Teacher for Art History, Technisches Gymnasium (High School), Trier
1995-1997

Research and Teaching Assistant, University of Trier
1993-1994

Art Gallery Assistant, Alfred Kren Fine Arts, Cologne and Düsseldorf/Germany and New York/USA
1986-1990

Research Assistant at the Santa Monica Museum of Art
1989

Intern and Research Assistant, The Museum of Contemporary Art, Los Angeles
1985

Education:

University of Trier (Germany), Department of Art History, Ph.D., 2001 (“summa cum laude”)
University of Trier (Germany), Department of Art History, M.A., 1994 (marks “outstanding”)
University of California Los Angeles (USA), Art History, Extension classes, 1988
Current Projects and Networks:

*Tracing the Index in Art History and Media Theory*  
Conference project with Mirjam Wittmann (IFK Wien/Berlin), (conference projected for 2013)

*Sculture Network.* Collaborative project with Malcolm Baker between UC Riverside, Department of Art History, the University of Warwick/GB, and the Yale Center for British Art, including workshops and academic exchange (beginning in 2013)

*The Face as Artefact / Das Gesicht als Artefakt.* Interdisciplinary Project with the Center for Literary and Cultural Studies Berlin / Charité Berlin, Prof. Sigrid Weigel (start 2011)

*Pomponius Gauricus: On Sculpture.*  
An annotated translation of the famous Renaissance treatise on sculpture. Publication project in collaboration with the Max-Planck research group “Das Wissende Bild/The Knowing Image” (Michael Thimann), Florence/Berlin (beginning in 2011)

An interdisciplinary project of the department of Art History at UCR (Prof. Jeanette Kohl) and the department of Cranio-maxillofacial Surgery at the University Clinic of Freiburg/Germany (Prof. Rainer Schmelzeisen, since 2010)

Past Research Projects and Networks

*Form, Expression, Knowledge. A UCR Mellon Workshop in the Humanities.* Founding program of the Riverside Early Modern Seminar. Interdisciplinary collaboration and workshop series for graduate students, faculty, and guests to UCR (PI, 2009-2011)

*The Power of Faces. The Bust, the Head, and the Body in the late Middle Ages and the Early Modern Period.* A 3-year international network project, realized as a collaboration of 10 art historians and cultural historians with regular conference meetings twice a year, funded with the amount of 35,000 Euro by the DFG/German Research Foundation (organizer and chair, 2006 – 2009).

Publications:

Books

**Authored and in progress**  
*Sculpted Portraiture in the Renaissance* (major book publication, in preparation for 2013)

**Authored and published**  

reviewed in:  
Sehpunkte 4, 2004, Nr. 9 (by Joachim Strupp)  
Süddeutsche Zeitung, Feb. 22, 2005 (by Michael Thimann),  
[http://www.perlentaucher.de/buch/20303.html](http://www.perlentaucher.de/buch/20303.html)  
Co-edited and in progress
*Renaissance Love. Eros, Passion, and Friendship in Italian Art Around 1500.* Jeanette Kohl, Marianna Koos, and Adrian Randolph (eds.), (in preparation for 2013)

*Similitudo. Concepts of Likeness in the the Middle Ages and the Renaissance.* Jeanette Kohl, Martin Gaier, Alberto Saviello (eds.), publication of the academic network „The Power of Faces“, Fink, Munich (forthcoming 2012)


Co-edited and published
*Kopf / Bild. Die Büste in Mittelalter und Früher Neuzeit (Head / Image. The Bust in the Middle Ages and the Early Modern Era).* Jeanette Kohl, Rebecca Müller (eds.), in collaboration with Gerhard Wolf, Kunsthistorisches Institut, Max-Planck-Institute in Florence. Deutscher Kunstverlag, Munich/Berlin 2007 (368 pages)


**Essays, Articles, Book Chapters**

**Journals, in progress (invited)**

*Mimesis. Notes from the Field.* In: The Art Bulletin (invited for 2012)

**Conference and Symposia Proceedings, in progress (invited)**


**Book Chapters, in progress (invited)**

**Conference and Symposia Proceedings, currently in production or in press (invited)**

Journals, published

Conference and Symposia Proceedings, published

Book Chapters, published (invited)
The Artwork in Times of Diminishing Distances. German Artists in Los Angeles. In: BONANGELES. Exhibition catalogue, Santa Monica Museum of Art/Goethe Institut Los Angeles, Santa Monica 1989, pp. 5-14
Book Reviews

In preparation (commissioned)
Review of Karin Gludovatz: Fährten legen – Spuren lesen. Die Künstlersignatur als poietische Referenz (Leaving hints – Reading Traces. The Artist’s Signature as Poetical Reference), Fink, Munich 2010 (in preparation for Süddeutsche Zeitung)

Published (commissioned)

Other Reviews
Review of webpage and project REQUIEM. Die römischen Papst- und Kardinalsgrabmäler der frühen Neuzeit (The Roman Papal and Curial Tombs of the Early Modern Period) in: http://hsozkult.geschichte.hu-berlin.de/rezensionen/id=100&type=rezwww, online (no pagination)

Public Presentations
Vultus or Facies? The Renaissance Portrait als Multiple (Sektion: Das multiple Kunstwerk, CIHA, Nürnberg, July 2012)
Portraying the Unportrayable. (Conference „Iconology. Neoplatonism and Art in the Renaissance. Perspectives and Contexts of a Controversial Alliance“, organized by Berthold Hub and Sergius Kodera, University of Vienna/Austria, September 15-17, 2011 - invited)
He-Man (and It-Girl). The Afterlife of the Machiavellian Prince in Contemporary Political Iconography (Conference „Eurotrash? Modern Simulacra of Renaissance Art“, organized by Tristan Weddigen and Adrian Randolph, University of Zürich/Switzerland, March 24-26, 2011 - invited)
Inscription and Emulation in Renaissance Portraiture (Workshop „Early Modern Inscriptions. Material Forms of Knowledge and Expression“, Center for Ideas and Society, UC Riverside, Feb. 1, 2011 - co-organized)
Being a Boy / Seeing a Boy in the Fifteenth Century (Conference of the Renaissance Society of America, Venice/Italy, panel: “Portrayals of Love, Desire, and Friendship around 1500”, April 8-10, 2010)

Faces – In Different Places (Conference “Gesichter/Faces”, Center for Cultural and Literary Studies, Berlin, March 23-25, 2010 - invited)

Looks like... Physiognomy in the Renaissance (Conference „Dis/simulatio und die Kunst der Maskerade, Verstellung und Täuschung im Barock.“ A Symposium at the Herzog August Bibliothek, Wolfenbüttel/Germany, March 1-3, 2010 - invited)


Facing Renaissance Sculpture (Honors Program Colloquium Invitation, UC Riverside, 05/2009)


Do Clothes Make Sense? Nudity and Dress in Female Renaissance Sculpture (Conference „Das Kleid der Bilder. Bildspesifische Sinndimensionen von Kleidung in der Vormoderne“, University of Konstanz/Germany, 04/2009 - invited)

From Bust to Bone. Making Faces in Art and Plastic Surgery (CAA, 97th annual conference, Los Angeles, 02/2009)

Inside out? Portraits and the Body in the Early Modern Period (Baseler Renaissance Kolloquium, University of Basel/Switzerland, 12/2008 - invited)


Venezia Reinventata? Palladio and the Venetian Architectural Tradition (paper held in Venice during an excursion with graduate students of the Department of Art History, University of Leipzig)

Hide and Seek. Portraits and their Presence(s) (Humboldt Universität zu Berlin, 04/2008 - invited)

Morals, Males, and Mirrors. Busts of Boys in the Quattrocento (University of California, Riverside, 02/2008 - invited)


Ercole a Bergamo/Hercules in Bergamo (Conference „Le strade di Ercole. Itinerari umanistici e altri percorsi. Per i centenari di Coluccio Salutati e Lorenzo Valla“, Bergamo, 10/2007 - invited)


Strategies of Authenticity in Portraying the Other (Conference „Kopfbilder. Medialität und Materialität des Porträts vor und in der Frühen Neuzeit“, Kunsthistorisches Institut in Florenz, 01/2007)


«The Body in Pieces». Body Parts and Sculpture in the Renaissance and Baroque (University of Jena, on invitation by Dieter Blume, 07/2006)


Integrity and Fragment. Self-Fashioning in Early Modernity (Conference „Kopf, Gesicht, Porträtt. Themen und Forschungspositionen“, University of Leipzig, 06/2006)
Totus homo? On the Language of the Bust (Staatliche Hochschule für Gestaltung Karlsruhe, on invitation by Hans Belting, 05/2006)

Locking up the Soul. On Donatello’s Bust of a Youth and Plato’s Timaios, (Philipps-University Marburg, on invitation by Ingo Herklotz, 01/2006)


Simile al vivo quanto sia possibile. Das Grabmal Leonardo Salutatis im Dom zu Fiesole (The Tomb of Leonardo Salutati in the Cathedral of Fiesole), (Kunsthistorisches Institut in Florenz, 09/2004 - invited)

Mors in victoria. Die Cappella Colleoni als Ruhmesdenkmal (The Colleoni Chapel as a Monument of Fame) (University of Vienna, 05/2003 - invited)


Icons of chastity – objets d’amour. Female Renaissance Portrait Busts as Ambivalent Bodies (International conference „The Body in Early Modern Italy“, Johns Hopkins University, Baltimore, 10/2002)

Enthüllen und Verbergen. Verrocchios ’Dama del Mazzolino’ und die Ambivalenz der Bildinszenierung (Revelation and Concealment. Verrocchio’s ’Lady with the Posy’ and the Ambivalence of Female Portraiture (Conference „Schleier. Bild-Text-Ritual“, on invitation by Gerhard Wolf, 12/2001, University of Trier)

Audaces fortuna iuvat. The Topoi of Fortune and Virtue and their Relevance in Renaissance Self-Fashioning (1. Leipziger Colloquium zur italienischen Renaissance, 10/2000)

‘Ut mortui viveremus’. Metaphors of Triumph in the Iconography of the Colleoni Chapel (Bibliotheca Hertziana, Max-Planck-Institute, Rome, 09/2000)

’Sive velis sive nolis’. The Iconography of Fortuna in the Renaissance (University of Trier, 07/2000)


Andy Warhol. Prints and Prejudices (Gallery of the European Art Academy, Trier, 10/1997)

Space Body Sound. An Installation with US (Konstantin-Basilika, Trier, 07/1991)

Stephen Ellis. His graphic works (Gallery of the European Art Academy, Trier, 07/1988)

Workshop Participations

Early Modern Inscriptions. Material Forms of Knowledge and Expression.
Interdisciplinary research group workshop (Center for Ideas and Society, UC Riverside), 5 workshops (Jan.-Feb. 2011)

Rhetorics of Knowledge and Imagination
Workshop co-organized with Prof. Randolph Head (UC Riverside, Dept. of History) as part of the UCR Mellon Workshop in the Humanities Form. Expression. Knowledge (co-organized with Prof. Randolph Head, Feb. 22, 2011)

Repetition, Emulation, and Innovation
UCR-Caltech Early Modern Workshop (Caltech, Pasadena and UC Riverside, Jan. 21-22, 2011)

Corridors of Powers. Galleries of Queen Regents in Paris
Workshop organized with guest speaker Barbara Gaehtgens at the Getty Research Institute (June 2010)
Organization of Academic Events

Current and Future

Tracing the Index in Art History and Media Theory
Panel (accepted) at the CAA Conference, February 2012, Los Angeles

Index – History and Theory
Conference project with Mirjam Wittmann (IFK Vienna), projected for 2013, Vienna/Austria

Sculpture Network
Collaborative project between UC Riverside, Department of Art History, the University of Warwick/GB, and the Yale Center for British Art (co-organized with Prof. Malcolm Baker)

Sculpture and Display. A Workshop Series
Workshop collaboration between UC Riverside, Department of Art History, and the Getty Research Institute (co-organized with Prof. Malcolm Baker)

The Face as Artefact / Das Gesicht als Artefakt. Interdisciplinary Project with the Center for Literary and Cultural Studies Berlin / Charité Berlin, Prof. Sigrid Weigel, start 2011, several workshops and conferences

Past

Early Modern Inscriptions. Material Forms of Knowledge and Expression
UC-funded interdisciplinary research group co-organized with Profs. Adriana Craciun and Randolph Head, including a series of discussion workshop at the Center for Ideas and Society, UC Riverside (Jan.-March 2011)

Rhetorics of Knowledge and Imagination
Workshop co-organized with Prof. Randolph Head (UC Riverside, Dept. of History) as part of the UCR Mellon Workshop in the Humanities Form. Expression. Knowledge (co-organized with Prof. Randolph Head). Invitees: Matthew C. Hunter (Caltech), Ulrike Strasser (UC Irvine), Stefania Tuttino (UC Santa Barbara), UC Riverside (Feb. 22, 2011)


Portrayals of Love, Desire, and Friendship in the Arts around 1500.
Panel at the American Renaissance Society Conference, Venice/Italy (co-organized with Prof. Marianne Koos). Chairs: Elizabeth Cropper, Allessandro Nova, Stephen Campbell, Adrian Randolph. Venice/Italy (March 2010)


Similarity and Alterity. Concepts of Identity, Gender, and the Other in Images from the 13th to the 17th Century. University Basel/EIKONES-Forum (July 26-28, 2007)


Head, Face, and Reproduction. Themes and Positions in Art History. 1st conference of the academic network „Die Macht des Gesichts“, University of Leipzig (June 2006)

The Power of the Face. Bust, Head, and Body in the late Middle Ages and the Renaissance.
Conception and organization of the international academic network funded by the Deutsche Forschungsgemeinschaft (DFG), with members from Kunsthistorisches Institut in Florence/Italy, École des hautes études en sciences sociales (EHESS) in Paris, Hochschule für Gestaltung in Karlsruhe, Geisteswissenschaftliches Zentrum für Kultur Ostmitteleuropas in Leipzig, University of Basel, and Humboldt-University Berlin

Effect and Perception. Strategies of Visualization in the Arts. Lecture series at the department of art history, University of Leipzig, co-organized with Susanne Wegmann, University of Halle (2004-2008)

Integrity and Fragment. The Bust Portrait from the Middle Ages to the 18th Century
Conference, Kunsthistorisches Institut in Florence (Max-Planck-Institute), co-organized with Rebecca Müller, University of Frankfurt (December 2004)

Journalistic activities

*Macho, Macher, Star. Wie sich Vladimir Putin als proletarischer Fürst inszeniert*, in: Süddeutsche Zeitung 178, August 4, 2011, p. 11


Invitations as respondent/presenter


Presenter of the section Archeology, Art History, and the Media of Visualization (Conference “Das antike Rom und sein Bild”, University of Leipzig, 07/2007)


Presenter of the section Spaces, In Art (Conference „4. Leipziger Colloquiums zur italienischen Renaissance“, University of Leipzig, 10/2006)

Curatorial Experience

Co-curator of the exhibition Klassizismus in Trier (Classicism in Trier). Städtisches Museum Simeonstift (with Richard Hüttel, spring 1993)
Advisor, intern and guide to the exhibition BONANGELES. Santa Monica Museum of Art/Goethe Institute Los Angeles (summer 1989)

University service:

Chair and member of numerous M.A. Thesis committees (2008 - present)
Member of the California Interdisciplinary Consortium of Italian Studies (2011 -), UCR branch
Member of the CHASS Italian Studies Committee (June 2009 -), UCR
Member of the Causey Award Committee, Art History (2009 -), UCR
Member of the Brink-Carrott Award Committee, Art History (2008 -), UCR
Chair and Member of the Graduate Admission Committee, Art History (2008 -), UCR
Member of the Learning Outcomes Development Group, Art History (2008 -), UCR
Search Committee, Assistant Professor in Archaeology (summer term 2008), University Leipzig
Search Committee, Junior Professor in Art History (summer term 2008), University Leipzig
Graduate Committee, Art History, University of Trier, 1999-2001

Peer Reviewer for:

The Art Bulletin (since 2011)

Awards, Associations, Grants, Fellowships

Senior Guest Researcher, Fellowship at the Kunsthistorisches Institut in Florenz (2009/2011, 3 months)
Travel Grant, Academic Senate UC Riverside (2011)
Travel Grant, Academic Senate UC Riverside (2010)
Getty Summer Fellow, The Getty Research Institute August 2010
Grant for the UCR CHASS Mellon workshop ($ 5000, 10/2009)
Associated Researcher, Kunsthistorisches Institut in Florenz (Max-Planck-Institute) 2006 to 2010
Associated Fellow, Center for Graduate Studies “Bild Körper Medium. Eine anthropologische Perspektive”/”Image Body Medium. An Anthropological Perspective”, Staatliche Hochschule für Gestaltung, Karlsruhe 2006 to 2010
DFG German Research Society, Founding grant for the academic Network “The Power of Faces” (35.000 Euro, 2006 - 2009)
Postdoctoral Fellowship, Kunsthistorisches Institut in Florenz (Max-Planck-Institute) July 2001 - June 2004
Several grants for all three existing book publications and one upcoming (German Research Society, VG “Word”, Boehringer-Ingelheim Foundation)
Förderpreis/Award for outstanding dissertations, University of Trier November 2002
Doctoral Fellowship, University of Trier
    January 1998 - July 2000
DAAD/German Academic Exchange Service, Research stipend for Italy
    August 1997 - October 1997
Research grant, University of Trier
    October 1995 - June 1997
Fellowship, Institute for Art and Cultural History in North- and West-Germany, Schloss Brake
    June 1995 - November 1995

Membership in Academic Societies and Affiliations

Italian Art Society
College Art Association
Renaissance Society of America
Heinrich von Kleist Society (Germany)
Gottfried Benn Society (Germany)
Deutscher Kunsthistorikerverband/German Association of Art Historians (Germany)
Classes taught

University of California Riverside

Lectures:
*History of Art Survey: Medieval and Renaissance Art* (winter term 2009, winter term 2010)

Upper-Division Courses:
*Renaissance in Rome. Art, Papacy, and Power* (spring 2010)
*Renaissance in Florence. Artworks and their Frames of Thinking* (spring term 2009, fall term 2010)

Honors Ignition Seminar for Freshmen:
About Face. Self-Portraiture from the Renaissance to the Present (fall term 2011)

CHASS-Connect Interdisciplinary Seminar:
*Painting, Religion, and Civic Culture in the Age of Dante* (winter 2010, part of the umbrella theme: “From Hades to Inferno”)

Junior-Senior Seminars:
Portraying the Self: 1400-2000 (spring term 2011)
*Art and Love in the Italian Renaissance* (fall term 2009)

