

Art (ARH, ARS)

Chair: Anita Moskowitz, Staller Center Room 2221, (631) 632-7260

M.F.A. Graduate Program Director: Stephanie Dinkins, Staller Center Room 4287, (631) 632-7270

M.A./Ph.D. Graduate Program Director (acting): Barbara Frank, Staller Center Room 4219, (631) 632-7270

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Degrees awarded: M.A. in Art History and Criticism; M.F.A. in Studio Art; Ph.D. in Art History and Criticism

The Department of Art's master's and doctoral programs in Art History and Criticism and the Master of Fine Arts program in Studio Art occupy unique positions among graduate programs in art studies. The Department's programs have been built with a strong emphasis on modern art and contemporary visual culture, comprising a range of critical, theoretical, and interdisciplinary interests. Rather than being isolated at a special or autonomous art institute or school, these programs have all the advantages associated with the intellectual environment of a major research university. Students have the opportunity to explore other fields in addition to Art History and Criticism or Studio Art, and may elect to complete one or more advanced graduate certificate programs in Art and Philosophy, Cultural Studies, and Women's Studies, among others.

Because of the Department of Art's extensive undergraduate programs, Stony Brook is the only major university in the New York metropolitan area to offer teaching experience to first- and/or second-year graduate students in Art History and Criticism or Studio Art. Such experience is an important asset in today's job market.

Graduate studies are facilitated by Stony Brook's ideal location halfway between the art centers of New York City and the Hamptons, along the beautifully wooded North Shore of Long Island. Classes, lectures, and conferences are also offered at Stony Brook Manhattan; at the Pollock-Krasner House in East Hampton, administered under the auspices of the Department of Art and the Stony Brook Foundation; and at the Pollock-Krasner Study Center at Stony Brook Southampton. All curricula are designed to take advantage of the full range of museums, galleries, and libraries of the metropolitan region as well as the facilities of a major research university campus. Thanks to the well-established ties of Stony Brook faculty to the professional art world, our students are regularly placed in internship and apprenticeship programs with

artists, arts agencies, galleries, museums, and other cultural institutions throughout the metropolitan area. Art History students also have the opportunity to gain valuable experience as managing and business editors for the respected semi-annual journal, *Art Criticism*, published by the Department under the editorship of Donald Kuspit.

Degree Programs

M.A. in Art History and Criticism

The M.A. in Art History and Criticism is a two-year, 36-credit degree program that offers an integrated curriculum of art history, criticism, and theory with a particular focus on modern and contemporary art and visual culture. It presents the graduate student a unique opportunity for innovative study in art criticism and theory and traditional study in art history. The goals of the program include the development of the critic or historian who can combine the various fields of art historical study with a critical consciousness and awareness of larger intellectual issues involved in such work. For example, seminars are offered on the history of art criticism; the development of alternative perspectives on art; the development of practicing art critics; and the interdisciplinary study of modern and contemporary art, among others. The program culminates in the preparation of a written thesis. Part-time study is allowed in this degree program. The M.A. in Art History and Criticism can be considered appropriate preparation for Ph.D. degrees in art history or other fields. Students also move on to careers in arts education, or gallery and museum work.

The M.F.A. in Studio Art

The M.F.A. in Studio Art is a flexible 60-credit terminal degree combining studio work, academic studies, and theory. Although the degree requirements concentrate primarily on studio practice, the program requires several liberal arts courses as well as a teaching practicum. The program culminates in a one-person thesis show accompanied by a written thesis, as well as participation

in an M.F.A. group exhibition in the University Art Gallery. Normally, the M.F.A. requires three years of full-time residency. Students are not accepted into the M.F.A. program on a part-time basis. The degree is especially suitable for students who plan professional involvement in the making of art as artists, and may also be the degree of choice for those preparing for careers in arts administration, art education, or gallery and museum work.

Ph.D. in Art History and Criticism

Stony Brook's Ph.D. program in Art History and Criticism is designed to encourage students to apply what they have learned at the master's level toward more intense and individual research. It is organized to allow students to further their areas of study by concentrating on major and minor fields that are a function of the individual interests of the student and reflecting the strengths of the faculty. The emphasis of the program is on integrating research and analysis into a single curriculum with a particular focus on art criticism and theory and an interdisciplinary approach to modern and contemporary art and visual culture. The program culminates in the oral defense of a substantial written dissertation on an original topic. Students are not accepted into the Ph.D. program on a part-time basis. This degree is considered essential for those intending to engage in advanced academic research, teaching, and publishing in the field of art history and criticism, and may provide a significant advantage to those entering the professional art world of museums and galleries.

Advanced Graduate Certificate (AGC) in Art and Philosophy (ArtPHIL)

[Note: This is an optional opportunity for ARH or ARS students, as are the certificate programs in Women's Studies and Cultural Studies. This advanced graduate certificate program is separate from the degree programs of the Department of Art.]

The Art and Philosophy (ArtPHIL) Advanced Graduate Certificate is a 15-credit (minimum) program designed to provide an interdisciplinary concentration in aesthetics, art history, art theory and criticism, contemporary continental philosophy, and visual arts, for students already enrolled full-time in a Stony Brook graduate degree-granting program (Ph.D., M.F.A., M.A. in Art History and Criticism, Philosophy, Studio Art, or a related discipline such as Comparative Literature, Cultural Studies, English, Hispanic Languages, Music, Theater, etc.). ArtPHIL graduate courses are regular seminars, offered primarily by the Departments of Art and Philosophy. To satisfy program requirements, courses must be approved by the ArtPHIL Program Director. All ArtPHIL students must take the joint seminar offered by two faculty members, one in Philosophy and the other in Art.

For students enrolled in an ARH or PHI graduate program, nine of the 15 credits must be earned outside the home graduate program. The six credits earned toward the graduate degree in the home department may be applied toward the ArtPHIL Graduate Certificate. Students enrolled in Stony Brook graduate programs other than ARH or PHI should consult with their home departments to determine whether credits earned for the ArtPHIL AGC can be applied to the primary graduate degree program.

For complete admission requirements, approved courses, and enrollment forms in the ArtPHIL AGC program, please visit: <http://ms.cc.sunysb.edu/~hsilverman/ArtPHIL/ArtPHIL.htm>. Students interested in the ArtPHIL program are advised to seek enrollment early in their primary degree program. To discuss program details and enrollment procedures, contact Prof. Hugh J. Silverman, ArtPHIL Program Director, at Hugh.Silverman@stonybrook.edu

Facilities

Since 1976, the Department of Art has enjoyed the resources of the Staller Center for the Arts. This 226,026-square-foot building includes the Departments of Art, Music, and Theatre and is a vibrant hub of concerts, lectures, performances, and other cultural activities. The complex includes faculty and staff offices, art history classrooms, and a graduate lounge. The first floor of the Art wing features a magnificent art gallery space devoted primarily to exhibitions of

contemporary art, including the annual M.F.A. show.

In addition, the Department has substantial graduate studio space available at other locations on the campus. Each M.F.A. student is provided individual studio space and there are large common spaces used regularly for discussion, temporary exhibitions or installations, and documentation of work. The Graduate Library Gallery provides exhibition space with media exhibition equipment and network connection for M.F.A. students, and there are several other on-campus locations where students have opportunities to exhibit their work. Studio facilities in the Staller Center include full foundry, metals, and wood shops; a ceramics and ceramic sculpture studio; spacious painting, drawing, and studio classrooms; printmaking studios with etching, stone lithography and photo plate-making and screen printing facilities; extensive digital facilities; and a shooting studio with gang and individual darkrooms. The Visual Resources Library offers an extensive slide and digital image collection to support the teaching and research needs of the Department, videos and print journals, as well as computer equipment for the ongoing development of a database and digital imaging capacity. Art history classrooms are equipped with slide projectors and data projectors. The main library houses extensive collections of scholarship on the arts, including recent exhibition catalogues and the most important art history and criticism journals. In addition, art history and criticism students have the opportunity to gain business and editorial experience by assisting with the production of the respected journal *Art Criticism*, published semiannually by the Department. Proximity to New York City makes available the numerous ateliers, galleries, libraries, museums, and publishing institutions of the greater metropolitan area.