Graduate Seminars:
What is the Renaissance? New Readings in Art History and Theory (spring term 2011)
*Making Faces. Renaissance Portraiture* (spring term 2009)

Friedrich-Schiller-University Jena/Germany:

Lecture:
*Look now! Portrait, Theory, and Sculpture in the Quattrocento* (summer term 2007)

Graduate Seminar:
*Look now! Portrait, Theory, and Sculpture in the Quattrocento* (summer term 2007)

University of Leipzig:

*The Myth of Venice. A City and its Images in the Renaissance* (spring/summer 2008, excursion to Venice)

*Leon Battista Alberti* (spring/summer 2007)

*International Style* (fall/winter 2006/2007)

*Rome in the Fifteenth Century* (fall/winter 2005/2006 – excursion to Rome)

*The History of Art History* (spring/summer 2005)

*Portrait. Images and Texts from the Fourteenth to the Twentieth Century* (fall/winter 2004/2005)

*Italian Renaissance Tomb Sculpture* (spring/summer 2004)

*Andrea del Verrocchio and Quattrocento Sculpture in Florence* (fall/winter 2003/2004)
University of Trier:

*Botticelli* (as teaching assistant, with Gerhard Wolf, fall/winter 2000/2001)
LIZ KOTZ

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Arts Building 235
University of California
Riverside, CA 92521
951-827-4624 tel
951-827-2331 fax
ewkotz@ucr.edu

EDUCATION

2002   Ph.D. Comparative Literature, Columbia University, with distinction
       Thesis: “Postwar Media Poetics From Cage to Warhol” (Sponsor: B.H.D. Buchloh)
1996   M. Phil. Comparative Literature, Columbia University
1992   M.A. English and Comparative Literature, Columbia University
1989-91  Graduate study, Film Studies, San Francisco State University
1986   B.A. Humanities, Honors, Stanford University
1983-84  Littérature Moderne, Université de Paris VII

ACADEMIC POSITIONS:

2010 -   Associate Professor, Department of the History of Art, UC Riverside
2007-10 Assistant Professor, Department of the History of Art, UC Riverside
2001-07 Assistant Professor, Department of Cultural Studies and Comparative Literature
          Affiliate Member of the Graduate Faculty in Art History
          University of Minnesota, Twin Cities, Minneapolis, MN
2000   Lecturer, Department of Art History, University of Southern California, Los Angeles, CA
1999   Lecturer, Department of Art History, Scripps College, Pomona, CA
1998   Lecturer, Department of Art History and the Visual Arts, Occidental College, CA
1994-96 Lecturer, Department of Visual Arts, Mason Gross School of the Arts,
          Rutgers University, New Brunswick, NJ
1993-96 Graduate Instructor, Composition Program, Columbia University, New York, NY
1993   Lecturer, Department of Visual Arts, University of Maryland, Baltimore
SCHOLARSHIP AND CREATIVE ACTIVITY

BOOK(S)


JOURNAL ARTICLES, CHAPTERS IN BOOKS AND CATALOGUES


“This is To Be Looked At,” in Beatrix Ruf, ed. *Elad Lassry* (Kunstmuseum Zurich/J. R. P Ringier, 2010), German and English.


“In the Stream of Life,” *Lawrence Weiner: Until It Is* (Columbus, OH: Wexner Center for the Arts, 2002).


**SHORTER TEXTS AND REVIEWS**


“Palermo in Los Angeles” (review), *Texte zur Kunst* no 81 (March, 2011).


“Looks, Gazes, Styles” (on Collier Schorr), *Documents* no. 16, Fall/Winter 1999.


“Rosemarie Trockel,” *Texte zur Kunst* vol. 6, no. 23 (1996).


INTERVIEWS (SUBJECT)


INTERVIEWS (AUTHOR)


CONFERENCE TALKS, PANELS AND PRESENTATIONS

“Dissolving the Self Into Language: Acconci’s Poetics,” at the conference “Power Fields:...
“State of the Art Magazine” Symposium, Museum of Fine Arts Houston Core Program, Houston, TX, November 17, 2007.

INVITED LECTURES

“Reading it is not enough: An Anthology of Chance Operations,” UCLA, October 4, 2011.
“Theorizing the Multiple,” USC Roski School of Fine Arts, February 3, 2010.
“From Durational Structures to Indeterminacy: John Cage and 1960s Art,” Wesleyan University, September 17, 2008.
“Seeing Language,” Visual Arts Department, UCSD, March 6, 2008.
“Language between Performance and Photography,” Art Center College of Design, July, 2004
“Where is your rupture?,” Swiss Institute, New York, October, 1998.
“Durational Video,” School of the Art Institute of Chicago, October, 1996.
“Visiting Critic, Film Department, Univ. of Wisconsin-Milwaukee, March, 1996.
ACTIVITES AS A PANEL MEMBER /SESSION CHAIR


CONFERENCES ORGANIZED


“Video Diaries,” two-day conference and screenings funded by the National Endowment for the Arts, Video Free America, San Francisco, December, 1989.


EXHIBITIONS, READINGS AND FILM SCREENINGS CURATED

“Where Is Your Rupture?” (co-curated with Annette Schindler), Swiss Institute New York, Fall, 1998 (catalogue).

Literary Curator, Trial Balloon Gallery, New York, 1992-93.

“Refigured Images/Postcolonial Representation,” Los Angeles Contemporary Exhibitions (LACE), March-April, 1992 (catalogue).


Co-Curator, Film/Video, “All But the Obvious,” Los Angeles Contemporary Exhibitions,
November-December, 1990 (catalogue).


PROFESSIONAL SERVICE

Contributing Editor, East of Borneo, 2010-
Reviews Editor and Editorial Board Member, Art Journal, College Art Association, 2007-2010.
Nominator, Cal Arts/Alpert Award in Film/Video, 2005.
Executive Committee, Media and Literature Discussion Group of the MLA, 2000-2003.

GRANTS AND AWARDS

Academic Senate COR Research Fellowship, University of California, Riverside, 2011-2012.
Academic Senate Field Research Travel Grant, University of California, Riverside, 2011-2012.
Regents Fellowship, University of California, 2009-2010.
Warhol Foundation/Creative Capital Art Writers Grant, 2007.
Graduate School Grant-in-Aid for Research, University of Minnesota, 2007.
Faculty Summer Research Fellowship, University of Minnesota, 2007 (declined).
Institute for Advanced Study Fellowship, University of Minnesota, Fall, 2006
Getty Research Institute Residential Postdoctoral Fellowship, 2004-2005
CLA Research Fellowship Supplement, University of Minnesota, 2004-2005
Graduate School Grant-in-Aid for Research, University of Minnesota, 2004-2006
Single-Semester Leave, University of Minnesota, Spring 2005 (declined)
Library Research Grant, Getty Research Institute, June, 2004
Faculty Travel Grant, European Studies Consortium, Univ. of Minnesota, February, 2004
Humanities Institute Fellowship, University of Minnesota, Spring, 2003.
Webcore Small Grant, InfoTech Fees Committee, University of Minnesota, Fall, 2002
Henry Luce/A.C.L.S. Dissertation Completion Fellowship, 1997-1998
Andrew Mellon Fellowship, Dissertation Research, Columbia University, 1996-97
Critic's Residency, School of the Art Institute of Chicago, October, 1996
Residency, MacDowell Colony, Peterborough, NH, 1995
Critic's Residency, Maryland Art Place, Baltimore, 1994
Video Criticism Grant, Video Data Bank/Lyn Blumenthal Fund for Independent Video, 1992
President's Fellowship, Columbia University, 1991-96
New Writings in Art Criticism Grant, San Francisco Artspace, 1989, 1990, 1992
Fellowship Recipient, Flaherty Film Seminar, 1989 and 1991
SUSAN LAXTON

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slaxton@ucr.edu

Education

Columbia University, New York, NY  
Ph. D. in Department of Art History and Archaeology, 2004  
Dissertation, with distinction: Paris as Gameboard: Ludic Strategies in Surrealism

Columbia University, New York, NY  
M.A. in Art History, 1994

Drexel University, Philadelphia, PA  

Appointments

2009-present  
University of California, Riverside  
Assistant Professor, History of Art

2007-2008  
Princeton University  
Lecturer, 20th Century Art, Department of Art and Archaeology

2005-2006  
Barnard College/Columbia University  
Term Assistant Professor, Modern and Contemporary Art  
Department of Art History

Fellowships and Honors

Member, Institute for Advanced Study, 2009-2010


Dissertation with Distinction, *Columbia University*, 2004  
President’s Fellowship, *Columbia University*, 1999-2001

Publications

Articles and Contributions to Books:


Catalogs:


Reviews:


**Presentations and Invited Lectures**


“The Politics of Puns,” Association of Art Historians Annual Conference April 15-17, 2010; session: *Dada and Surrealism at Play*.


“Flou: Rayographs and the Dada Automatic” Princeton University, April 3, 2007

“What Photographs Don’t Know” Association of Art Historians Annual Conference April 14-16, 2007; session: *Photography Between Poetics and Politics*

“Man Ray’s Dada” National Gallery, March 12, 2006; on the occasion of the


exhibition *Dada: Zurich, Berlin, Hanover, Cologne, New York, Paris*

“This is Not a Drawing.” CAA Annual Conference February 22-25, 2006; session: *Modernist Games*  

“Understanding Contemporary Art,” Lecture Series, Wadsworth Atheneum, Hartford, CT, October 12 – November 16, 2004  


**Exhibitions**


**Invited Colloquia**


Dada Scholars’ Day, February 2006, National Gallery of Art, Washington, DC, on the occasion of the exhibition *Dada: Zurich, Berlin, Hanover, Cologne, New York,*
Paris.


Affiliations

College Art Association
Association of Art Historians
PATRICIA A. MORTON
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History of Art Department
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Riverside, CA 92521-0319
<patricia.morton@ucr.edu>
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(951) 827 - 2331 fax

EDUCATION
Princeton University, Program in Architectural History, Theory and Criticism, School of Architecture,
Ph.D., 1994
Exposition in Paris"
Columbia University, Graduate School of Architecture and Planning, M.Arch., 1983
Design Thesis: Communications Institute of Technology, Astoria, Queens, NY
Yale University, B.A., 1978
Senior paper: "Traditional Japanese Houses of the Sukiya Style"

TEACHING
University of California, Riverside, History of Art Department, 1993-present
Chair, History of Art Department, 2003- 2008 and 2011-2014
Associate Professor of architectural history and theory, 2001- present
Assistant Professor of architectural history and theory, 1993- 2000

Umeå University, Umeå Sweden (Fulbright Senior Scholar)
Department of the History of Science and Ideas, Spring 1999

SCI-Arc, Art Center, Woodbury and UCLA
Visiting critic and design jury member, 1993- present

FELLOWSHIPS, HONORS, AND AWARDS (SELECTED)
UC Humanities Research Institute and Center for Ideas and Society, UC Riverside, conference grants
for Ambivalent Geographies: Empire and Histories of Architecture, UC Riverside, October 26-27,
2007
Convener, "Race, Moment, Milieu: Memory and History in Visual Culture," Research Group, Center for
Ideas and Society, UC Riverside, Spring 2002

UC Humanities Research Institute and Center for Ideas and Society, UC Riverside, conference grants
for Everyday Modernisms: History of the Social in Modern Design, Architecture, and Landscape,
conference held at UC Riverside, September 2000

National Endowment of the Arts grant for the “Dead Malls Competition,” Los Angeles Forum for
Architecture and Urban Design, 2000

Fulbright Senior Scholar Program, Lecturing/Research Award, Department of the History of Science
and Ideas, University of Umeå, Sweden, 1999
Resident Fellow in the “French Cultural History and Theory in a Global Frame” Research Group, University of California Humanities Research Institute, Irvine, CA, 1996

Center for Ideas, University of California, Riverside, member of the "Focused Research Group in Architecture, Urbanism and Theory," 1995-98

Affirmative Action Faculty Development Award, UC Riverside, 1995-96

Graham Foundation grant for “WomEnhouse,” a collaborative feminist project on the World Wide Web, 1995

Getty Center for the History of Art and the Humanities, Pre-doctoral Fellowship, Santa Monica, CA, 1992-93

**PUBLICATIONS (SELECTED)**

**Books**

*Pop, Kitsch, Camp: Popular Culture and Postmodern Architecture* (in progress)

*Architecture Adrift: Human Geography and French Colonial Architecture* (in development)


**Articles**


“Asking Questions,” in *Architecture from the Outside In*, essays by and in honor of Robert Gutman (Princeton Architectural Press, 2010)


“Consuming the Colonies,” in *Eating Architecture*, Paulette Singley and Jamie Horwitz, eds. (MIT Press, 2004)


“Social Life and Urban Form in a Historical Perspective,” *Towards a New Urbanism for Sweden?* conference proceedings, Center for Regional Studies, Umeå University, Sweden (Umeå University, 2002)


“A Visit to WomEnhouse,” in *Architecture of the Everyday*, Deborah Berke and Steven Harris, eds. (New York: Princeton Architectural Press, 1997)


“Getting the 'Master' Out of the Master Plan,” *Casabella* (November 1994)

“The New College at the University of Virginia by Tod Williams and Billie Tsien,” *Casabella* (March 1994)


**Book Reviews**


Book review of *Displaying the Orient* by Zeynep Çelik, *Design Book Review* (Summer/Fall 1993)


**LECTURES (SELECTED)**

Session Co-Chair, *Neither “Modernism” nor “Avant-Garde”: A Roundtable Discussion in Honor of the 90th Birthday of Alan Colquhoun*, Second International Conference of the EAHN (European Architectural Historians Network), Brussels, June 2012


“The Future City,” Pecha Kucha, Little Tokyo Design Week, Los Angeles, July 16, 2011

“Bad Taste and Postmodern Architecture: The Case of the Piazza d’Italia,” annual meeting of the Society of Architectural Historians, New Orleans, April 13-17, 2011

“Inventing a post-Ottoman ‘Tunisian’ Style,” First International Conference of the EAHN (European Architectural Historians Network), Guimarães, Portugal, June 17-20, 2010


“Victor Vasensi’s ‘Tunisian’ Style,” Ambivalent Geographies workshop, Middle Eastern Technical University, Ankara, Turkey, November 12-13, 2009

“Learning from Kitsch: Postwar Architecture and Popular Culture,” annual meeting of the College Art Association, Los Angeles, February 26, 2009


“Hybridity,” seminar, Visual Studies Program, University of Southern California, October 19, 2007

“Memories of Colonialism: The Architecture of the ‘Non-West’” accepted for the Congress of the International Committee of the History of Art (CIHA) conference, Melbourne, Australia, January 2008 (cancelled due to departmental obligations)

“Setting Up Camp: Postmodernism and Popular Culture,” Syracuse University, February 14, 2007

“Camping Up Architecture,” MANY CAMPS: Subcultures and the Arts of Survival conference, Center for Camp Studies, San Francisco State University, October 28-29, 2006

“Representations of National Identity at Universal Expositions,” Ambivalent Geographies – Ankara Workshop: Architecture and Urban Planning in the Ottoman Empire and the Turkish Republic in a Global Context, Middle East Technical University, Faculty of Architecture, Ankara, Turkey, April 28-29, 2006


“Pop on Top: Luxury and Late Modernism in Philip Johnson’s State Theater and State Pavilion,” annual meeting of the Society of Architectural Historians, Providence, Rhode Island, April 15, 2004


“Urban Icons: Case Studies of Cultural Buildings and the Revitalization of Cities” Center for Regional Studies, Umeå University, Sweden, June 5–6, 2003


“Social Life and Urban Form in a Historical Perspective,” Towards a New Urbanism for Sweden?, Center for Regional Studies, Umeå University, Sweden, June 6–7, 2002

“Hybridity and Postcolonial Theory,” Department of Modern Languages, Umeå University, Sweden, June 4, 2002

“Taste, Camp and Postmodernism,” Department of Historical Studies, Umeå University, Sweden, May 31, 2002

“Camp Out: Charles W. Moore and the Queer Aesthetics of Postmodernism,” annual meeting of the Society of Architectural Historians, Richmond, Virginia, April 19, 2002


“The 1931 Colonial Exposition: Jazz Age Imperialism and Art Deco Display,” Keynote speaker, Art Deco Weekend, Miami Beach, January 18, 2001

“The Rejection of Regionalism: Le Corbusier’s Voyage d’Orient (1911),” Architecture between Regional Identity and Globalization, International Colloquium sponsored by the Union of Romanian Architects, October 20–23, 2000, Bucharest, Romania

“Riverside, California: Lieux de Mémoire in a Multicultural City,” annual meeting of the Association of Collegiate Schools of Architecture, Los Angeles, March 2000

“New Urbanism in the United States and Europe,” Centrum för Regionalvetenskaplig Forskning (Centre for Regional Studies), Umeå University, Umeå, Sweden, May 25, 1999

“Architecture, Gender, and Domesticity,” Konsthöskolan, Umeå, Sweden, May 21, 1999

“Primitivism’ in Modern Architecture, 1900 to 1965,” annual meeting of the Society of Architectural Historians, Los Angeles, April 17, 1998


“WomEnhouse and the Politics of Domesticity,” University of Kentucky, March 29, 1997


“The Apprehension of the City,” (In)Visible Cities: A Conference on Urbanity at the End of the Millennium, Columbia University, New York City, October 3-6, 1996


“The Mosque of Paris and the Museum of the Colonies: Arabisance or Hybrid?” annual meeting of the College Art Association, Boston, February 24, 1996

“Notes on a Feminist Reading of Gender and Architecture,” Gender and Space, Art Center, Pasadena, CA, November 30, 1995


"Marginality Doubled: The 'Collage' of the 1931 Colonial Exposition to the City of Paris," annual meeting of Society of Architectural Historians, Seattle, April 8, 1995


CONFERENCES AND LECTURE SERIES ORGANIZED

Moderator and Series Organizer, *Representing Suburbia* (with landscape historians Alessandra Ponte and Denis Cosgrove), *Suburbanity* lecture series, Los Angeles Forum for Architecture and Urban Design, winter 2003

Co-chair, “Culture, Community, and Identity” Sessions, annual meeting of the Association of Collegiate
Schools of Architecture, Louisville, March 2003


Chair, History Sessions, annual meeting of the Association of Collegiate Schools of Architecture, Cleveland, March 1998

**GALLERY TALKS AND PANEL DISCUSSIONS (SELECTED)**

Moderator, “Tactics” session, *Valley Summit: Designing the San Fernando Valley*, School of Architecture, Woodbury University, February 12 and 13, 2009

Moderator, panel discussion on the second edition of *Everyday Urbanism* (Monacelli Press, 2009), Los Angeles Forum for Architecture and Urban Design and LACE (Los Angeles Contemporary Exhibitions), January 22, 2009