Classes, lectures, and conferences are also now offered at Stony Brook's Manhattan facility, conveniently located at 28th Street and Park Avenue South, and easy to reach by bus, train, and subway. Finally, the Pollock-Krasner House in East Hampton and the Pollock-Krasner Study Center in Southampton, Long Island, are affiliated with the University. Once the home and studio of Jackson Pollock and Lee Krasner, the Pollock-Krasner House is now a both a

landmark museum and a forum for lectures, seminars, and other academic activities. The Study Center comprises extensive reference materials and archives, including books, journals, oral histories, photographs, and available for research.

Admission

Admission to the M.A. and Ph.D. Programs in Art History and Criticism

In addition to the requirements of the Graduate School, the following information and prerequisites should be noted:

Admission for full-time study may be for either the Fall or Spring semester, though the former is advisable, both for financial awards (at the Ph.D. level) and for organizing the course of study. Part-time study is permissible for qualified M.A. candidates only. Admission into the M.A. and Ph.D. programs is at the discretion of the Departmental graduate studies committee with the final approval of the Graduate School. Admission to the program assumes a minimum of a B average in undergraduate work, meeting the standards of admission to the Graduate School. The minimum TOEFL score for admission is 550 (paper), or 213 (computer), or 90 (Internet-based test); OR an IELTS total score of 6.5. In order to teach, any graduate student whose native language is not English must score 55 or above on the TSE or SPEAK test or obtain a score of 7.0 or better in the speaking component of the IELTS test. The Web site for ETS (TOEFL and GRE) is www.ets.org

It is recognized that M.A. and Ph.D. applicants may come from a wide variety of backgrounds that will require individual structuring of their programs to suit their needs. Applicants will ordinarily have a bachelor's degree with an Art History major or minor; however, this requirement may be waived at the discretion of the Departmental graduate studies committee. Those without a demonstrated background in art history may be advised to take undergraduate courses in the Department prior to admission to the program. All applicants are encouraged to submit a sample of written work with their application.

Admission to the M.F.A. Program in Studio Art

In addition to the requirements of the Graduate School, the following information and prerequisites should be noted:

Admission for full-time study will be granted to begin in the fall semester only. Admission into the M.F.A. program is at the discretion of the graduate faculty with final approval of the Graduate School. Admission to the program assumes a minimum of a B average in undergraduate work, meeting the standards of admission to the Graduate School, and taking the GRE (Graduate Record Examination) General Test, as required for all applicants to the Graduate School. The minimum TOEFL score for admission is 550 (paper), or 213 (computer), or 90 (Internet-based test); OR an IELTS total score of 6.5. In order to teach, which is a requirement for the M.F.A., any graduate student whose native language is not English must score 55 or above on the TSE or SPEAK test or obtain a score of 7.0 or better in the speaking component of the IELTS test. The Web site for ETS (TOEFL and GRE) is www.ets.org

All candidates for the M.F.A. program must enter with a minimum of 40 semester hours of credit or the equivalent of undergraduate work in Studio Art in a B.A., B.S., B.F.A., or similar program. The candidate must submit with his or her graduate application 15 to 20 slides of work or other appropriate materials that may include NTSC VHS video tapes, DVDs, or CDs. Applicants should also have a minimum of 15 semester hours of credit in art history, theory, or criticism. At the discretion of the graduate faculty, those without sufficient background may be advised to complete further undergraduate coursework prior to acceptance and admission to the program. Decisions by the graduate art faculty on these matters are in addition to, and not in lieu of, the general requirements of the Graduate School.

Faculty

The faculty of the Department of Art consists of artists and scholars of national and international reputation who are actively involved in the practice of art, art criticism, or art historical research. Artists on the faculty have published numerous books and articles in major scholarly journals or presses.

Professors

Bogart, Michele H., Ph.D., 1979, University of Chicago: American art and visual culture.

Buonagurio, Toby, M.A., 1971, City College of New York: Ceramics; ceramic sculpture; drawing.

Guilmain, Jacques, *Emeritus*, Ph.D., 1958, Columbia University: Medieval art; archaeology.

Kuspit, Donald B., Ph.D., 1971, University of Michigan; D.Phil., 1960, University of Frankfurt, Germany: Art criticism; aesthetics; 20th-century and Northern Renaissance art.

Levine, Martin, M.F.A., 1972, California College of Arts and Crafts: Printmaking.

Moskowitz, Anita, *Chair*, Ph.D., 1978, New York University: Medieval and Renaissance art and connoisseurship.

Pekarsky, Melvin H., M.A., 1956, Northwestern University: Drawing; painting; public art.

Pindell, Howardena, M.F.A., 1967, Yale University: Painting and drawing.

Rubin, James H., Ph.D., 1972, Harvard University: 18th- and 19th-century art; art and politics.

Associate Professors

Dinkins, Stephanie, M.F.A., 1997, Maryland Institute College of Art: New media; photography.

Erickson, Christa, M.F.A., 1995, University of California, San Diego: Director, Consortium for Digital Arts, Culture, and Technology. Electronic installation, digital media, video art.

Frank, Barbara E., Ph.D., 1988, Indiana University: African, Mesoamerican, and African Diaspora art history.

Lutterbie, John, Ph.D., 1983, University of Washington: Performance and theatre studies.

Nagasawa, Nobuho, M.F.A., 1985, Hochschule der Kunst Berlin, Germany: Sculpture.

Assistant Professors

Gerbracht, Grady, SMVisS (Master's of Science in Visual Studies), 1999, Massachusetts Institute of Technology: Visual and conceptual design; photography; digital media.

Goodarzi, Shoki, Ph.D., 1999, University of California, Berkeley: Ancient Near Eastern art.

Monteyne, Joseph, Ph.D., 2000, University of British Columbia, Canada: Early modern art history and criticism.

Patterson, Zabet, Ph.D., 2007, University of California, Berkeley: History and theory of digital media.

Uroskie, Andrew, Ph.D., 2005, University of California, Berkeley: History and criticism of late modernism, film and photography in the art of 1960s and 1970s.

Adjunct Faculty, Technicians, and Professional Staff

Cassidy, James, *Technical Specialist and Lecturer*, M.A., 1986, Adelphi University: Photo/printmaking technician and studios manager.

Cooper, Rhonda, *Director of the University Gallery and Lecturer*, M.A., 1972, University of Hawaii: Far Eastern art.

Harrison, Helen, *Lecturer and Director of the Pollock-Krasner House and Study Center*, M.A., 1975, Case Western Reserve University: American art.

Larese, Steven, *Technical Specialist and Lecturer*, M.F.A., 1975, University of Cincinnati: Visual resources curator; painting and drawing.

Mafucci, John, *Technical Specialist and Lecturer*, B.A., 1998, Stony Brook University: Sculpture technician and studios manager.

Part-Time Faculty

Brooks, Sarah, *Adjunct Lecturer*, Ph.D., 2002, Institute of Fine Arts, New York University: Medieval art and architecture.

Leslie, Richard, *Adjunct Lecturer*, Ph.D., 2003, Graduate Center of the City University of New York: 20th century; northern Baroque; and history of photography.

Nelinson, David, *Adjunct Lecturer*, M.F.A., 2004, Stony Brook University: Painting and drawing.

Oberst, William, *Adjunct Lecturer*, M.F.A., 1997, Stony Brook University: Painting and drawing.

Paradis, Jason, *Adjunct Lecturer*, M.F.A., 1998, Stony Brook University: Painting and drawing.

Richholt, Dan, *Adjunct Lecturer*, M.F.A., 1994, Stony Brook University: Sculpture.

Schneider, Gary, *Artist-In-Residence*, M.F.A., 1979, Pratt Institute: Photography.

Semergieff, Christopher, *Visiting Artist*, M.F.A., 1979, CUNY, New York.

Weil, Marianne, *Adjunct Lecturer*, M.F.A., 1986, School of Visual Arts: Sculpture and design.

Affiliated Faculty

Kaplan, Elizabeth Ann, Distinguished Professor of English and Comparative Literary and Cultural Studies; *Director, The Humanities Institute at Stony Brook*, Ph.D., 1970, Rutgers University: Film and cultural studies, women's studies, psychoanalysis.

Munich, Adrienne, Professor of English, Ph.D., 1976, City University of New York: Victorian literature and culture, feminist theory, material culture, fashion theory.