Respondent, “Other Ethics and Aesthetics: Brutalism Revisited” session, annual meeting of the Society of Architectural Historians, Vancouver, April 2005

Architecture 101: Modern and Contemporary lectures, Education Department, Museum of Contemporary Art, Los Angeles, Fall 2003

Panelist, “Contemporary Architecture in Historic Districts,” Santa Ana Council of Art and Culture, California State University, Fullerton/Grand Central Art Center, Santa Ana, August 9, 2001

Session Chair, “Homes Away from Home: Colonialism, Difference, and Images of the Nation in the Twentieth Century,” Western Society for French History annual meeting, UCLA, November 10, 2000


Moderator, "Roman Coins, Stuffed Birds: Lenders Discuss the Museumcircle," in conjunction with Rolywholyover A Circus, the John Cage show, the Museum of Contemporary Art, Los Angeles, October 16, 1993


**EXHIBITIONS AND CREATIVE PROJECTS**

“Occasion,” text for *It’s About Time*, exhibition organized by Broodwork, Ben Maltz Gallery, Otis College of Art and Design, April 30- June 11, 2011
“The City of the Future,” *At the End of the Century: 100 Years of Architecture*, Public + Artist Program, Museum of Contemporary Art, May-June 2000 (project with 5th graders)

Executive Editor, WomEnhouse, [http://www.cmp.ucr.edu/womenhouse](http://www.cmp.ucr.edu/womenhouse), a collaborative feminist art and architecture project on the World Wide Web, 1994-96

Curator, “Israel Callas Chu: The UCR Fine Arts Building + Related Projects,” Exhibition at the Sweeney Art Gallery, UC Riverside, October 1- December 17, 1995
PROFESSIONAL EXPERIENCE

Architecte, chargée de recherche, Atelier Bruno Fortier, Institut Français d'Architecture, Paris, 1990-91


Architectural registration, State of New York, 1985

UNIVERSITY AND PUBLIC SERVICE (SELECTED)

Chair, History of Art Department, present - 2014


Chair, UC Riverside Faculty Association (AAUP Chapter), 2011- present

Chair, Urban Studies Program, UC Riverside, 2008- present

Member, Advisory Committee, Culver Center of the Arts, UCR, 2010- present

Co-Organizer, Concerned Faculty of UCR, 2010- 2011

Member, College of Humanities, Arts and Social Sciences, Executive Committee, UC Riverside, 2009-2011

Peer reviewer, National Endowment for the Humanities Summer Stipends program, 2010

Chair, Search Committee, History of Photography, History of Art Department, UCR, 2008-9

Chair, History of Art Department, UC Riverside, 2003- 2008

Member, Advisory Committee, UC Humanities Research Institute (UC systemwide), 2007-2010

Member, Advisory Board, Center for Ideas and Society, UC Riverside, 2005- 2009

Member, Mellon Workshop Review Board, UCR, 2007 and 2008

Member, ArtsBlock Executive Director Search Committee, CHASS, UCR, 2006-7

Member, Academic Advisory Board, Blakely Center for Sustainable Suburban Development, UC Riverside, 2005- 2006

Director, Culver Center of the Arts, College of Humanities, Arts and Social Sciences, UC Riverside, 2004- 5


Chair and Member, Sweeney Art Gallery Academic Advisory Committee, UC Riverside, 2000-2005
Member, Physical Resource Planning Committee, Academic Senate, UC Riverside, 1996-99 and 2001-2003

Member, Advisory and Executive Committees, Ford Foundation grant, Center for Ideas and Society, UC Riverside, 2000-2003

Evaluator, Getty Grants Program, 2000 and 2001

Evaluator, Grants Review Panel, National Endowment of the Arts, November 1-2, 1999

Board Member, Los Angeles Forum for Architecture and Urban Design, 1995-2000


Undergraduate Advisor, History of Art Department, UC Riverside, 1994-95 and 1997-98

Fine Arts Building Design Committee, UC Riverside, Spring 1993-1998
Stella Elise Nair

Curriculum Vitae

Addresses

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228 Arts Building  
University of California at Riverside  
Riverside, California 92521-0319  
Phone: 951.827.7736  
Fax: 951.827.2331  
Email: stella.nair@ucr.edu

Professional Employment

Assistant Professor, Latin American Visual Culture  
University of California at Riverside, 2006- present

Fellow, Michigan Society of Fellows  
University of Michigan, Ann Arbor 2003-2006

Education

Ph.D., History of Architecture  
University of California at Berkeley, 2003

M.Arch., Professional Degree in Architectural Design  
University of California at Berkeley, 1997

B.A., History, with distinction in all subjects,  
Cornell University, Ithaca, New York, 1989

Affiliation

Affiliated Faculty, Center for Seventh and Eighteenth Century Studies,  
University of California, Los Angeles, 2011- present

Publications

Books


Retreats without Surrender: The Architecture of Sanctuary in Chinchero [under consideration].

Articles and Chapters

“Architect, Patron, Ruler in Inca Architecture” [in progress].

“In Search of the Kallanka: Form, Myth and Scholarly Paradigms” [in progress].

“For the Sapa Inka and the Conquistador: The Public and Private Lives of Inca Architecture” [in progress].


“Witnessing the In-Visibility of Inca Architecture in Colonial Peru” Buildings and Landscape, 14 (2), Fall October, 50-65 (2007).


Exhibit Catalogues


Book Reviews


**Fellowships and Awards**

*Centennial Anthology of the Art Bulletin (One of thirty two “Greatest Hits” articles published in the last hundred years),* College Arts Association, 2011.

*Franklin Research Grant,* American Philosophical Society, 2010-2011.

*Regents Fellowship,* Committee on Research, University of California, Riverside, 2009-2010.

*Academic Senate Research Funds,* Committee on Research, University of California, Riverside, 2009-2010, 2011-2012.


*Faculty of the Year,* Nominated by Graduate Students, University of California, Riverside, 2008.


*Postdoctoral Fellow,* Michigan Society of Fellows, University of Michigan, Ann Arbor, 2003-2006

*Experiential Learning Fund* International Institute, University of Michigan, Ann Arbor Michigan (with Fernando Lara) 2006.

*Collaborative Research Grant* Institute of the Humanities, University of Michigan, Ann Arbor Michigan, 2005

*Presenter’s Award* Vernacular Architectural Forum, National Conference, Tucson Arizona, 2005
Research Award Institute for Research on Women and Gender, University of Michigan, Ann Arbor, 2004

Samuel Kress Curatorial Fellow, Department of Academic Programs/Department of Prints and Drawings, National Gallery of Art, 2003.


Vice Chancellor Dissertation Research Award, University of California at Berkeley, 1999.


Outstanding Graduate Student Instructor, Department of Architecture, University of California at Berkeley, 1998.

Teaching Effectiveness Award, University of California at Berkeley, 1998.

Best Conference Paper Award, Department of Architecture, University of California at Berkeley, 1997.

Papers Presented


“In Search of the Kallanka: Modern Myths, Colonial Tales and Other Architectural Fables” Institute of Andean Studies, Berkeley, California, 2010.


“Reading the Inca Landscape: Author, Audience and the Construction of Empire” Archives and Empire, Symposium, University of Notre Dame, South Bend, Indiana, 2004.


“¿Neo inca o Colonial? La muerte de la arquitectura inca y otros paradigmas” IV Simposio Internacional de Arqueología, PUCP Pontificia Universidad Católica del Perú, Lima, Perú 2002.


“La cantería de Pumapuncu” III Simposio Internacional de Arqueología, PUCP Pontificia Universidad Católica del Perú, Lima, Perú (with Jean-Pierre Protzen), 2000.


“Pumapunku Revisited” Institute of Andean Studies, Berkeley, California, (with Jean-Pierre Protzen) 1996.


Sessions Chaired

“Repetition, Emulation, and the Copy in Europe, Asia and the Americas” Repetition workshop, California Institute of Technology and University of California, Riverside, January 19-20, 2011 (chair and discussant)


Keynote Speaker


Invited Presentations


“The Church of Nuestra Señora de Montserrat: Architecture, Landscape and History in the Colonial Andes” Columbia University, April 6th, 2011.


“Architecture, Landscape and Manipulation at an Inca Royal Estate” History Colloquium, University of California, Davis, 2010.


“God is in the Details: Construction and the Art of Making Tiwanaku Architecture” Harvard University, Cambridge Massachusetts, 2007.


The Imperial Inca Building Project and the Conquest of the Countryside,“ John Carter Brown Library, Brown University, Providence, Rhode Island, 2006


“Constructed Landscapes, Imagined Pasts: Examining the Conceptualization and Commodification of Mound Builder sites in the American Midwest” Institute of the Humanities, University of Michigan, Ann Arbor, Michigan, (with Gustavo Verdesio) 2006.


**Public Education And Service**


“Authenticator” US Customs, Investigative Unit, 2011.

**Field Experience**


July. Field work examining early colonial construction (Cuzco, Chinchero) and early 20th century architecture (Lima). 2010.


Doctoral Dissertation Committees

“Portraits of the Sapa Inka” Janet Stephen, Department of Art History, University of California, Los Angeles, [in progress].

“Early Cave Painting in the Callejón de Huaylas” Jonathan Dubois, Department of Anthropology, University of California, Riverside, [in progress].

“Emerging Cholos: Between Bolivian National Discourse and Mestizo’s Socioeconomic Rising, 1850-1950” Ximena Soruco Sologuren, Department of Romance Languages and Literatures, University of Michigan, Ann Arbor 2005.

“The Life of Metals in Potosí: Colonial Mining in the XVI, XVII, and XX Century” Orlando Bentancor, Department of Romance Languages and Literatures, University of Michigan, Ann Arbor 2005.

“Transmutations in the Post-lettered City: Intellectuals, Culture, and Politics in Uruguay at the Turn of the 19th and 20th Centuries” Susana Draper, Department of Romance Languages and Literatures, University of Michigan, Ann Arbor, 2005.

Doctoral Qualifying Exam Committees

Representations of the Natural World in Uruguayan Fiction at the Turn of the Twentieth Century (1888-1919), Brian Fox, Department of Hispanic Studies, University of California, Riverside, 2011.
Space and Material Culture Among the Maya in Belize” Jon Spenard, Department of Hispanic Studies, University of California, Riverside, 3 June 2010.


Masters Thesis Committees

“Indigenous Identity and Roman Catholicism in Contemporary Cusco” Matthew Casey, Department of Religion, University of California, Riverside, 2011.

“An Analysis of Artistic Exchange Through the Transatlantic Career of Mateo Perez de Alessio” Juli Johnson, Department of Art History, University of California, Riverside, 2009 (chair).

“Constructing Identities: Race, Gender, and Class in the Photography of Martin Chambi” Bruce Picano, Department of Art History, University of California, Riverside, 2009 (chair).

“Chimú Feather Imagery: The Mercantile Shift Symbolized” Jennifer Barron, Department of Art History, University of California, Riverside, 2008 (chair).

“Creating Identity in New Spain: Translation in the Biombo El Encuentro de Cortes y Moctezuma” Rosalva Gomez Adams, Department of Art History, University of California, Riverside, 2008 (chair).


“Andean Abstraction and the Quadripartite Motif: the Tawa Chakana” Pablo Garcia, Department of Art History, University of New Mexico, Albuquerque, 2008 (outside reader).

“Constructing Identities: Race, Gender, and Class in the Photography of Martin Chambi” Bruce Picano, Department of Art History, University of California, Riverside, 2009 (chair).

“Chimú Feather Imagery: The Mercantile Shift Symbolized” Jennifer Barron, Department of Art History, University of California, Riverside, 2008 (chair).

“Creating Identity in New Spain: Translation in the Biombo El Encuentro de Cortes y Moctezuma” Rosalva Gomez Adams, Department of Art History, University of California, Riverside, 2008 (chair).


“Andean Abstraction and the Quadripartite Motif: the Tawa Chakana” Pablo Garcia, Department of Art History, University of New Mexico, Albuquerque, 2008 (outside reader).

Senior Honors Thesis

“Pictures in the Snow: Articulations of Inuit Identity in Visual Culture” Kevin Nothnagel, Department of History of Art, University of Michigan, Ann Arbor 2006 (Primary Advisor).

Courses Taught Graduate

“Art, Power, and the Sacred Capital: Tenochtitlan and Cuzco” [spring 2012]
“Architecture, Space, and Landscape in Colonial Encounters”
“The Incas in the Early Modern World”
“From Law of the Indies to Brasilia: Architecture and Urbanism in Latin America (Mexico, Peru, Brazil)”

Undergraduate “Art and Architecture of the Americas until 1450 AD”
“Art and Architecture of Latin America, 1450 AD-present”
“Making Sacred Landscape: Pilgrimage in the Medieval World”
“Arts of the Andes”
“Inca Visual Culture”

University Service
California Center for Native Nations Steering Committee (2010-present)
Chancellor’s Native American Studies Advisory Committee (2009-present)
Department Web Master: new design/maintenance (2007-2008)
Design Review Board (2009-present)
Latin American Studies Program (2007-present)
Latin American Studies Steering Committee (2008-present)
Physical Resource Planning (2010-present)
Search Committee, American Art (2007-2008)
Undergraduate Advisor (2007-2008)
University Mentoring Committee (2007-2010)

Reviewer
Art Bulletin (manuscript review)
Duke University Press (manuscript review)
Nawpa Pacha (manuscript review)
National Science Foundation (research grants)
Social Science Research Council (dissertation grants)
Society of Architectural Historians (research grants)

Professional Affiliations
American Historical Association
American Society for Hispanic Art Historical Studies
AULA: Architecture and Urbanism en las Americas, (Editorial Board)
Association for Latin American Art
College Arts Association
Early Modern Globalization: Iberian Empires/Nations/Colonies
Institute of Andean Studies
Latin American Studies Association
Pre-Columbian and Latin American Association of Southern California
Society of Architectural Historians
Vernacular Architecture Forum

Languages
Spanish: reading (advanced), written and oral (intermediate)
German: reading, written and oral (intermediate)
Kristoffer Neville  
Curriculum Vitae

Department of Art History
University of California, Riverside
Arts Building 231
900 University Ave
Riverside, CA 92521-0319
kneville@ucr.edu

Employment –
– University of California, Riverside, Assistant Professor of Art History, 2007-present.

Education –
– Princeton University, Department of Art and Archaeology, PhD 2007.

Publications –
Books:

Articles:


Reviews:


Articles in Preparation:


– “Stockholm and the Creation of Royal Berlin ca. 1700.”

**Fellowships and Prizes (selected)**

– University of California, Riverside, Distinguished Teaching Award, 2010 (nominated).

– Jane Faggen Prize for most outstanding dissertation in art and archaeology in the previous three years, Princeton University, 2009.


– Donald and Mary Hyde Fellowship for Research Abroad in the Humanities, Summer 2002.
– Andrew Mellon Fellowship in Humanistic Studies, 2000-2001 (declined).
– Fulbright Fellowship, Uppsala University, Sweden, 1999-2000.

Lectures –
Invited:

Conferences, etc:

Service to the Discipline: Peer Review –
Journals:
− Explorations in Renaissance Culture.
− Huntington Library Quarterly.
− Studies in Eighteenth-Century Culture.
Grant Agencies:
− Austrian Science Fund (Fonds zur Förderung der wissenschaftlichen Forschung).
− Estonian Science Foundation (Eesti Teadusfond).
− Flanders Research Organization (Fonds Wetenschappelijk Onderzoek – Vlaanderen).

Service to the University (selected) –
− Undergraduate advisor (director of undergraduate studies), 2008-.
− Work-in-progress series coordinator, 2008-.
− PhD program planning committee, 2007-.
− Faculty committee, designated emphasis in Book, Archive, and Manuscript Studies, 2011-.

MA Thesis Committees –
As Advisor:
− Carol Goetting, Guarino Guarini’s Architectural Theory (2012).
− Caitlin Dickey, The Development of the First Public Opera Houses. The Demands, the Form, and the First Scenographic Engineer (2010).
− Jessie Huh, De la vision à la vérité. The Art and Devotion of Three Burgundian Duchesses (2008).

As Reader:
− Laura Siegfried, Medieval Optics and Renaissance Painting (advisor: Jeanette Kohl; 2011).
− Dominique Garcia, Corn-Paste Sculpture in Western Mexico (advisor: Stella Nair; 2011).
− Lilit Sadoyan, Collecting at Court and Beyond. The Dissemination and Display of Girardon’s Sculptural Groups (advisor: Malcolm Baker; 2010).
− Amanda Cook, John Smith, Printmaker to Sir Godfrey Kneller (Advisor: Malcolm Baker; 2010).
− Juli Johnson, Constructing an Identity for Artist and City: An Analysis of the Trans-Atlantic Career of Mateo Pérez de Alesio (advisor: Stella Nair; 2009).

Courses –

– AHS 17C – Western Art, 1600-Present.
– AHS 170 – Baroque Architecture.
– AHS 171 – Baroque Art.
– AHS 172 – Baroque Rome.
– AHS 192 (Junior-Senior Seminar) – Bernini.
– AHS 192 (Junior-Senior Seminar) – Early Modern Print Culture.
– AHS 274 (Graduate Seminar) – Palladio and Palladianism.
– AHS 274 (Graduate Seminar) – Early Modern Print Culture.

Languages –

Danish, Dutch, French, German, Italian, Latin, Spanish, Swedish.

Member: College Art Association, Renaissance Society of America, Society of Architectural Historians.
Curriculum Vitae

Professor Conrad Rudolph
Department of the History of Art
University of California, Riverside
Riverside, CA  92521-0319
Office phone: (951) 827-4240
E-mail: conrad.rudolph@ucr.edu
Departmental fax: (951) 827-2331

Degrees:

Positions:
Professor, University of California, Riverside, 1997 to present.
Associate Professor, University of California, Riverside, 1991-1997.
Assistant Professor, University of Notre Dame, 1988-1991 (tenure offered but declined).
Visiting Assistant Professor, Gustavus Adolphus College, Saint Peter, Minnesota, 1985-1986.
Teaching Associate, UCLA, 1979-1980.

Professional experience:
Administrative:
Chair, Department of the History of Art, University of California, Riverside, 1992-1994 (brought in as chair for an agreed-upon two-year term); second term 2000-2003.
Numerous lesser intramural responsibilities: e.g., member university planning and budget committee, member Chancellor's Budget Advisory Council, member vice-chancellor's committee on faculty salary issues, member dean's search committee, member University Honors executive committee
long-standing), chair campus expansion sub-committee, member college
graduate research fellowships committee, departmental graduate advisor,
departmental undergraduate advisor, chair or member numerous faculty
search committees; many other university, college, and departmental
committees.