Silverman, Hugh J., Professor of Philosophy and Comparative Literary and Cultural Studies, *Program Director, Advanced Graduate Certificate in Art and Philosophy*, Ph.D., 1973, Stanford University: Aesthetic, cultural, and art theory, continental philosophy, contemporary European thought and cultures.

Number of teaching, graduate, and research assistants, Fall 2007: 25

Degree Requirements Requirements for the M.A. Degree in Art History and Criticism

A. Course Requirements

The student will be required to complete successfully 36 credits of graduate work, as outlined in the list of courses below. A student must achieve a 3.0 overall grade point average to receive a degree from Stony Brook.

1. Required Courses (12 credits)

ARH 502 History of 19th-Century Art Criticism and Theory (three credits)

ARH 503 History of 20th-Century Art Criticism and Theory (three credits)

ARH 540 Methodologies of Art History (three credits)

ARH 592 Teaching Practicum (see below)

2. Art History and Criticism (six to nine credits)

ARH 501 Theory and Criticism: From Antiquity through the Renaissance (three credits)

ARH 591 Practicum in the Writing of Art Criticism (three credits)

ARH 541 Topics in Ancient Art (three credits)

ARH 542 Topics in Medieval Art (three credits)

ARH 543 Topics in Renaissance Art (three credits)

ARH 544 Topics in Early Modern Art (three credits)

ARH 545 Topics in 19th-Century Art (three credits)

ARH 546 Topics in 20th-Century Art (three credits)

ARH 547 Topics in Global, Colonial, and Diasporic Art (three credits)

ARH 548 Museum Studies Seminar (three credits)

ARH 549 Topics in American Visual Culture (three credits)

ARH 550 Inquiries into Art Criticism and Theory (three credits)

ARH 551 Topics in Performance (three credits)

ARH 552 Topics in Contemporary Art (three credits)

ARH 554 Topics in Visual Culture (three credits)

ARH 570 Issues in Architectural History and Criticism (three credits)

3. Humanities and Social Sciences Electives (six to nine credits)

Two or three courses in the humanities and/or social sciences, to be chosen in consultation with a faculty advisor and with the approval of the Director of Graduate Studies. These courses may be in anthropology, dramaturgy, history, literary studies or criticism, musicology, sociology, etc., but cannot be in studio art.

4. Thesis Credits (three to six credits)

ARH 598 Thesis (three to six credits)

Note: A student who takes only two art history and criticism courses must take three humanities and social science electives, and vice versa. Total elective credits must be 15.

B. Comprehensive Examination

This test of basic competency is designed to assess the student's knowledge of individual artists and works of art, and of particular periods and dates in the history of art. It will include slide identifications and definitions of terms relevant to the history of art and art criticism. The student must take this examination before the end of the third semester of study to continue in the program. An extension will be allowed to part-time students.

C. Foreign Language

A reading knowledge of French or German must be acquired before graduation. Students planning to advance to doctoral work will be encouraged to master both of these languages.

D. Teaching Requirement

All graduate students will be expected to assist in teaching a minimum of one semester. The course in which the student will assist shall ordinarily be an introductory-level undergraduate course. Competency in teaching will be judged through teacher evaluation questionnaires and classroom visits by the course's faculty supervisor.

E. Thesis

At the beginning of the third semester, the student, together with his or her directing committee, which shall consist of the student's advisor and one or two other faculty members, will jointly agree on a thesis topic. The student must at

that time submit a prospectus outlining the nature and aims of the thesis. The thesis shall be a significant original work in the form of one or more essays relevant to the examination of art history, criticism, and theory.

Requirements for the M.F.A. in Studio Art

The Department accepts only full-time students into the M.F.A. program.

A. Course Offerings

Courses are offered in ceramics, ceramic sculpture, computer and electronic media, drawing, painting, photography, printmaking, and sculpture. In addition, studio courses offered through other departments may satisfy area-of-concentration requirements, subject to approval by the Studio Art faculty and the Director of Graduate Studies.

B. Liberal Arts Requirement

Students are required to take three or four graduate liberal arts courses (in anthropology, art history and criticism, cultural studies, dramaturgy, history, literature, musicology, and philosophy, among others).

C. Demonstrations of Studio Proficiency

All M.F.A. candidates should demonstrate proficiency through the development of a comprehensive body of work. Proficiency is determined by the faculty through periodic evaluation of the work, including midterm and final critiques each semester; and thesis exhibition review by the student's thesis committee in the third year.

D. Final Year and One-Person Exhibition

During the final year, in addition to regular coursework, the student will prepare a one-person thesis exhibition for the Graduate Library Gallery or some other suitable venue on campus. As part of the thesis requirement, the student will submit to the Department appropriate visual documentation (color slides, digital images, photographs, videos) of the exhibition and a written commentary that conforms to the Graduate School's requirements for master's theses. The written thesis should complement the visual work as an articulation of the student's thoughts and objectives within the broader context of arts and ideas. Third-year students will also participate in the University Art Gallery's annual M.F.A. group exhibition.

E. Teaching Requirement

All graduate students are required to assist in teaching a minimum of one semester; this course offers three credits toward the M.F.A. degree under ARS 531. In addition, the Department of Art requires a preliminary semester of observing in the course to be taught under faculty supervision during the following semester. The semester of observation offers an optional three credits toward the degree. Beyond the three- or six-credit teaching practicum applied toward the degree, all other teaching by students with teaching assistantships is part of their obligation and is done without academic credit.

F. Course Requirements

The student will be required to complete successfully 60 credits of graduate work as outlined in the list of courses below. No graduate studio course may be taken for more than three credits per semester.

1. ARS 550 In Process Critique (three credits) to be taken during the first year; may be repeated and counted toward studio credits
2. At least nine graduate studio courses (27 credits)
3. Two semesters of ARS 580 Visual Arts Seminar (six credits); additional visual arts seminars are encouraged
4. Three courses in graduate liberal arts, e.g., art history, languages, literature, philosophy, etc. (nine credits)
5. ARS 531 Graduate Teaching Practicum (see item E, above) (three to six credits)
6. ARS 532 Thesis Project (up to six credits)

Requirements for the Ph.D. Degree in Art History and Criticism

A. Course Requirements

The student will be required to complete successfully 60 credits of graduate work, as outlined in the list of categories and courses below. A student must achieve a 3.0 overall grade point average to receive a degree from Stony Brook.

1. Required Courses (12 to 15 credits)

ARH 540 Methodologies in Art History (three credits)

ARH 540 Methodologies in Art History (three credits)

ARH 502 History of 19th-Century Art Criticism and Theory (three credits)

ARH 503 History of 20th-Century Art Criticism and Theory (three credits)

ARH 602 Practicum in Teaching (three to six credits)

2. Electives (24 credits)

Students are required to take at least one course from each of the following three categories: Art Criticism and Theory, Art History, and Modern and Contemporary Visual Culture.

Art History

ARH 541 Topics in Ancient Art (three credits)

ARH 542 Topics in Medieval Art (three credits)

ARH 543 Topics in Renaissance Art (three credits)

ARH 544 Topics in Early Modern Art (three credits)

ARH 547 Topics in Global, Colonial, and Diasporic Art (three credits)

ARH 549 Topics in American Visual Culture (three credits)

ARH 690 Directed Readings (three credits)

Modern and Contemporary Visual Culture

ARH 544 Topics in Early Modern Art (three credits)

ARH 545 Topics in 19th-Century Art (three credits)

ARH 546 Topics in 20th-Century Art (three credits)

ARH 547 Topics in Global, Colonial, and Diasporic Art (three credits)

ARH 549 Topics in American Visual Culture (three credits)

ARH 551 Topics in Performance (three credits)

ARH 552 Topics in Contemporary Art (three credits)

ARH 554 Topics in Visual Culture (three credits)

ARH 690 Directed Readings (three credits)

ARS 580 Visual Arts Seminar (three credits)

Criticism and Theory

ARH 501 Theory and Criticism: From Antiquity through the Renaissance (three credits)

ARH 550 Inquiry in Art Criticism and Theory (three credits)

ARH 551 Topics in Performance (three credits)

ARH 552 Topics in Contemporary Art (three credits)

ARH 554 Topics in Visual Culture (three credits)

ARH 570 Issues in Architectural History and Criticism (three credits)

ARH 591 Practicum in the Writing of Art Criticism (three credits)

ARH 690 Directed Readings (three credits)

3. Humanities and Social Science Electives (12 credits)

These courses may be in anthropology, comparative studies, history, musicology, sociology, etc., but cannot be in studio art.