Evaluative:
Invited nominator for the John D. and Catherine T. MacArthur Foundation
Fellows Program.
Reviewer for the John Simon Guggenheim Memorial Foundation (long-standing,
for Fine Arts Research in general).
Reviewer for the Getty Grant Program (long-standing, for medieval).

Advisory:
Chair, Nominating Committee, International Center of Medieval Art, 2010-2011.
Member, Nominating Committee for Fellows of the Medieval Academy of
America, 2007-2010.
Member, Board of Directors, International Center of Medieval Art, 2001-2002.
Member Nominating Committee, International Center of Medieval Art, 1991-
1994.
Numerous lesser responsibilities: e.g., various services for the Getty Center, the
Medieval Academy of America, the International Center of Medieval Art,
etc.

Editorial:
Member, Board of Editors, caa.reviews (the College Art Association's online
journal of reviews, the leading discipline-wide review publication in the
United States), 2010-2013.
Member, Council of Field Editors and Field Editor for Medieval Art, caa.reviews,
2008-2011.
Member, Board of Editors, Speculum, 2006-2014 (Speculum is the journal of the
Medieval Academy of America, and the leading journal of medieval
studies in the United States).
Member, International Advisory Board of the journal Art History, 2003-2009.
Consultant for the University of Chicago Press series Culture Trails, a travel
series for the educated public, loosely focusing on art historical, historical,
and literary topics (the impetus to this series was my book Pilgrimage to
the End of the World: The Road to Santiago de Compostela), 2003.
Member, Advisory Board, Companions to Art History series, Blackwell
Member, Board of Editors, Comitatus, 1979-1980.
Reader for numerous scholarly journals such as Art Bulletin, Art History, Gesta,
Medieval Philosophy and Theology, Renaissance Quarterly, Speculum,
Viator, Word & Image, etc.
Reader for numerous university and commercial presses such as University of
Chicago, University of Pennsylvania, Ashgate, McGraw-Hill, Thomson-
Wadsworth (Harcourt), etc.

Fellowships and grants:


Edward A. Dickson Travel Grant, for research in France, 1983.

Numerous lesser extramural and intramural grants.

**Other:**

University Distinguished Teaching Award, 2010-2011 (this award recognizes exceptional teaching at the undergraduate level in general).

Exhibition of the full-scale digital reconstruction of Hugh of Saint Victor's Mystic Ark (approx. 13 x 15 feet) made under my direction, accompanied by scholarly lectures, The National Gallery of Art, Washington, DC; winter 2008-2009.

Elected Fellow of the Center for the Arts, Religion, and Education, of the Graduate Theological Union, Berkeley (affiliated with the University of California, Berkeley), 2003.

Largely as the direct result of "Isaac Laughing," an article I co-authored with the Baroque scholar Steven Ostrow (2001), our identification of a major Caravaggio painting in the Capitoline Museum in Rome as The Sacrifice of Isaac is now given alongside the traditional title (John the Baptist).

University Honors Faculty Mentor of the Year, 2001-2002 (this award recognizes exceptional teaching and guidance at the level of the individual student).

Invited member, Groupe de Recherches en Iconographie Médiévale, 2001 to present.

Using the route and information presented in the twelfth-century Pilgrim's Guide of the Codex Calixtinus as my basis, I undertook the grueling medieval pilgrimage on foot—a journey of two and a half months and a thousand miles—from Le Puy in south-central France to Santiago de Compostela in northwestern Spain, May to July, 1996.
Keynote speaker, "Violence and Daily Life: Reading, Art, and Polemics in the Cîteaux Moralia in Job," Representing Medieval Religion; Cambridge University, Cambridge, United Kingdom; April 27, 1996.


Work in progress:
Complete except for endnotes (which are partially complete): The Mystic Ark: Hugh of Saint Victor and the Multiplication and Systematization of Imagery in the Twelfth Century (manuscript currently around 800 typescript pages).

Books:

Pilgrimage to the End of the World: The Road to Santiago de Compostela (University of Chicago Press, Chicago, 2004; hardcover and paperback editions) (an application of my work on medieval artistic culture to the contemporary phenomenon of the pilgrimage to Santiago; positively reviewed in the London Times, The Spectator, Chicago Tribune, etc.; extensive web reviews).


Edited Books:
A Companion to Medieval Art: Romanesque and Gothic in Northern Europe, Blackwell Companions in Art History (Blackwell, Oxford, hardcover 2006; paperback edition 2010) (a collection of thirty original essays from leading scholars in the field, each historiographically analyzing one of a wide range of subjects in the development of Romanesque and Gothic art history; this includes my introductory essay, "A Sense of Loss: An Overview of the Historiography of Romanesque and Gothic Art").

Articles:


"La resistenza all'arte nell'Occidente," Arti e storia nel Medioevo, ed. Enrico Castelnuovo and Giuseppe Sergi, 4 vol. (Giulio Einaudi Editore, Turin, 2002-2004) v.3, p. 49-84 (a major encyclopedia of medieval art by one of Italy's leading publishers; English version of my piece, "Resistance to Art in the West," available upon request; completed and in press since 1998).

"Isaac Laughing: Caravaggio, Non-traditional Imagery, and Traditional Identification," co-written with the Baroque scholar Steven Ostrow, Art History 24 (2001) 646-681 (my contribution consists of the original observation of the subject-matter of the painting, the exegetical and visual arguments [pp. 653-670], and the recognition of the painting's psychological dynamic).


"Heterodoxy and the Twelve Great Feasts of the Eastern Church," *Comitatus* 12 (1981) 13-30 (received prize for best interdisciplinary essay; written when I was a graduate student, this is cited as the principal authority on the subject in the 3rd ed. rev. of the highly authoritative *Oxford Dictionary of the Christian Church*).


**Translations appearing outside of my own publications:**


**Reviews:**

With a cumulative eighteen years of service and another seven currently (2011) committed to often heavy service on boards of editors or advisors (plus a vast amount of reading and advising for academic presses and journals), it is normally my practice to decline requests for reviews. In general, review requests have been of a multi-disciplinary nature, including the areas of art history, architectural history, political history, medieval pilgrimage, and critical editions and translations of primary sources. A few exceptions to this practice follow.


**Lectures:**
Since it is generally my practice to repeat the same title for most of my lectures in the general area of a given topic, my use of the characterization "developing version" may be unintentionally misleading: some of these lectures may differ greatly from each other in regard to both length and content.


"Pilgrimage to the End of the World: The Road to Santiago de Compostela," the Program in Medieval Studies, Stanford University; October 27, 2009.

"Time, Space, and the Progress of History in the Medieval Map," Center for Medieval Studies, University of Minnesota, Minneapolis; September 22, 2009.

"Pilgrimage to the End of the World: The Road to Santiago de Compostela," in conjunction with the British composer Joby Talbot's "Path of Miracles," Phoenix Chamber Choir; excerpts broadcast on Canadian Broadcasting Corporation; Vancouver, Canada; May 28, 2009.


"The Requirements for Salvation: Hugh of Saint Victor, Abelard, and The Mystic Ark," international conference on Art as Historical Text, Ben-Gurion University, Beer-Sheva, Israel; May 14-17, 2007.

"The Arts and the Word in the Middle Ages," School of Interdisciplinary Arts, Ohio University, Athens, Ohio; April 19, 2007.

"Cosmic Politics: History and Science in the Struggle over Elite Education in the Twelfth Century," Ben-Gurion University, Beer-Sheva, Israel; January 3, 2006.


"Old Theology, New Theology, and the Cosmos in Hugh of Saint Victor's Mystic Ark" (developing version), Fourth International Conference on the Inspiration of Astronomical Phenomena, co-sponsored by the Vatican Observatory; Oxford University, Oxford, United Kingdom; August 3-9, 2003.

"Building the Ark: The Digitization of Hugh of Saint Victor's Mystic Ark," International Congress on Medieval Studies; Western Michigan University, Kalamazoo; May 2-5, 2002 (lecture cancelled because of family health problems).

"Building the Ark: The Digitization of Hugh of Saint Victor's Mystic Ark" (developing version), International Medieval Congress; Leeds, United Kingdom; July 9-12, 2001 (lecture cancelled because of family health problems).

"Building the Ark: The Digitization of Hugh of Saint Victor's Mystic Ark" (developing version), European Association of Archaeologists Annual Meeting; Lisbon, Portugal; September 14-16, 2000 (lecture cancelled because of family health problems).


"In the Beginning: Theories and Images of Creation in the Souvigny Bible," College Art Association Annual Meeting; Los Angeles; February 10-13, 1999.

"The Pilgrimage to Santiago and to The End of the World" (developing version), Fourth International Conference on the Inspiration of Astronomical Phenomena, co-sponsored by the Vatican Observatory; Oxford University, Oxford, United Kingdom; August 3-9, 2003.

"The Pilgrimage to Santiago and to The End of the World" (developing version), International Medieval Congress; Leeds, United Kingdom; July 13-16, 1998.

"In the Beginning: Theories and Images of Creation in the Souvigny Bible" (developing version), International Medieval Congress; Leeds, United Kingdom; July 13-16, 1998.


"The Pilgrimage to Santiago and to The End of the World" (developing version), The National Gallery of Art; Washington, DC; November 30, 1997.

"Violence and Daily Life: Reading, Art, and Polemics in the Citéaux Moralia in Job," Graduate Theological Union/Jesuit School of Theology at Berkeley; Berkeley; September 8, 1997.

"The Pilgrimage to Santiago and to The End of the World" (developing version), Montgomery Gallery lecture series; Pomona College; April 3, 1997.

Keynote speaker, "Violence and Daily Life: Reading, Art, and Polemics in the Citeaux Moralia in Job" (developing version), Representing Medieval Religion; Cambridge University, Cambridge, United Kingdom; April 27, 1996.


"Hugh of Saint Victor's Mystic Ark and the Multiplication and Systematization of Imagery in the Mid-Twelfth Century" (developing version), The Getty Research Institute, The Getty Center; September 15, 1995.

"Violence and Daily Life: First Generation Cistercian Spiritual Expression and the Citeaux Moralia in Job" (developing version), International Conference on the Visual Arts and Religious Communities; Berkeley; July 31-August 4, 1995.


"Hugh of Saint Victor's Mystic Ark and the Multiplication and Systematization of Imagery in the Mid-Twelfth Century" (developing version), Kohler Lecture; Pomona College; October 27, 1994.

Monastic Art in the Twelfth Century, two day seminar; Santa Rita Abbey, Sonoita; July 15-16, 1994.

"The Use of Historical Analysis in Medieval Art History: Hugh of Saint Victor's Mystic Ark and the Multiplication and Systematization of Imagery in the Mid-Twelfth Century," Medieval Art History--Now; Northwestern University; April 29-30, 1994.


"Building-Miracles as Artistic Justification in the Twelfth Century" (developing version), College Art Association Annual Meeting; Seattle; February 4-6, 1993.

"Hugo von Sankt Victors Schrift De arca Noe mystica und der Ursprung des gotischen Portals," Discourses on the History of European Sculpture; Städtische Galerie Liebieghaus, Frankfurt am Main, Germany; April 24-26, 1992.

"Violence and Daily Life: First Generation Cistercian Spiritual Expression and the Citeaux Moralia in Job" (developing version), International Conference on Cistercian Art; Zwettl, Austria; April 22-24, 1992.

"Hugh of Saint Victor's Mystic Ark and the Multiplication and Systematization of Imagery in the Mid-Twelfth Century" (developing version), College Art Association Annual Meeting; Washington DC; February 21-23, 1991.


"Accessible Only to the Litterati': Obscurity and Public Art in Suger's Program at St-Denis," Interdisciplinary C.A.E.S. Conference; Ball State University, Muncie; October 14 1989.
"Accessible Only to the Litterati": Obscurity and Public Art in Suger's Program at St-Denis" (developing version), International Congress on Medieval Studies; Western Michigan University, Kalamazoo; May 4-7, 1989.

"The 'Things of Greater Importance': Bernard of Clairvaux's Apologia and the Medieval Attitude Toward Art" (developing version), Medieval Association of the Pacific Annual Meeting; Tucson; March 4-6, 1988.


"The 'Things of Greater Importance': Bernard of Clairvaux's Apologia and the Medieval Attitude Toward Art" (developing version), Andrew W. Mellon Lecture; University of Pittsburgh; March 26, 1987.


"Bernard of Clairvaux's Apologia as a Description of Cluny," International Congress on Medieval Studies; Western Michigan University, Kalamazoo; May 8-11, 1986.


"Bernard of Clairvaux's Apologia and the Art of the Pilgrimage Monasteries," International Congress on Medieval Studies; Western Michigan University, Kalamazoo; May 9-12, 1985.

"Bernard of Clairvaux's Critique of the Pilgrimage Churches," symposium on The Romanesque Churches of the Pilgrimage Routes; University of California, Los Angeles; April 15-16, 1983.

Numerous other extramural and intramural lectures to the public and to students. Numerous academic presentations as discussant.

**Sessions and lecture series chaired:**

Chair, "The Medieval Sculpted Portal: At the Threshold of the Sacred and the Secular," Medieval Academy of America; Vancouver, Canada, April 2-5, 2008.

Director, Getty Works in Progress Lecture Series, Getty Research Institute, at The Getty Center, 2002-2003.

Chair, "The Beginning of Time," CIHA (Comité International d'Histoire de l'Art), London; September 3-8, 2000 (unable to attend because of family health problems).

Numerous intramural lectures and lecture series presided over, member of national and international conference or session steering committees, etc.
Appendix D

Graduate Student Anticipated Support Table for the First Six Years of the Program:

<table>
<thead>
<tr>
<th>Year</th>
<th>Student Totals</th>
<th>Number of Students without Guaranteed Taships (years 1, 4, 5, 6)</th>
<th>Number of Students with two Guaranteed Taships (years 2, 3)</th>
<th>Total Fellowship Allocation ($3K/student)</th>
<th>Graduate Supplement Year One Fellowship Allocation</th>
<th>Taships Allocated</th>
<th>$ Total Value of Taships ($6000K each/quarter)</th>
<th>Gluck Fellowships*</th>
<th>Readers, GSR's, Summer Associate</th>
<th>$ Total Value of Taships + Fellowships + Rdr, GSR's, Internships, Summer Associates</th>
<th>Average per student</th>
<th>Additional Support</th>
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<td>72000</td>
<td>35000</td>
<td>10000</td>
<td>173000</td>
<td>14417</td>
<td></td>
</tr>
</tbody>
</table>

Notes:

Year: For planning purposes, year one is 2014-15
Student Totals: Average annual intake is 2 students/year; full enrollment is 12 students
Students without Guaranteed Taships: 1st, 4th, 5th, 6th year students
Students with Guaranteed Taships: 2nd & 3rd year students at 2 Taships per year each
Fellowship Allocations: Estimated average of $25,000 per student, $10,000 first year, $3,000 2nd-6th years
$3,000 2nd-6th years (excluding NRT)
Gluck Fellowships* funded since 1990's and anticipated to continue indefinitely
Readers, GSR's, paid internships at UCR/CMP, etc.
Fee Remission & Gship for TA's: Equivalent value is approximatly $4,000 per qtr
(varies depending on availability of TAships)
Summer associate/Tas estimated at $4,000 per year, after MA
History of Art Department PhD Proposal: UCR Library Impact Statement

Preface

As noted below, the library indicates they will work with us on appropriate holdings for the PhD program.  We would also like to stress the availability of resources through Interlibrary loan and venues such as the Getty and Huntington Library which are within driving distance.

1. Introduction

The University Libraries works directly and consistently with the faculty of the History of Art Department to identify and acquire resources to support excellence in both instruction and research. A bibliographer and subject specialist are assigned to the Department to collaborate and consult with faculty on program priorities, new directions, and other factors pertaining to sustaining library resources in support of academic program quality and strategic directions. An approval program based upon the Department’s research and academic profile is maintained by the Libraries in order to acquire the relevant newly published American and British monographs, exhibition catalogs, etc. The subject specialist/bibliographer supplements the approval plan by reviewing bibliographies, publishers’ and vendors’ catalogs and book reviews to identify additional relevant materials in all formats. Faculty and students are also encouraged to recommend titles suitable for library purchase.

The Ph.D. program being considered by the Department of the History of Art will concentrate primarily in the following three areas: sculpture, photography, and architecture in the early modern and modern/contemporary periods. The Libraries’ holdings supporting the Department of the History of Art programs are reasonably strong. Housed in the Rivera Library, the collections directly supporting the history of art currently comprise 67,930 titles in the Library of Congress N and TR classifications and 92 active print serial titles. The Libraries currently subscribes to a significant number of full-text and bibliographic databases supporting campus-wide access to art and humanities resources as indicated in section 2C below. From 2006-2008, the Libraries added approximately 800 books annually to history of art holdings. Prior to the recent budget reduction, the Libraries’ total annual investment for direct support of the Department of the History of Art programs was approximately $77,838.

The analysis below indicates our preliminary assessment of the strengths and weaknesses of library holdings and the current capacity of the UCR Libraries to support the proposed Ph.D. program in the History of Art.

2. Overview of the Libraries’ Current Support for the Department of the History of Art Programs

A. Support for Monographic Holdings. In terms of monetary support for monographic holdings, the Libraries allocated and spent 4.6 % of its total annual monographic budget on materials acquired to support the History of Art in 2007-2008. A breakdown of the expenditures from 2006-2010 is listed below:
Prior to recent budget reductions, this annual expenditure amount has more than adequately supported undergraduate coursework, a Master's Degree program and faculty research in the History of Art. However, when compared with the total number of academic annual publications in the field (5,650 titles) the UCR Libraries would need to acquire additional materials to support the History of Art program at the Ph.D. level. During the 2007-2008 fiscal year, for example, according to the Libraries' primary book vendor, Yankee Book Peddler, YBP handled 5,100 North American books in Art and another 550 art titles published from the U.K., totaling 5,650 titles. The UCR Libraries acquired 429 titles of these newly published titles from YBP, or 7.6%. In addition, the UCR Libraries acquired another 414 titles from other monographic book vendors and from gifts. Thus, the UCR Libraries obtained a total of only 15% of the total available Art History output in 2007-2008. The low ratio of this percentage is even more significant if we consider materials published by publishers not covered by Yankee, and materials published in other languages. Clearly, a larger budgetary investment in monographic publications and multi-media resources will be needed to support a graduate program in the history of art offering the doctoral degree.

<table>
<thead>
<tr>
<th>Year</th>
<th>Expenditure/allocation</th>
<th># of Titles Purchased</th>
<th>Average Cost per title</th>
</tr>
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<td>2006-2007</td>
<td>$ 51,675</td>
<td>1,013</td>
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<td>2007-2008</td>
<td>$ 36,277</td>
<td>843</td>
<td>$ 43</td>
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<tr>
<td>2008-2009</td>
<td>$ 16,500</td>
<td>226</td>
<td>$ 58</td>
</tr>
<tr>
<td>2009-2010</td>
<td>$ 7,000 (allocation)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

B. Serials. Currently the University Libraries subscribes locally to 92 print serial titles specifically coded to funds supporting Art and History of Art. This is not an insignificant number of serials; and these serial print titles are further enriched and supplemented through the UCR Libraries' co-investments in 465 e-journal resources of the California Digital Library (CDL). The current annual cost to the Libraries for local Art print serial subscriptions is $20,050. It is impossible to provide an exact cost for the co-investment with the CDL for art e-journals because they are purchased in large bundled packages with non-art journals. An estimate cost of the art e-journals would be approximately $12,000-$15,000 annually based on the assumption that the majority of art e-journals are provided through JSTOR and Art Full Text. Therefore, the UCR Libraries expend approximately $32,050 - $35,050 on both local and CDL co-invest print and electronic journals. For a full list of journal titles please see the attached addenda.

It is recommended that new serials titles that will need to be acquired to support the doctoral program should be identified by departmental faculty for pricing and for supplemental funding sources at the earliest feasible date as a component of this proposal.

C. Evaluation of Electronic Resources and Other Material Formats. Not all library resources relevant to the proposed program are in print format. The Libraries currently subscribes to 9 major
indexes and abstracts, full-text, digital image libraries, and bibliographic electronic resources in art that will serve the new graduate program extremely well. They include the following:

<table>
<thead>
<tr>
<th>Online Resource</th>
<th>2007-2008 Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTbibliographies Modern</td>
<td>$3,444</td>
</tr>
<tr>
<td>Art Full Text</td>
<td>CDL</td>
</tr>
<tr>
<td>Art Index Retrospective</td>
<td>$153</td>
</tr>
<tr>
<td>Arts and Humanities Citations Index</td>
<td>$5,170-$7,386 (7-10% of Web of Science prorated package subscription)</td>
</tr>
<tr>
<td>ARTstor</td>
<td>$9,103</td>
</tr>
<tr>
<td>Avery Index to Architectural Periodicals</td>
<td>CDL</td>
</tr>
<tr>
<td>Bibliography of the History of Art</td>
<td>CDL</td>
</tr>
<tr>
<td>Index to 19th Century American Art Periodicals</td>
<td>CDL</td>
</tr>
<tr>
<td>Oxford Art Online (formerly the Grove Dictionary of Art)</td>
<td>$981</td>
</tr>
<tr>
<td><strong>Total = 9 resources</strong></td>
<td><strong>$21,067</strong></td>
</tr>
</tbody>
</table>

Currently UCR participates in all but one of the co-investments managed by CDL and this title was declined following faculty consultation. Additional History of Art research materials held by the Libraries’ are available in micro format.

D. **Archives and Special Research Collections.** This is also an area of potential strength. The Libraries’ Special Collections & Archives Department already maintains collections of archives and other primary resources of potential value to the program. Prime examples include resources for studying the history of the book and book arts including: the largest collection of working antique printing presses in any American university; five pre-1600 codices and twenty-six leaves; manuscript facsimiles and artists’ books; the tools and materials bequeathed by master binder; a large reference and research collection of the history of book production and printing. For the study of the art of photography: the archives of Sadakichi Hartmann, one of the earliest critics of photography as art; 427 glass plate negatives and prints primarily of the Mexican Revolution taken by Sabino Osuna; 5,000 images in a variety of formats including panoramic prints documenting the growth of the city of Riverside, California taken by Avery Field. For the study of Native American art: a collection of approximately 50 Native baskets and artifacts are part of the Costo Library of the American Indian and Archive. For the study of art in Science Fiction: a large collection of anime and manga; fifty thousand comic books and thousands of rare science fiction books in their original illustrated bindings; the archive of science fiction cartoonist William Rotsler. Although the California Museum of Photography is not part of the UCR Libraries,’ the unique and well regarded collections they maintain are a limitless resource of original research opportunities.
3. Analysis

A. Peer and UC Comparisons. For fiscal year 2007-2008, the UCR Libraries’ allocation for History of Art was $77,838.

<table>
<thead>
<tr>
<th>Library Material</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monographs</td>
<td>$36,277</td>
</tr>
<tr>
<td>Standing orders</td>
<td>$444</td>
</tr>
<tr>
<td>Serials</td>
<td>$20,050*</td>
</tr>
<tr>
<td>Databases, etc.</td>
<td>$21,067</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$77,838</strong></td>
</tr>
</tbody>
</table>

*This figure does not include e-journal package costs from section B. due to other institutions exclusion as well.

A comparative analysis of annual UCR expenditure levels for library materials excluding electronic resources (databases) with those of other UC campuses awarding the Ph.D. in History of Art is as follows: Berkeley ($275,000), UCLA ($240,968), and Santa Barbara ($67,386). The History of Art Department identified UCR’s external peer institutions with Ph.D. programs in History of Art as the following: Florida State University, University of Arizona, University of Kansas, and University of Washington. Based on this data, UCR ranks second to last in its annual expenditures for art:

<table>
<thead>
<tr>
<th>Institution</th>
<th># of Faculty</th>
<th># of Graduate Students</th>
<th>Monograph &amp; Serials Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>UC Berkeley</td>
<td>15</td>
<td>55</td>
<td>$275,000 (excluding architecture)</td>
</tr>
<tr>
<td>UC Los Angeles</td>
<td>23</td>
<td>63</td>
<td>$240,968</td>
</tr>
<tr>
<td>University of Kansas</td>
<td>20</td>
<td>67</td>
<td>$165,307</td>
</tr>
<tr>
<td>University of Washington</td>
<td>12</td>
<td>36</td>
<td>$113,870</td>
</tr>
<tr>
<td>University of Arizona</td>
<td>8</td>
<td>27</td>
<td>$90,000</td>
</tr>
<tr>
<td>UC Santa Barbara</td>
<td>19</td>
<td>53</td>
<td>$67,386</td>
</tr>
<tr>
<td><strong>UC Riverside</strong></td>
<td><strong>13</strong></td>
<td><strong>17 (MA students)</strong></td>
<td><strong>$56,771 (see highlighted figures above)</strong></td>
</tr>
<tr>
<td>Florida State University</td>
<td>10</td>
<td>34</td>
<td>$46,219</td>
</tr>
</tbody>
</table>

Our recommendation is that UCR should aim to minimally reach the expenditure level of UC Santa Barbara or the University of Arizona over a 3-5 year incremental period as the program grows and matures. This will require full restoral of the library budget base for art history to its investment level of FY2006 (including inflation) when the budget climate has changed to reach an expenditure level minimally of $71,725. Any new serial titles recommended by the faculty will require new funding to be added to the Library’s base budget. The source of these new funds will need to be identified and provided collaboratively by CHASS and the University administration.
B. Foreign Language Materials. It is also worth mentioning that the Libraries’ current investment in strengthening Art resources is concentrated primarily on the English language and western history and culture. An exception is the library’s acquisition of Chinese language materials since 1994. We have purchased works on Chinese traditional paintings, art works and art criticism, as well as catalogs of all major art museums in China. Over the last 15 years, we have acquired over 400 books on Chinese art through the library support program from the National Central Library in Taiwan. In addition, the library has approximately 95,000 volumes of Asian materials and approximately 163,000 Latin American materials.

In order to support a PhD program in History of Art, a need clearly exists to acquire a higher percentage of foreign language publications. It would cost the Libraries approximately $10,000 annually to collect French, German, and Spanish language art publications at the level of our peer institutions.

C. Gift Program Opportunities. Finally, each year, the Libraries receive more than 22,000 book donations from individuals and organizations. Many of these donations include books on Art, and, often, these are out-of-print and valuable. This gift program offers significant opportunities for further strengthening the research and retrospective collections supporting History of Art. A clearly defined and active collaborative gift solicitation/acquisition/endowment program between the History of Art Department and the Libraries will further strengthen and broaden unique research collections. Recently the Libraries have received a gift from University of California, Santa Barbara from the Judith Hoffberg Collection. Thus far the libraries have received 120 titles including a number of rare, out-of-print art titles.
History of Art Department PhD Proposal: UCR Libraries Component

Addenda

<table>
<thead>
<tr>
<th>Classification</th>
<th>Description</th>
<th>Mono titles</th>
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</thead>
<tbody>
<tr>
<td>N</td>
<td>Visual Arts</td>
<td>19,466</td>
</tr>
<tr>
<td>NA</td>
<td>Architecture</td>
<td>9,975</td>
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<tr>
<td>NB</td>
<td>Sculpture</td>
<td>2,998</td>
</tr>
<tr>
<td>NC</td>
<td>Drawing, design, illustration</td>
<td>3,353</td>
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<tr>
<td>ND</td>
<td>Painting</td>
<td>14,448</td>
</tr>
<tr>
<td>NE</td>
<td>Print Media</td>
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<tr>
<td>NK</td>
<td>Decorative Arts</td>
<td>4,929</td>
</tr>
<tr>
<td>NX</td>
<td>Arts in general</td>
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</tr>
<tr>
<td>TR</td>
<td>Photography</td>
<td>8,220</td>
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<td><strong>Total</strong></td>
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<td><strong>67,930</strong></td>
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<td>FORMAT</td>
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<td>------------------------------------------------------------------------</td>
<td>-------------------------</td>
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<tr>
<td>Acquisitions / Fogg Art Museum</td>
<td>Cambridge, Mass. : Harvard University, c1963-c1971</td>
<td>electronic journal</td>
</tr>
<tr>
<td>Acta ad archaeologiam et artium historiam pertinentia.</td>
<td>Oslo [etc.] : Universitetsforlaget [etc.], 1962-</td>
<td>Reference print journal</td>
</tr>
<tr>
<td>African arts</td>
<td>[Los Angeles, African Studies Center, University of California, Los Angeles]</td>
<td>electronic and print journal</td>
</tr>
<tr>
<td>Alpha : revista del Area de Filosofía y Letras, Departamento de Educación, Humanidades y Arte, Instituto Profesional de Osorno</td>
<td>Osorno : El Area,</td>
<td>electronic journal</td>
</tr>
<tr>
<td>The American art journal</td>
<td>New York : Kennedy Galleries and Israel Sack.</td>
<td>electronic and print journal</td>
</tr>
<tr>
<td>American artist.</td>
<td>[Stamford, Conn. : Watson-Guptill Publications, c1940-]</td>
<td>electronic and print journal</td>
</tr>
<tr>
<td>American cinematographer</td>
<td>[Hollywood, Calif., ASC Holding Corp.]</td>
<td>electronic and print journal</td>
</tr>
<tr>
<td>Title</td>
<td>Location/Publisher/Print/Delivery</td>
<td>Type</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>-----------------------------------</td>
<td>--------------------</td>
</tr>
<tr>
<td>American Indian art magazine.</td>
<td>Scottsdale, Ariz. : American Indian Art, Inc.,</td>
<td>print journal</td>
</tr>
<tr>
<td>American journal of archaeology.</td>
<td>New York [etc.] : Archaeological Institute of America.</td>
<td>el</td>
</tr>
<tr>
<td>American photo.</td>
<td>New York, NY : Diamandis Communications, c1990-</td>
<td>print journal</td>
</tr>
<tr>
<td>The Americas art directory = Directorio de arte de las Américas.</td>
<td>Miami, Fl. : American Art Corp., 2002-</td>
<td>print journal</td>
</tr>
<tr>
<td>Anales del Instituto de Investigaciones Estéticas.</td>
<td>México, Universidad Nacional Autónoma de México, 1937-</td>
<td>electronic and print journal</td>
</tr>
<tr>
<td>Animation magazine</td>
<td>[Los Angeles, Calif.] : Animation Magazine, 1987-</td>
<td>electronic and print journal</td>
</tr>
<tr>
<td>The annual of the British School at Athens.</td>
<td>London : MacMillan, 1895-</td>
<td>print journal</td>
</tr>
<tr>
<td>Annual proceedings / Dublin Seminar for New England Folklife.</td>
<td>Boston : Boston University,</td>
<td>print journal</td>
</tr>
<tr>
<td>Annual report - Fogg Art Museum</td>
<td>Cambridge [Mass.] Harvard University</td>
<td>electronic journal</td>
</tr>
<tr>
<td>Antike Kunst.</td>
<td>Bern [etc.] : Francke Verlag [etc.], 1958-</td>
<td>print journal</td>
</tr>
<tr>
<td>Aperture</td>
<td>[San Francisco, Calif.] : Minor White, 1952-</td>
<td>electronic and print journal</td>
</tr>
<tr>
<td>Archaeological reports.</td>
<td>[London]</td>
<td>electronic and print journal</td>
</tr>
<tr>
<td>Archaiologika analekta ex Athênôn. Athens annals of archaeology.</td>
<td>Athênaí [Ekdidontai para têς Genikêς Dieuthynseôs Archaiotêtôn kai Anastêtôseôs tou Hypourgeiou Politismou kai Epistêmôn, etc.]</td>
<td>print journal</td>
</tr>
<tr>
<td>Architectura.</td>
<td>München, Deutschen Kunstverlag.</td>
<td>print journal</td>
</tr>
<tr>
<td>Title</td>
<td>Publisher</td>
<td>Type</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>---------------------------------------------------------------------------</td>
<td>----------------------------</td>
</tr>
<tr>
<td>Architectural record</td>
<td>New York City : The Record and Guide, 1891-</td>
<td>electronic journal</td>
</tr>
<tr>
<td>The Architectural review.</td>
<td>[London : Emap Construct, etc.]</td>
<td>print journal</td>
</tr>
<tr>
<td>Architectural theory review : the journal of the Department of Architecture, Planning and Allied Arts</td>
<td>[Sydney] : The Department</td>
<td>electronic journal</td>
</tr>
<tr>
<td>L'Architettura</td>
<td>[Milano, ETAS]</td>
<td>electronic journal</td>
</tr>
<tr>
<td>Archive / Center for Creative Photography, University of Arizona.</td>
<td>[Tucson, Ariz.] : The Center, [c1981-</td>
<td>print journal</td>
</tr>
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<td>Archives of the Chinese Art Society of America</td>
<td>New York, Chinese Art Society of America</td>
<td>electronic journal</td>
</tr>
<tr>
<td>Archivo español de arte</td>
<td>Madrid, Instituto Diego Velázquez</td>
<td>electronic journal</td>
</tr>
<tr>
<td>Archivo español de arte y arqueología</td>
<td>[Madrid] : Centro de Estudios Históricos, 1925-1937</td>
<td>electronic journal</td>
</tr>
<tr>
<td>ARQ</td>
<td>[Santiago] : Escuela de Arquitectura de la Pontificia Universidad Católica de Chile</td>
<td>electronic journal</td>
</tr>
<tr>
<td>Ars islamica</td>
<td>Ann Arbor : University of Michigan Press,</td>
<td>electronic journal</td>
</tr>
<tr>
<td>Ars orientalis the arts of Islam and the East</td>
<td>[Washington, etc.], Freer Gallery of Art [etc.]</td>
<td>electronic and print journal</td>
</tr>
<tr>
<td>The Art bulletin.</td>
<td>[New York] College Art Association of America</td>
<td>electronic and print journal</td>
</tr>
<tr>
<td>Title</td>
<td>Location</td>
<td>Publication Details</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------</td>
<td>------------------------------------</td>
</tr>
<tr>
<td>Art criticism</td>
<td>Stony Brook, Long Island, N.Y. : Dept. of Art, State University of New York at Stony Brook, 1979-</td>
<td>electronic journal</td>
</tr>
<tr>
<td>Art, design &amp; communication in higher education [electronic resource]</td>
<td>Bristol, England : Intellect, 2002-</td>
<td>electronic journal</td>
</tr>
<tr>
<td>Art education</td>
<td>[Reston, Va., etc.] National Art Education Association</td>
<td>electronic journal</td>
</tr>
<tr>
<td>Art in America.</td>
<td>[New York, Brandt Art Publications, etc.]</td>
<td>electronic and print journal</td>
</tr>
<tr>
<td>The Art Institute of Chicago quarterly.</td>
<td>Chicago, Ill. : The Institute, 1951-1965.</td>
<td>electronic and print journal</td>
</tr>
<tr>
<td>Art monthly</td>
<td>London, Britannia Art Publications, [etc.]</td>
<td>electronic journal</td>
</tr>
<tr>
<td>Art news.</td>
<td>New York, Artnews Associates.</td>
<td>print journal</td>
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<tr>
<td>Art nexus.</td>
<td>Bogotá, Colombia : Arte en Colombia, [1991]-</td>
<td>electronic and print journal</td>
</tr>
<tr>
<td>Art papers</td>
<td>Atlanta, Ga. : Atlanta Art Papers, 1981-</td>
<td>electronic journal</td>
</tr>
<tr>
<td>Art papers magazine</td>
<td>Atlanta, GA : Atlanta Art Papers, Inc., c2000-</td>
<td>electronic journal</td>
</tr>
<tr>
<td>Arte, individuo y sociedad / Facultad de Bellas Artes, Departamento de Didáctica de la Expresión Plástica</td>
<td>Madrid : Editorial Complutense,</td>
<td>electronic journal</td>
</tr>
<tr>
<td>Artes de México.</td>
<td>[Mexico, s.n.]</td>
<td>print journal</td>
</tr>
<tr>
<td>Artforum.</td>
<td>[New York, etc. : Artforum, etc.]</td>
<td>print journal</td>
</tr>
<tr>
<td>Artibus Asiae ...</td>
<td>Ascona : Artibus Asiae.</td>
<td>electronic and print journal</td>
</tr>
<tr>
<td>Artibus Asiae. Supplementum</td>
<td>Zürich : Museum Rietberg,</td>
<td>electronic journal</td>
</tr>
<tr>
<td>Title</td>
<td>Location and Publishers</td>
<td>Publication Type</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>---------------------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>Arts review</td>
<td>London : Richard Gainsborough Periodicals,</td>
<td>electronic journal</td>
</tr>
<tr>
<td>ArtUS.</td>
<td>Los Angeles, Calif. : Foundation for International Art Criticism, c2003-</td>
<td>electronic and print journal</td>
</tr>
<tr>
<td>Artweek.</td>
<td>[Oakland, Calif.]</td>
<td>print journal</td>
</tr>
<tr>
<td>Beaux arts magazine</td>
<td>Levallois [France] : Publications Nuit et jour</td>
<td>electronic journal</td>
</tr>
<tr>
<td>Beijing wen xue = Beijing wenxue</td>
<td>880-02 Beijing : Beijing wen xue bian jibu, 1980-</td>
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</tr>
<tr>
<td>The Biennale of Sydney.</td>
<td>Sydney : Biennale of Sydney, 1973-</td>
<td>print journal</td>
</tr>
<tr>
<td>Body, space and technology [electronic resource]</td>
<td>London : Brunel University, 2000-</td>
<td>electronic journal</td>
</tr>
<tr>
<td>Bollettino d’arte / Ministero della educazione nazionale, Direzione generale delle antichità e belle arte.</td>
<td>Roma : La Libreria dello Stato, etc., 1932-1973</td>
<td>print journal</td>
</tr>
<tr>
<td>Border crossings</td>
<td>Winnipeg : Arts Manitoba Publications, 1985-</td>
<td>electronic journal</td>
</tr>
<tr>
<td>De Bouwwereld</td>
<td>Amsterdam, F. van Rossen</td>
<td>electronic journal</td>
</tr>
<tr>
<td>Brush and pencil.</td>
<td>[Chicago : Phillips and Co., 1898-1907]</td>
<td>electronic and print journal</td>
</tr>
<tr>
<td>Bulletin of the Art Institute of Chicago</td>
<td>[Chicago : The Institute, 1907-1951]</td>
<td>electronic journal</td>
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<tr>
<td>Bulletin of the Detroit Institute of Arts.</td>
<td>Detroit, Detroit Institute of Arts.</td>
<td>print journal</td>
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<tr>
<td>C : a critical visual art magazine.</td>
<td>[Toronto : C Magazine, 1984-</td>
<td>print journal</td>
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<tr>
<td>CAA newsletter.</td>
<td>New York, College Art Association of America.</td>
<td>electronic and print journal</td>
</tr>
<tr>
<td>Calendar of the Art Institute of Chicago</td>
<td>[Chicago] : The Institute, 1965-1972</td>
<td>electronic journal</td>
</tr>
<tr>
<td>Callaloo</td>
<td>Baton Rouge, La. : Callaloo, c1976-</td>
<td>electronic and print journal</td>
</tr>
<tr>
<td>Camera Austria.</td>
<td>Graz, Austria : Forum Stadpark,</td>
<td>print journal</td>
</tr>
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<td>The Canadian architect</td>
<td>Don Mills, Ont. [etc.] Southam Business Publications [etc.]</td>
<td>electronic journal</td>
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<td>Center.</td>
<td>[Austin, Tex.] : Center for the Study of American Architecture, School of Architecture, University of Texas at Austin New York : Rizzoli [distributor, c1984-</td>
<td>print journal</td>
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<td>Chang Jiang wen yi = Changjiang wenyi</td>
<td>Wuhan : Chang Jiang wen yi bian ji bu</td>
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</tr>
<tr>
<td>Cimaise</td>
<td>[Paris : s.n.]</td>
<td>electronic journal</td>
</tr>
<tr>
<td>Cinefex.</td>
<td>[Riverside, Calif. : D. Shay,</td>
<td>print journal</td>
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<td>Cleveland studies in the history of art</td>
<td>Cleveland, Ohio : Cleveland Museum of Art, c1997-2005</td>
<td>electronic journal</td>
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<td>CoDesign : international journal of cocreation in design and the arts</td>
<td>Abingdon : Taylor and Francis, c2005-</td>
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</tr>
<tr>
<td>Title</td>
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<tr>
<td>The Columbia journal of law &amp; the arts.</td>
<td>New York, N.Y. : Columbia University School of Law, c2001-</td>
<td>electronic and print journal</td>
</tr>
<tr>
<td>Computer animation and virtual worlds</td>
<td>West Sussex, U.K. : John Wiley and Sons</td>
<td>electronic journal</td>
</tr>
<tr>
<td>Conservation : the GCI newsletter.</td>
<td>Marina del Rey, Calif. : Getty Conservation Institute, 1991-</td>
<td>print journal</td>
</tr>
<tr>
<td>Couture international jeweler</td>
<td>New York, NY : Nielsen Business Media, Inc</td>
<td>electronic journal</td>
</tr>
<tr>
<td>Craft arts international</td>
<td>Sydney : Craft Art Pty. Ltd.,</td>
<td>electronic journal</td>
</tr>
<tr>
<td>Creative review</td>
<td>[London] : Marketing Week,</td>
<td>electronic journal</td>
</tr>
<tr>
<td>Cultural trends</td>
<td>London : Policy Studies Institute, c1989-</td>
<td>electronic and print journal</td>
</tr>
<tr>
<td>Da mei shu [electronic resource]</td>
<td>Shanghai : Da mei shu bian ji bu</td>
<td>electronic journal</td>
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<td>The Daguerreian annual : official yearbook of the Daguerreian Society.</td>
<td>Eureka, Calif. : The Society, c1990-</td>
<td>print journal</td>
</tr>
<tr>
<td>Dang dai xiao shu hua jia [electronic resource]</td>
<td>Beijing Shi : [s.n.]</td>
<td>electronic journal</td>
</tr>
<tr>
<td>Design</td>
<td>Indianapolis [etc.] : Saturday Evening Post Co. [etc.]</td>
<td>electronic and print journal</td>
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<td>Minneapolis : Walker Art Center, 1954-1996</td>
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<td>Frankfurt am Main : Timm Starl, 1981-</td>
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<td>Fort Tryon Park, N.Y. [etc.] International Center of Medieval Art</td>
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<td>[Santa Monica, Calif. : Museum of African American</td>
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<td>Dublin, Ireland : Irish Arts Review, 2002-</td>
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<td>IS magazine</td>
<td>North Palm Beach, FL : L.C. Clark Pub. Co.,</td>
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<td>Issues in architecture, art and design</td>
<td>London : School of Architecture, Art and</td>
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<td>Jahrbuch des Deutschen Archäologischen Instituts.</td>
<td>Berlin, Walter de Gruyter &amp; Co.</td>
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<td>Pittsburgh, PA : Ethos Publications,</td>
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<td>London : Published by E. &amp; F.N. Spon for the Royal Institute of British Architects, c1996- electronic journal</td>
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<td>Journal of art &amp; design education</td>
<td>Abingdon, Oxfordshire : Published for the National Society for Art Education by Carfax Pub. Co., c1982- electronic journal</td>
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<td>Journal of cultural economics</td>
<td>Akron, OH : Association for Cultural Economics, 1977- electronic journal</td>
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<td>The journal of decorative and propaganda arts</td>
<td>Miami, Fla. : Wolfson Foundation of Decorative and Propaganda Arts, c1986- electronic journal</td>
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<td>Journal of environmental planning and management</td>
<td>Abingdon : Carfax Pub. Co. for the University of Newcastle upon Tyne, c1992- electronic journal</td>
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<td>London : Published by the Council of the Society, electronic and print journal</td>
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<td>Bristol : Intellect, c2001-</td>
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<td>Luna córnea.</td>
<td>Mexico : Consejo Nacional para la Cultura y los Artes, 1993-</td>
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<td>[Valencia, Calif.] : California Institute of the Arts, 1985-</td>
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<td>[College Park, MD] : Association of Historians of Nineteenth-Century Art, c2002-</td>
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<td>[Los Angeles, CA : Ornament, c1979-</td>
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<td>London : R. Clay and Sons, 1902-</td>
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<td>Sydney, Australia : University of Sydney, 2003-</td>
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<td>Photographer's market.</td>
<td>Cincinnati, Ohio : [Writer's Digest Books],</td>
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<td>The report of the J. Paul Getty Trust.</td>
<td>Los Angeles, Calif. : The Trust, [1989-</td>
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<td>[Paris : Flammarion,]</td>
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<td>La Revue du Louvre et des musées de France.</td>
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<td>RPS journal</td>
<td>Croyon [England] : Royal Photographic Society, c1999-</td>
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<td>The Rutgers art review.</td>
<td>[New Brunswick, N.J.] : Students of the Graduate Program in Art History at Rutgers University : [c1980-</td>
<td>print journal</td>
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<td>Scandinavian journal of design history</td>
<td>Copenhagen : Rhodos International Science and Art Publishers, c1991-</td>
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<td>Scene entertainment weekly</td>
<td>[Cleveland, Ohio : Northeast Scene, Inc.,]</td>
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<td>Washington, DC : International Sculpture Center, c1987-</td>
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<td>[New York, N.Y. : National Sculpture Society, c1982-</td>
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<td>Wuxi Shi : Shu hua yi shu bian ji bu, 1999-</td>
<td>print journal</td>
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<td>New York, N.Y. : Ars Brevis, c1981-</td>
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<td>Stained glass : quarterly of the Stained Glass Association of America</td>
<td>Lee's Summit, MO : The Association, c1990-</td>
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<td>Storia dell'arte</td>
<td>Firenze : Nuova Italia,</td>
<td>electronic and print journal</td>
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<td>The Structurist</td>
<td>Saskatoon</td>
<td>electronic and print journal</td>
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<tr>
<td>Studies in art education</td>
<td>[Reston, Va., etc.] National Art Education Association</td>
<td>electronic and print journal</td>
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<td>Studies in conservation = Études de conservation</td>
<td>London : International Institute for Conservation of Historic and Artistic Works, etc.</td>
<td>electronic and print journal</td>
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<td>Studies in iconography</td>
<td>Kalamazoo, MI [etc.] Medieval Institute Publications, Western Michigan University [etc.]</td>
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<td>Studio potter</td>
<td>[Goffstown, N.H., Daniel Clark Foundation]</td>
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<td>Teaching artist journal</td>
<td>Mahwah, NJ : Lawrence Erlbaum Associates, c2003-</td>
<td>electronic journal</td>
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<td>Third text</td>
<td>[London : Kala Press, c1987-</td>
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<td>Tianjin mei shu xue yuan xue bao [electronic resource]</td>
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<td>To yün.</td>
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<td>The Town planning review</td>
<td>Liverpool, Liverpool University Press</td>
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<td>Wallraf-Richartz-Jahrbuch</td>
<td>Köln : E.A. Seemann, 1952-</td>
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<td>Watercolor</td>
<td>New York, N.Y. : Billboard Publications</td>
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<td>Wen wu</td>
<td>Beijing : Wen wu chu ban she, 1959-</td>
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<td>Wen yi yan jiu</td>
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<td>electronic journal</td>
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<td>Werk, Bauen + Wohnen</td>
<td>München [etc : Verlegergemeinschaft Werk, Bauen + Wohnen]</td>
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<td>Winterthur portfolio</td>
<td>Chicago [etc.] University of Chicago Press [etc.]</td>
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<td>Woman's art journal</td>
<td>[Laverock, Pa., etc. Woman's Art]</td>
<td>electronic and print journal</td>
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<td>The world of tribal arts = Le monde de l'art tribal</td>
<td>St. Peter Port, Guernsey, Channel Islands : Tribarts Ltd., 1994-c2002</td>
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<td>Xi bei mei shu : Xi'an mei shu xue yuan xue bao = Northwest research journal of Xian Academy of Fine Arts</td>
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<td>Xihu</td>
<td>Hangzhou : Xihu bian ji bu</td>
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<td>Xin mei yu [electronic resource] = New horizon</td>
<td>Taiyuan Shi : [Xin mei yu bian ji bu]</td>
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<td>Xing da ren wen xue bao / Guo li zhong xing da xue wen xue yuan</td>
<td>Taizhong : Guo li zhong xing da xue wen xue yuan, 2002-</td>
<td>electronic journal</td>
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<td>Xinjiang yi shu xue yuan xue bao</td>
<td>Wulumuqi : Xinjiang yi shu xue yuan xue bao bian ji bu</td>
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<td>Yale University Art Gallery bulletin.</td>
<td>New Haven, Conn. : Yale University Art Gallery Associates, [1965-]</td>
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<td>Yi shu bai jia = Yi shu bai jia</td>
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<td>Wulumuqi Shi : Xinjiang ren min chu ban she, 2001-</td>
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<td>Yi shu jiao yu yan jiu = Research in arts education</td>
<td>Taipei Shi : Zong jing xiao, Gui guan tu shu gong si</td>
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<td>Yi shu jie</td>
<td>Hefei : Yi shu jie za zhi she</td>
<td>electronic journal</td>
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<td>Yi shu ping lun = Arts criticism</td>
<td>Beijing Shi : Yi shu ping lun za zhi she</td>
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<td>Banqiao Shi : Guo li Taiwan yi shu da xue, 2005-</td>
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<td>Yi shu xue bao</td>
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<td>Yi shu xue bao. Zong he lei = Taiwan journal of arts</td>
<td>Banqiao Shi : Guo li Taiwan yi shu da xue, 2005-</td>
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<td>Haerbin Shi : Yi shu yan jiu bian ji bu</td>
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<td>Yi yuan duo ying.</td>
<td>Shanghai : Shanghai ren min mei shu chu ban she, 1978-</td>
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<td>Yunnan yi shu xue yuan xue bao = Journal of Yunnan Arts Institute</td>
<td>Kunming : Yunnan yi shu xue yuan xue bao bian ji bu,</td>
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<td>Zeitschrift des Deutschen Vereins für Kunstwissenschaft</td>
<td>Berlin : Der Verein, 1963-</td>
<td>electronic and print journal</td>
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<td>Zeitschrift für Kunstgeschichte.</td>
<td>Berlin : Deutscher Kunstverlag,</td>
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<td>Zhongguo she ying jia = Chinese photographers</td>
<td>Beijing : Zhongguo she ying jia za zhi she,</td>
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<td>Beijing : Zhongguo mei shu chu ban she</td>
<td>electronic journal</td>
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April 18, 2012

TO: KENNETH BARISH, CHAIR
    GRADUATE COUNCIL

FM: MARY W. GAUVAIN, CHAIR
    RIVERSIDE DIVISION

RE: PROPOSAL FOR A PH.D. DEGREE IN ART HISTORY

The above proposal has been reviewed by the committee on Planning and Budget and Library. The two committees approved the creation of this Ph.D. degree in Art History.

I am enclosing the committee responses for your information.

Enclosure
April 13, 2012

To: M. GAUVAIN, CHAIR
RIVERSIDE DIVISION

From: J. LAURSEN, CHAIR
COMMITTEE ON LIBRARY AND SCHOLARLY COMMUNICATION

Re: PROPOSAL FOR A PH.D. DEGREE IN ART HISTORY

The response of the Committee on the Library and Scholarly Communications is to express grave concern about the availability of library funding to support the additional acquisitions requested in Appendix B to the proposal, given UCR’s current budget constraints. The Committee believes that more library funding will be needed to support the program, if approved, and that other programs currently existing at UCR should not have to absorb a reduction in their library support for the benefit of this program. The Committee urges that if the program is approved, UCR must provide an adequate level of library support from new funding. The University and the department both need to understand that new funding will be required for initiatives of this type if UCR is to meet its goal of achieving AAU status.
April 4, 2012

TO: MARY GAVAIN, CHAIR
RIVERSIDE DIVISION

FM: UMAR MOHIDEEN, CHAIR
PLANNING AND BUDGET

RE: PROPOSAL FOR A PH.D. DEGREE IN ART HISTORY

The committee on Planning and Budget (CPB) discussed the proposal for a Ph.D. degree in Art History and approved the proposal. CPB recognizes that Art History needs a Ph.D. program, and the present proposal in terms of TAs and fellowship is revenue neutral. The committee is concerned that resources will be needed to be devoted in the future to make it strong and viable.
April 2, 2012

TO: UMAR MOHIDEEN, CHAIR, PLANNING AND BUDGET
    JOHN C. LAURSEN, CHAIR LIBRARY

FM: MARY GAVAIN, CHAIR RIVERSIDE DIVISION

Re: A proposal for a Ph.D. Degree in Art History

Attached, please find a proposal for a Ph.D. degree in Art History. The Graduate Division has reviewed the proposal and approves the proposal as written.

I would appreciate receiving your response by Monday April 13, 2012.
March 1, 2012

TO: Mary Gauvain, Chair
    Academic Senate

VIA: Sellyna Ehlers

FROM: Patricia Morton, Chair
      Art History Department

SUBJECT: Revised Art History Proposal for a PhD degree

Please find attached the revised proposal for a PhD degree in Art History. We have sent the revised proposal to Dean Stephen Cullenberg and the chairs of related departments for their review, along with Professor Kenneth Barish, chair of the Graduate Council.

According to the flow chart for review of new graduate program proposals, it looks as if the proposal should now go to the Senate Committees on Planning and Budget and the Library.
The proposal makes a compelling argument for continuing the terminal MA, which meets a particular need in museum education careers and in preparing students for further study. By keeping graduate enrollment stable, only now split between PhD and terminal MA students, the ability of the faculty and institution to support the new program without significant new resources is assured.

Stephen Cullenberg
Dean
February 2, 2012

TO: Mary Gauvain, Chair
    Academic Senate

FROM: Patricia Morton, Chair
       Art History Department

RE: CHASS Executive Committee Response to Art History Ph.D. Proposal

The Art History department would like to respond to the CHASS Executive Committee memo (November 21, 2011) regarding our Ph.D. program proposal. The Committee raised two concerns, and we want to assure the Committee members that these issues have been carefully considered in our proposal. We strongly feel the Ph.D. program is the best direction to pursue for the college, campus and department.

The first concern relates to funding of graduate students from teaching assistantships and central funding. The department is aware of the current funding restrictions and is planning Ph.D. student funding based on the current and historic number of available TAships allotted to the department (10-12 per year) and existing central funding for our MA program. We plan to use our current central funding for the Ph.D. program and convert the MA to an unfunded program. We believe we will continue to attract a small number of students to the MA program as this degree fills an important niche in professional art history training, but they will not receive central fellowship funding or priority for TAships. Because we will phase in the Ph.D. program gradually, priority for our TAships will be given to Ph.D. students, the number of TAships for MA students will decrease and the MA program will convert to low or zero funding. First year Ph.D. students will be funded from Graduate Division central funds, following current practice. There for the current configuration of having MA students available for much needed TAships will work to the advantage of our program, as well as for available funding in the College and campus. We cannot anticipate the Graduate Dean’s budget or the College TA budget for the future, but we do not believe there will be a negative impact on other departments. As for external funding, our MA students have been highly successful in gaining internships and awards from such sources as the Getty Center, the National Gallery of Art, and other arts institutions, and we anticipate that our Ph.D. students will also be competitive for such funding.

In regards to the lack of “large” Art History classes, we note that demand for all our courses has increased dramatically in recent years, even before the current crisis in classroom seats, and we now find our enrollments constricted by room size and/or number of TAships rather than demand. The enrollment in our lower division courses is consistent with College.
minimum criteria of 75 students for a 50% TAship, and we have reliably filled all our course offerings every quarter. Nevertheless, we have taken into account the current restrictions on TAships in anticipating how many can be used for graduate funding. The lower-division survey courses of Western art (Art History 17A, 17B and 17C) require six TAs each year, and we have lower division courses in World Art, Latin American Art, Architecture, Modern Western Visual Culture, and American Art that require a minimum of one TAship each, with the possibility of expanding to two TAships with future expanded enrollment and increased TA funding. In addition, we can offer Associate appointments during Summer Session to those students who have completed the MA. Summer Session courses in art history are extremely popular and we have been able to dramatically increase our offerings and enrollments during the past few years.

The second concern relates to size of the academic job market. In several respects, we feel a transition to the Ph.D. degree will increase our students’ job opportunities. Graduate degrees in the history of art prepare students for a wide range of career options, not only academic positions, which means that our Ph.D. students will not be restricted to the academic job market when they seek employment. Historically, our MA graduates have gone on to hold professional, non-academic positions (such as curators, museum professionals or other employment) in art institutions or have continued their training in a Ph.D. program. Our graduate program has an excellent placement record in both academic and non-academic employment, and the MA degree has been sufficient for students who plan to work in the art world, teach in community colleges or take other professional positions. Despite the economic downturn, we have not seen a radical decrease in professional opportunities for our graduate students except in community college teaching, which has retracted for the short term. Increasingly, however, we find that the degree requirements for professional, non-academic positions are gradually trending to the Ph.D. degree. We feel it is essential that our program follow this trend and maintain high professional standards. Finally, we are sensitive to the realities of the academic job market and have projected a program size appropriate to opportunities in the field.

We feel the initiation of a Ph.D. program is essential to respond to current developments in Art History, to maintain the program’s educational and professional excellence, and to contribute to UCR’s strategic development of graduate research degrees. The national and international reputation of the department is strong, we have a critical mass of faculty and we believe a Ph.D. program will be a logical extension of our graduate program. We are pleased that the Committee finds great potential in our program and trust that we have answered its concerns.

cc: Kevin Esterling, Chair, CHASS Executive Committee
April 9, 2012

To: Patricia Morton, Chair, Art History Department

From: Deborah Willis, Chair, English

Re: Proposal for Art History Ph.D Program

I write in enthusiastic support of the Art History Department’s proposal for a Ph.D program. The program will be an important addition to graduate education in the humanities at UCR and has the potential to help the campus meet the goals of the UCR 2020 Strategic Action Plan and advance toward AAU membership. An Art History Ph.D will build on the successful track record of the department’s current M.A. program and take advantage of the research strengths and national prominence of its faculty. New hires have helped the department reach a critical mass capable of attracting and training top students, and the targeted focus on specializations in early modern and modern-contemporary areas makes good strategic sense. UCR’s program will be able to differentiate itself from other, perhaps more diffuse, programs and make maximally efficient use of its resources. The proposal offers a sensible plan for providing support to its Ph.D students through a mix of fellowships, TAships, and other awards, and the job opportunities for students who complete the Ph.D are more varied than in many other fields. The proposal is important and timely and I am happy to endorse it.
30 March 2012

Letter of Support for the PhD Program in Art History at UCR

To Whom It May Concern:

Proposals to create new PhD programs in the humanities and fine arts give me pause—not because such programs may lack the tools and faculty with which to construct something of excellence, but because of the “ethical” concerns related to need and employment for the graduates of these programs. In other words, given that many excellent programs already exist in the humanities and fine arts, and given that the job market is (and will continue to be) challenging, is yet another PhD program necessary, and can it be viable? These are the issues that concern me most; these are the issues (among others) that I find addressed so cogently in the proposal by the Department of Art History for the creation of a PhD program.

First, the focus of the program seems to me to be highly pertinent to the discipline and wholly appropriate to the strengths of the Department: modern and contemporary on the one hand, and early modern on the other, with complementary areas in architecture, sculpture, and photography. This aspect of the program is well conceived and distinctly related to important and growing areas of the discipline.

Second, in terms of quality, the Art History faculty is a truly distinguished group. A perusal of the CVs (on their home website) shows faculty who are well-published, engaged intellectually with their fields, and active in the profession. There can be no doubt concerning the ability of the faculty to offer a PhD program of high quality, which is the principal point of departure for any academic program at the graduate level.

Third, the Department has made a strong case for how their program will prepare graduates for employment in the field and how it relates to (and differs from) other programs in the UC system. The proposal speaks to the curatorial as well as purely academic opportunities for its graduates. The program seems to me to be an appropriate size (both for the number of faculty in the Department and for the demand for PhDs in Art History); the curriculum is thoughtfully structured; students will graduate from the program with both breadth and depth in their discipline.

In brief: I think the PhD program will be a wonderful addition to the already strong humanities PhD programs in CHASS. It will provide stimulating intellectual engagement for the faculty, of course, but more importantly, its design and successful implementation will prepare students for careers both within and outside of academia. I offer my strongest endorsement of the proposal.

David Herzberger
Professor and Chair

Tel 951.827.5007 • Fax 951.827.2160 • WWW.HISPANICSTUDIES.UCR.EDU
April 2, 2012

To: Pat Morton  
Chair, Art History

From: Charles Long  
Chair, Art

Re: Support for Art History PhD Program

The Department of Art is fortunate to share the same administrative unit, faculty offices and classroom locations as the Art History Program. Our proximity has fostered much cross-over of each department's students. Of special import is the connection of our graduate students with the Art History grads. These students engage in unique discourse that comes from the overlapping of related but different perspectives. Our Department fully supports this proposal for the Art History PhD Program as we anticipate the depth of discourse of art to be that much more serious and further build on this mutually beneficial relationship.

As the proposal reports, Los Angeles continues to grow as an important international cultural center, offering a broad range of opportunities for PhD graduate research and employment upon graduation. The University's Museum of Photography and Sweeney Art Gallery and the Culver Center feature programs and exhibitions that would be relevant for the Art History PhD student and welcome their participation. The Art Department's lecture series brings in many practicing artists throughout the year and the lectures are attended by Art History students. The wealth of insight on contemporary theory and practice makes this opportunity a great compliment to PhD research.

For these reasons and numerous others, the Department of Art would be very pleased to see the PhD program as described instituted. It is a well thought out and thoroughly justified proposal and it has our full support.
April 1, 2012

Professor Patricia Morton, Chair  
Department of the History of Art  
University of California, Riverside,

Dear Professor Morton:

I have read your proposal for a Ph.D. in Art History and find it to be an exceptionally thoughtful one. As you know there has been a long collaboration between Art History and Anthropology on this campus. The Department of Anthropology endorses and supports the proposed Ph.D. program.

Sincerely,
Thomas C. Patterson  
Distinguished Professor and Chair
March 16, 2012

Dear Patricia,

My department strongly supports the proposal for a PhD in the History of Art. Your decision to keep a strong MA program makes great sense. The faculty focus and critical mass in the areas outlined also justifies the proposal well, as does the fit with other program in California.

There are a few points of friendly suggestions and/or questions:
1) among our faculty, Sabine Doran would, I think make a great co-operating faculty member;
2) we applaud your maintaining a minimal language requirement. We recommend Latin be added to list-- it fits with Rudolph’s, and arguably Kohl’s and Baker’s areas.

The proposal is superbly done, and eminently supportable. Our department looks forward to working with you in any ways we can.

All best wishes,

Tom
April 12, 2012

Professor Patricia A. Morton
Department of Art History
University of California, Riverside
232 Arts Building
900 University Avenue
Riverside, CA 92521-0319

Dear Professor Morton,

I write to enthusiastically support the proposal to create a Ph.D. program at UCR’s Department of Art History. Offering a doctoral degree in Art History is becoming increasingly more important in this highly specialized field and responds to the realities of the contemporary job market for art historians. In academic institutions and museums alike, having Ph.D. is by now a basic job requirement. Adding a Ph.D. program to the already strong M.A. program would better prepare UCR’s art history graduate students for their future careers and for a highly competitive job market.

The department is ideally situated to offer a doctoral degree due to the breadth and quality of the faculty, their research, and the course offerings. Southern California already boasts venerable art history programs offering a doctoral degrees, and UCR’s strengths in Early Modern, Modern, and Contemporary art history significantly augments specialties of other local departments, such as at UCLA, which is known for its strength in non-Western art. Indeed, there has been a rising demand by students for doctoral supervision in Modern and Contemporary art in particular, which UCR is able to fulfill. The Getty Research Institute already has strong ties to the department due to the faculty’s outstanding research, and we are prepared to support UCR’s doctoral art history students in their studies. In short, adding a Ph.D. program is crucial to advancing higher art-historical education in the Los Angeles Metropolitan region, one of the great global centers for art and culture.

Sincerely yours,

Prof. Dr. h.c. mult. Thomas W. Gaehtgens
April 27, 2012

Professor Patricia Morton,
Chair and Associate Professor of Architectural History,
Department of Art History,
University of California, Riverside,
Riverside, CA.

Dear Professor Morton:

Thank you for sending me a copy of your Department’s proposal for a PhD in Art History at UCR. As a member of the three-person external review committee of 2005 (along with Professor Yve-Alain Bois of Harvard, now at the Institute for Advanced Study, and Professor Christopher S. Wood of Yale), it was an especially exciting read for me; the proposal fulfills many of the aspirations that your faculty expressed to us seven years ago, and addresses many of the suggestions and recommendations made at the time. It shows careful research and thinking about the proposed program. As a fellow faculty member at the University of California and former Chair of History of Art at UC Berkeley, I would welcome the addition of a PhD in art history at UCR to the University’s overall ability to train advanced students in art history and visual culture.

The proposed PhD program plans to build not only on the distinctive strengths of your current faculty (well defined as falling into two broad areas of “early modern” art history and “modern-contemporary” art history, each with particular emphases that distinguish the area from similar configurations in other programs) but also on the astounding resources for the study of art history in the greater LA area (not least the Museum of Photography in Riverside itself, a major asset for you given your plan to foreground your faculty expertise in this increasingly important area of study). You are right, I think, to conceive the program as flowing from your existing MA program (I note that all graduate students, MA or PhD, will share a common basis in certain core courses in the first stage of their program). Your MA is already notable for its success in positioning graduates for careers outside the academy, and it is important for PhD students, who are likely to have academic careers, to interact with such students. As a point of fact, it is worth noting that a recent study by the College Art Association shows that art history has the lowest percentage of PhD graduates going into academic careers of any humanities field (66%, to be precise). Any graduate program in art history, whether MA-only or MA/PhD, must prepare students for possible careers in the wide range of arenas that you cite (from curatorial work to cultural heritage management to image resources administration). At Berkeley we are increasingly finding that potential graduate students express interest in careers in the exploding area of “image studies,” combining graduate study in art history with technical training in image-production softwares or in human-computer interface design. I think your program is appropriately poised to be able to contribute and compete effectively in this new environment. But art history itself is also likely to grow; the global expansion of industries and institutions based on the production and criticism of images means that there is a growing demand
for scholars who are deeply trained in the historical, theoretical, and sociocultural analysis of visual communication, aesthetic phenomena, and image-making systems. Your plan to admit 2 or 3 PhD students per year seems just about right to me.

There is no doubt that your faculty composition and research profiles will readily support a program conceived along the lines that you have proposed. Your focus on “early modern” emphasizes the notion that “early modern” visual cultures will not be restricted to European visual cultures, and it is wholly appropriate given the special research resources and student demographics of southern California. Your focus on “modern-contemporary” emphasizes your depth in architecture and in the history of photography. This again is appropriate, and positions you well. (At Berkeley, for example, the history of modern architecture is taught in an entirely different college in a separate PhD program and the history of photography is taught as a kind of afterthought in our newly renamed Department of Film, Photography, and New Media; neither field is taught in integration with the art history of other modern and contemporary media as taught in the Department of History of Art. This institutional discoherence has hobbled us for years in being able to recruit certain students.)

Your analysis of the possible placement of PhD graduates of your program is, it seems to me, accurate and sensible. My own impression is that students who are encouraged to pursue research topics that have a “contemporary” orientation (whether or not the subject matter is contemporary art) have excellent prospects in a wide job market, where there is demand, as I have noted, for specialists in the history and analysis of image-making systems or visual culture. While some programs at UC have redescribed themselves as PhD programs in “visual culture studies,” at least in part (e.g., UCI, UCSD), others have emphasized their cross-cultural strengths in art history (e.g., UCLA, UCSB) and still others have tried to foreground theoretical considerations that are applicable to non-art-historical fields as well as art-historical specialisms (UCB). I have never had the impression, however, that UC programs are counterproductively competing against each other to place students (though naturally there is some healthy home-team rivalry); rather, there is increasing cooperation among the UC programs to help all UC PhD students take advantage of California’s extraordinary resources and opportunities in the study of art, visual culture, and image making. As one cautionary note, I wonder if you perhaps downplay the competitive “threat” posed by Stanford, which is emerging, as you know, as a “powerhouse” in the study of specifically Euro-American modern art in the nineteenth and twentieth centuries, especially with the addition of three internationally prominent senior professors in that field to the Stanford faculty. But I do not see much direct conflict, now or future, between your proposed program and the configuration of the modern-contemporary program at Stanford.

Your faculty is well equipped to undertake PhD training in the two broad areas you have identified. A group of well-known full professors (Baker, Green, and Rudolph) has the international visibility and network that one needs to recruit globally and to provide the needed long-time professional experience and gravitas on PhD committees; a group of associate professors has attained substantial visibility in the field as well as mastery of UC rules and systems (no small matter in the time-consuming business of administering a PhD program); and a group of assistant professors provides a platform on which a program of the future (considering that PhD students will take six years to complete) must necessarily be built. It is gratifying to see the way in which you have partly formulated your intellectual definition of the program around the research interests of talented untenured faculty members. This is a smart and the right thing to do.
Funding issues are always sticky, especially in the current UC budgetary environment. Your plan seems feasible, and it is good to see that it does not count on the arrival of large amounts of mysterious new funding but rather reorganizes existing streams of funding, including a conceptualization of your overall teaching program that will allow you to fund PhD students with teaching work. In that latter regard, it is desirable, as your proposal points out, that PhD students (at least those coming in without an MA) not teach in their first year. But I am willing to go out on a limb and say that it is not essential. At Berkeley, budgetary retrenchment—as well as the expansion of and pressure on our undergraduate classrooms—has required us to assume that at least some PhD students will begin teaching right away. Some of us were quite worried about this, but in practice it has proved to be fine, even granting that we might be losing some students to other institutions because of it; we have focused on recruiting matriculants who are ready to teach, frequently because they have worked in the artworld or in art-professional employment for a few years after college and are not only quite capable of taking their experience and expertise into the classroom but also very interested in doing so. On balance, I think your overall funding plan makes appropriate provisions and conservative assumptions. The trick lies not so much in the funding itself as in finding and recruiting the students who are right for the kind of funding you can provide to them. Here the allure of your faculty, location, and prospects will be the key.

I look forward to hearing about how your plans unfold. If I or my colleagues at UCB can help in any way, please feel free to let me know, or to contact the Chair of my Department, Professor Christopher Hallett, who is strongly interested in seeing greater collaboration and cooperation among the UC programs in art history.

Sincerely,

Whitney Davis
George C. and Helen N. Pardee Professor of History & Theory of Ancient & Modern Art
May 1, 2012

Patricia Morton
Chair and Associate Professor of Architectural History
History of Art Department
University of California, Riverside

Dear Professor Morton

I have read the proposal for a new PhD program in Art History at the University of California, Riverside, and find it a very promising new initiative. The idea of building a relatively small recruiting PhD program into an existing MA program makes a lot of sense, and may prove something of a model for future developments in graduate education in Art History. The Mellon scheme of stand alone fully funded PhD programs is showing strains with recent cutbacks in university funding, as smaller programs in disciplines such as Art History find they have to reduce intake to a point that their range of graduate seminar offerings becomes difficult to sustain. With the PhD proposed by Riverside, a fairly full program of graduate seminars can be offered that will attract sufficient enrollments because they also serve the needs of a fairly considerable cohort of MA students. The pre-candidacy taught course for PhD programs are in essence no different from the offerings for a good MA programs, and the opportunities that a combined MA/PhD program (the Institute of Fine Arts, New York University operates on this basis) provides for larger classes and more opportunities for group discussion are beneficial for all concerned (including the faculty doing the teaching).

There is a lot to be said for creating a program that has a distinctive focus of the kind being proposed here. All PhD programs draw on the particular strengths of their faculty, but Riverside is a little unusual in having clusters of expertise in certain broad areas that other Art History programs, even ones with a considerably larger faculty, would not be able to cover in the same depth – namely photography, sculpture and architecture. Evidently some of these areas might in future be redefined somewhat as the faculty profile shifts, though photography in particular should be a long-term commitment given the importance of the connections with the Riverside based California Museum of Photography. The general chronological emphasis on early modern and on modern and contemporary is not particularly unusual, but combined with the focus on areas where the Department has distinctive concentrations of expertise, the net effect is to give the program a clearly defined profile. In particular, this PhD will be offering something noticeably different from that found in other UC PhD programs (with all of which I have some familiarity), and will not be directly competing with these departments’ particular strengths. I find very encouraging the stress placed on working closely with the very fine museums in the region, including two, the Getty and the California Museum of Photography, with which the Department has already had substantive collaborations. Not only are more and more students studying for Art History PhDs seriously thinking of pursuing a curatorial career. It is also the case that the long term health of the discipline will depend upon academic art historians making
the most of the resources provided by museums, and working with museums on collaborative projects and initiatives.

The faculty is clearly of an excellence to attract good PhD candidates. It is very research active, with several who are leaders in their field. The overall output of publications is very impressive, as is the record of obtaining major research grants. A number of the faculty’s publications have achieved wide recognition, in ways to which I personally can testify in that I have had recourse to them for my own teaching and research. The claims made in the document for the Department’s strengths are clearly born out by the individual faculty’s records of publication and research, including the emphasis on working closely with museums and museum collections. I do not have any particular comments on the structure of the new program. It is fairly standard, and is for example very close to what we have in our long established PhD program at the University of Michigan. The detailed mechanisms for monitoring and evaluating student progress and offering suitable mentoring are nicely worked out and clearly build on experience gained from teaching a successful MA program.

I can recommend this new program very warmly, and feel confident that it will make an important contribution to the University of California’s profile as a major center for postgraduate studies in art history.

Yours sincerely

Alex Potts
Max Loehr Collegiate Professor
Department of History of Art
University of Michigan
Approvals:

Planning and Budget – 4/4/2012
Library Committee – 4/13/2012
Graduate Council – 5/4/2012
JASON D. WEEMS

CURRICULUM VITAE

Riverside, CA 92506

Telephone: (951) 215-0464

Email: jweems@ucr.edu

EDUCATION

Stanford University, Stanford, CA

Major Field: American Art, Photography, Visual and Material Culture
Related Coursework: Nineteenth and Twentieth-Century European Art, Visual and Critical Theory, Native American Art

Ph.D. Degree conferred September 2003
M.A. Degree conferred June 1999


University of Iowa, Iowa City, IA

Double Major: Art History and History
B.A. Degree conferred May 1995

Honors Theses: Cistercian Woman’s Architecture in Southern France, Circa 1200 (Department of Art and Art History, 1995); Money for Monks: the Monastic Patronage of Alphonse of Poitiers (Department of History, 1994)

PROFESSIONAL EXPERIENCE

2008-pres Assistant Professor, Department of History of Art, University of California, Riverside, Riverside, CA

2010 Visiting Professor, University of California Washington DC Center (Spring quarter)

2003-2008 Assistant Professor of Art History (tenure-track), Department of Humanities,
University of Michigan-Dearborn, Dearborn, MI
Affiliate faculty: American Studies Program
Science and Technology Studies Program

2003  
*Pre-Doctoral Curatorial Fellow*, Terra Museum of American Art, Chicago, IL
(Jan-May)

2002  
*Lecturer in Art History*, Corcoran School of Art and Design, Washington, DC
(fall)

1997-1998  
*Teaching Assistant*, Department of Art and Art History, Stanford University,
Stanford, CA

1998  
*Curatorial Assistant* for the exhibition “Carlton Watkins and the Art of
Perception,” San Francisco Museum of Modern Art, San Francisco, CA

GRANTS, FELLOWSHIPS, AND ACADEMIC AWARDS

2011-2012  
Hellman Fellowship, University of California, Riverside

2011-2012  
“California Architecture and Design” Multi-campus Research Group,
University of California Humanities Institute (principle investigator:
Christina Cogsdell, UC Davis)

2011  
Academic Senate Research Funds, Committee on Research, University of
California, Riverside

2010  
Academic Senate Research Funds, Committee on Research, University of
California, Riverside

2009  
Academic Senate Research Funds, Committee on Research, University of
California, Riverside

2007-2008  
Faculty Teaching Fellow, University of Michigan-Dearborn

2006  
Research Fellowship in Art History/Visual Culture, King’s College,
Cambridge, U.K. (finalist)

2006  
Faculty Research Grant, University of Michigan-Dearborn (summer)

2005-2006  
Hunting Family Professor and Faculty Fellow, Institute for the Humanities,
University of Michigan-Ann Arbor

2005-2006  
Georgia O’Keeffe Museum Research Center Fellowship (full-year, declined)
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<tr>
<th>Year</th>
<th>Fellowship/Grant</th>
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<tbody>
<tr>
<td>2005-2006</td>
<td>Mellon Post Doctoral Research Fellowship, The Newberry Library (alternate)</td>
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<tr>
<td>2005</td>
<td>Fletcher Jones Foundation Fellowship, The Huntington Library (summer)</td>
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<tr>
<td>2004</td>
<td>Rackham Faculty Fellowship, University of Michigan, Ann Arbor (summer)</td>
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<tr>
<td>2004</td>
<td>Rackham Faculty Research Grant, University of Michigan, Ann Arbor</td>
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<tr>
<td>2003</td>
<td>Harvard Society of Fellows Junior Fellowship (finalist)</td>
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<td>2002-2003</td>
<td>College Art Association/Terra Foundation Fellowship in Pre-1940 American Art</td>
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<td>2001-2002</td>
<td>Geballe Dissertation Prize Fellowship, Stanford Humanities Center</td>
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<tr>
<td>2001-2002</td>
<td>Graduate Lecturing Internship, National Gallery of Art (full-year, declined)</td>
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<td>2000-2001</td>
<td>Henry Luce Foundation/American Council of Learned Societies</td>
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<td></td>
<td>Dissertation Fellowship in American Art</td>
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<tr>
<td>1999-2000</td>
<td>Daniel and Florence Guggenheim Pre-doctoral Fellowship, National Air and Space</td>
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<td>Museum, Smithsonian Institution</td>
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<tr>
<td>1999</td>
<td>Graduate Research Opportunities Grant, School of the Humanities, Stanford</td>
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<td></td>
<td>University (summer)</td>
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<tr>
<td>1998</td>
<td>Luce Travel Grant, Department of Art and Art History, Stanford University</td>
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<td>1995-1999</td>
<td>Graduate Fellowship in American Art and Material Culture, Department of Art and</td>
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<td></td>
<td>Art History, Stanford University (full funding)</td>
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<td>1991-1995</td>
<td>Presidential Fellowship, University of Iowa (full funding)</td>
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<tr>
<td>1994</td>
<td>Stanley Grant for Undergraduate Overseas Research, University of Iowa</td>
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<tr>
<td>1995</td>
<td><em>Magna Cum laude</em> in Art History and History, Phi Beta Kappa, University of Iowa</td>
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**BOOK MANUSCRIPT**

*Barnstorming the Prairies: Aerial Vision and Modernity in Rural America, 1920-1940* (under contract with University of Minnesota Press)
ARTICLES, BOOK CHAPTERS AND OTHER SCHOLARLY PUBLICATIONS


“Interpreting a 1930s Aerial Survey Photograph: The Artfulness of Technological Images,” *History and Technology* Vol. 27, No. 2 (July 2011), pp. 223-233 [peer reviewed]


*James Scripps Booth: Artist, Engineer, Polymath* (Dearborn MI: University of Michigan-Dearborn, 2008), 90 pages [editor and author of introductory essay; catalogue produced in conjunction with an undergraduate museum studies seminar]


EXHIBITIONS CURATED

*James Scripps Booth: Artist, Engineer, Polymath*, Berkowitz Gallery of Art, University of Michigan-Dearborn, May-June 2008

*Charles Sheeler’s Flower Forms*, Terra Museum of American Art, Chicago IL, Jan-Apr 2003

WORK CURRENTLY IN PROGRESS

Book Manuscript: *Sight and Scale: Science and the Limits of Vision in American Art and Culture, 1865-1978* [an examination of the concept of scale in twentieth-century American art and scientific visualization; in progress]

Co-Authored Book Manuscript: *On Eadweard Muybridge’s Animal Locomotion* (with Timothy Cresswell) [solicited by the University of California Press for their peer-reviewed book series *Defining Moments in American Photography*, series ed. Anthony Lee; in progress]

Book Chapter: “Politics, Method and the American/Modern Divide” (with Joshua Shannon) [invited for inclusion in the forthcoming anthology *Blackwell’s Companion to American Art*, editors John Davis, Jennifer Greenhill and Jason Lafountain, to be published by Blackwell Press; in progress]


Journal Article: “Pare Lorentz, New Deal Cinema, and the Sound of Vision in Thirties America” [in progress]

CONFERENCE PAPERS AND INVITED LECTURES

May 2011 “Sight and Science: Questions of Subjectivity in Ray and Charles Eames’s *Powers of Ten*,” Honors Program Faculty Lecture Series, University of California, Riverside

Apr 2011 Panelist, “The Birthplace of Aerospace in Southern California:
Conversation about Engineering, History and Art, Viterbi School of Engineering, University of Southern California

Mar 2011  Panelist, “Science and the Imagined Future,” Designing the Technological Future: The Landscape of Science in Postwar Southern California Symposium, Huntington Library/University of Southern California

Feb 2011  “Hidden In Plain Sight: War, Camouflage and Artifice in Midcentury LA,” College of Humanities Arts and Social Sciences Theme Lecture, University Of California, Riverside


Dec 2010  “Native American Earthworks, Modernist Aesthetics and the Aerial Gaze,” Visual Thinkers Lecture Series, Chapman University, Orange, CA

May 2010  “The New Deal’s New Image for American Capital,” College of Humanities and Social Sciences Theme Lecture, University of California, Riverside

Feb 2010  “Lorentz’s Soundscapes: Vision and Aurality in New Deal Documentary,” College Art Association Annual Conference, Chicago IL

Nov 2009  “Grant Wood’s Ambivalent Modernism,” A Great American Thing: A Symposium in Honor of Wanda Corn, Stanford University, Stanford, CA


Jun 2009  “Redefining Regionalism,” What’s Modern About American Art, 1900-1930 Symposium, Terra Foundation for American Art, Chicago, IL


Apr 2009  “Sight Off Scale: Exponential Space and the Lure of the Limitless in Charles and Ray Eames’s *Powers of Ten*,” Where Minds and Matters Meet: History of Technology and the West Symposium, Huntington –USC Institute on California and the West, San Marino, CA

Feb 2009  “California, Regionalism and Photography,“ round table convener and discussant, California Museum of Photography/University of California, Riverside, Riverside, CA

Nov 2008  “In the Paths of Righteousness: Photographs by Jona Frank,” public discussion with artist, California Museum of Photography/University of California Riverside, Riverside, CA

Sep 2008  “Native American Earthworks, Modernist Aesthetics, and the Aerial Gaze,” University of Arizona School of Art, Tucson, AZ

Apr 2008  “James Scripps Booth: Artist, Engineer, Polymath,” Cranbrook Educational Community/Christ Church Cranbrook, Bloomfield Hills, MI

Dec 2007  “Into the Jaws of Commerce: Copley’s Watson and the Shark,” Detroit Institute of Arts, Detroit, MI


Apr 2007  “The Digital Remainder: Photography and Belief,” American Comparative Literature Association Annual Meeting, Puebla, Mexico


Sep 2006  “Wright Above the City: Aerial Sight and Suburban Architecture,” Provost’s Featured Faculty Lecture, University of Michigan-Dearborn

Feb 2006  “Suburban Architecture, Aerial Vision, and the American Dream,” Winter Colloquium, Department of Comparative Literature and Foreign Languages, University of California, Riverside, CA

Feb 2005  “Plate to Pixel: The Dematerialization of Photography,” seminar presentation to the Center for Ideas and Society Resident Fellowship Working Group, University of California, Riverside, CA

Oct 2005  “God’s Eye, Man’s Design: Aerial Vision, the American Dream, and the Greenbelt City,” Knowledge and Belief Symposium, Stanford Humanities Center, Stanford, CA

Apr 2005  “Aerial Vision and Farm Security Administration Photography,” School of Art and Design, Iowa State University, Ames, IA
Feb 2005  “The Archaeology of Surface: Midwestern Earthworks and the Aerial Gaze,” College Art Association Annual Meeting, Atlanta, GA

Nov 2004  “Theorizing the Windshield: Vision as the Edge of Mobility,” International Conference in the History of Transport, Traffic, and Mobility, Dearborn, MI


Dec 2002  “American Aeriality: An Overview,” Stanford Humanities Center, Stanford, CA

Mar 2002  “Erosive Images: Indians, the Dustbowl, and FSA Photography,” Refiguring the Ecological Indian Symposium, American Heritage Center, University of Wyoming, Laramie, WY


Apr 1999  “Life Above the Prairies: Aerial Imagery of Rural Life in Thirties Visual Culture,” Middle-American American Studies Association Annual Conference, Omaha, NE

SECTIONS, SYMPOSIA, SEMINARS AND LECTURES ORGANIZED

2011-2012  Seminar organizer and leader, “Teaching History Through Art and Visual Culture,” a full-day seminar organized as part of a 3-year U.S. Department of Education Teaching American History Grant awarded for collaboration between the St. Elsinore, CA public schools and the University of California, Riverside

2012  Organizer and Chair, “Flights of Perception: Aerial Vision, Art and Modernity,” accepted session for the 2012 College Art Association Annual Conference, Los Angeles, CA


2009-  Co-coordinator of a proposed annual symposium on history of photography, to be shared by the University of California, Riverside/California Museum of Photography and University of Arizona/Center for Creative Photography, in development

2009  Organizer and panelist, “California, Regionalism and Photography,” public roundtable and discussion, UCR/California Museum of Photography, Riverside, CA

2009  Co-organizer, “The Politics of Art History,” session accepted for College Art Association Annual Conference, Los Angeles, CA (with Joshua Shannon, University of Maryland; session postponed)

2006  Organizer, “The Culture of the Diagram,” university-wide lecture and seminar featuring John Bender and Michael Marrinan, University of Michigan Institute for the Humanities, Ann Arbor, MI

2002 Organizer, “Resettling the Indian: Art, Inhabitation, and the Western Landscape,” panel at the Re-figuring the Ecological Indian Symposium, American Heritage Center, University of Wyoming, Laramie, WY

2001 Co-organizer, “Network Views and Public Voices in Interwar America,” session at the American Studies Association Annual Conference, Washington, DC (with Elena Razlogova, George Mason University)

UNDERGRADUATE AND GRADUATE COURSES

“Introduction to American Art” (lower level survey)
“Western Art Since 1400” (lower level survey)
“Introduction to Humanities” (team taught lower level survey)
“California Modern” (upper level lecture)
“Revolution, Reaction and Rebellion: American Art Between the World Wars” (upper level lecture)
“Industry and Alienation: Later 19th Century American Art” (upper level lecture)
“Conquest and Collaboration: Colonial American Art” (upper level lecture)
“American Photography” (upper level lecture/seminar)
“Twentieth-Century Art” (upper level lecture)
“American Art, 1500-1940” (upper level lecture)
“The Arts of Detroit” (team taught upper level lecture)
“American Regionalism” (undergraduate seminar)
“Theory and Methods of Art History” (undergraduate seminar)
“Museum Theory and Practice” (undergraduate seminar)
“The City and The Country in American Art” (graduate seminar)
“Landscapes of the Americas” (graduate seminar)
“The Vision of Art History” (graduate methods seminar)

GRADUATE ADVISING (by graduation date)

2011- Gabriela Rodriguez (MA primary advisor; thesis on Diego Rivera’s public health murals in Mexico)
2011- Danielle Peltakian (MA committee member; thesis on Richard Neutra)
2010- Andrew Turner (MA committee member, thesis on Incan pottery and theories of sexuality)
2010- Emily McEwen, Department of History (PhD committee member, dissertation on the Mission Inn, Riverside CA)
2011 Tia Vasiliou (MA primary advisor; thesis on art critic Sadakichi Hartmann and artist Thomas Wilmer Dewing; accepted for PhD study at Washington University, St. Louis)
2011 Steven Hampton (MA committee member; thesis on postwar American art and kitsch)
2011 Mary Corey (MA committee member; thesis on Dali’s stage sets for the New York Ballet)
2010 Elizabeth Spears (MA primary advisor; thesis on the 1991 Smithsonian exhibition “The West as America”)
2010 Natasha Thoreson (MA primary advisor; thesis on arts and crafts ideology and gender in England and the United States)
2010 Melinda Brocka, (MA committee member; thesis on contemporary British art and the fourth plinth project)
2009 Bruce Picano (MA committee member; thesis on Peruvian photographer Martin Chambi; pursuing PhD studies at UC Santa Cruz)
2009 Juli Johnson (MA committee member; thesis on the New World colonial art of Italian painter Matteo Perez de Alessio)

NOTABLE UNDERGRADUATE ADVISING (by graduation date)

2010 Stephanie Cotta, UC Washington DC program (currently a curatorial intern at the White House)
2009 Jordan Gadd, Pomona College, CA (invited outside reader for thesis on contemporary art and violence)
2009 Tia Welch (undergraduate thesis on John Singer Sargent; selected as outstanding senior in history of art)
2008 Renee Massarello, University of Michigan, Dearborn (currently in the graduate art history program at the University of Toronto)
2008 Laura Eccleston, University of Michigan, Dearborn (currently in the graduate art history program at Richmond University, London)
2007 Jennifer Harris, University of Michigan, Dearborn (undergraduate thesis on David Siqueros, winner of a university-wide research award)

UNIVERSITY, EXTERNAL AND PUBLIC SERVICE

2011 Contributor, CHASS First Year Program Haynes Grant Application (principle investigator Geoff Cohen)
2011 Selection Committee, National Endowment for the Humanities Landmarks of American History and Culture Grant Program
2011 Departmental Contributor, Undergraduate Learning Outcomes Assessment, University of California, Riverside
2011-pres Departmental Committee on Graduate Studies, University of California, Riverside
2010-pres Steering Committee, California Center for Native Nations, University of California, Riverside
2010-pres Departmental Committee on Undergraduate Enrollment, University of California, Riverside
2010-pres Departmental Committee on CMP/Artsblock Relations, University of California, Riverside
2010 CHASS Connect Photography Competition Juror
2009-11 Contributing Scholar, Teaching American History Program (winner of a one million dollar Department of Education Grant), Lake Elsinore, CA Community School District
2009-pres Chancellor’s Native American Advisory Committee member, University of California, Riverside
2008-pres Department of History of Art Web Master, University of California, Riverside
2009- Occasional Manuscript Reviewer, Smithsonian American Art Journal
2009 Reader of Fellowship Applications, Stanford Humanities Center
2009 Contributor to Music Department’s External Undergraduate Curriculum Review, University of California, Riverside
2008-2009 Search Committee Member in History of Photography, University of California, Riverside
2008-2009 National Endowment for the Humanities/Humanities Iowa project evaluator
2007-2008 Art History Discipline Representative, University of Michigan-Dearborn
2006-2007 Art History Library Liaison, University of Michigan-Dearborn
2005 Art History Program/Henry Ford Estate Student Internship Coordinator
2005 Writing Program Assessment, contributor, University of Michigan-Dearborn
2004-2008 Reader of Fellowship Applications, Stanford Humanities Center
2004-2008 Science and Technology Studies Program Advisory Committee, University of Michigan-Dearborn
2004-2005 Art History Discipline Representative, Humanities Department, University of Michigan-Dearborn
2004-2005 Communications Program Technology Advisory Committee, University of Michigan-Dearborn
2004-2005 Faculty Liaison for Slide Collection Digitization Initiative, University of Michigan-Dearborn
2003-2008 Undergraduate Majors Co-advisor, Art History Program, University of Michigan-Dearborn
2003-2004 Faculty Advisor to the Student Art History Association, University of Michigan-Dearborn
1998 Graduate Student Symposium Co-coordinator, Department of Art and Art History, Stanford University
1997 Graduate Student Representative, Department of Art and Art History, Stanford University

PRINCIPLE RESEARCH AND TEACHING INTERESTS

History, theory, and criticism of American art, photography and visual/material culture in the national and transcultural contexts; American regionalism and vernacular culture; Native American art and visual culture; interdisciplinarity and visual studies; intersections between art and science, technology and visuality; critical and cultural
theory; twentieth-century architecture and planning; design history; history and theory of the senses

LANGUAGE ABILITY

French: reading (good); written and aural (intermediate)
German: reading (intermediate), written and aural (beginning)

PROFESSIONAL AFFILIATIONS

College Art Association
American Historical Association
American Studies Association
Associated Historians of American Art