4. Thesis Credits

ARH 699 Dissertation Research On Campus

ARH 700 Dissertation Research Off Campus–Domestic

ARH 701 Dissertation Research Off Campus–International

Credits for thesis preparation and research may be used to complete the total of 60 credits for the Ph.D.

B. Teaching Requirement

All Ph.D. students are expected to assist in teaching a minimum of two semesters. The first course in which the student will assist will ordinarily be an introductory-level undergraduate course. An advanced doctoral student may also be assigned to assist in an upper-level undergraduate course. Competency in teaching is judged through teacher evaluation questionnaires and classroom visits by the course's supervising faculty member.

C. Comprehensive Examination

Information about the required comprehensive examination is found above under *Degree Requirements for the M.A. Degree in Art History and Criticism*. All Ph.D. students who enter the program without a master's degree in art history must take this examination

before the end of the third semester of study to continue in the program. Ph.D. students who enter the program with an M.A. degree in Art History will be exempted from taking the comprehensive examination.

D. M.A. Qualifying Paper

The M.A. qualifying paper is a paper completed in a graduate-level course and emended by the student in light of the suggestions or corrections of the faculty member to whom the paper was submitted. After the paper is revised, it will be read by another faculty member chosen by the student and the first reader (the advisor). The second reader will approve or disapprove the paper. If the second reader disapproves, the Graduate Program Director will select a third reader to judge the paper, and the opinion of the two readers will determine the approval or disapproval of the paper. This requirement is waived for Ph.D. students who enter the program with an M.A. degree in Art History. Students may also opt to complete a full master's thesis and receive the M.A. degree prior to continuing on with the Ph.D. program.

E. Foreign Language Requirement

A reading knowledge of German and French is required for advancement to candidacy. In consultation with the candidate's advisor, the student may petition the Director of Graduate Studies to replace one of these two languages with a different language more suitable for the student's projected area of research. Mastery of a third language may also be recommended if it is deemed necessary for the student's research.

F. Qualifying (Preliminary) Examination

The Qualifying Examination should be taken no later than the end of the third year of coursework (second year for those entering with a prior master's degree) and prior to the beginning of dissertation fieldwork. It will be a written exam covering a major and minor, chosen from the following fields:

Major Fields

1. Contemporary Art
2. Modern Art
3. Visual and Material Culture
4. Sexuality and Gender Studies
5. Art Criticism, Theory, and Interpretation

Minor Fields

1. Ancient, Medieval, and Early Modern Art
2. Global, Colonial, and Diasporic Art
3. One of the major fields listed above

The content of the exam will vary according to the student's interests and their choice of major and minor fields, but exam preparation should ideally begin during the student's second year of coursework. The student will be expected to select two faculty members to serve as major and minor advisors and to seek guidance from them on appropriate focus and bibliography in preparation for the exams. The Qualifying Exam committee consists of three members of the Department faculty (including major and minor advisors) and is appointed by the Dean of the Graduate School upon the recommendation of the Graduate Studies Director. The format of the exam shall be five questions for the major, from which the student shall choose three; and three questions for the minor, from which the student shall choose two to answer. Responses are in essay form.

G. Advancement to Candidacy

To be advanced to Ph.D. candidacy, the student must have:

1. Completed at least 54 graduate credits and all other degree requirements (see A-F listed above), other than the dissertation and dissertation research credits.

2. Submitted and defended a proposal outlining the nature and aims of the dissertation. The proposal must be approved by a faculty committee (see below). When all of these requirements have been completed satisfactorily, the Director of Graduate Studies will submit a request to the Dean of the Graduate School to advance the student to candidacy.

H. Dissertation

No later than the beginning of the seventh semester (fifth semester for those entering with a prior master's degree), but preferably by the beginning of the sixth semester, the student will prepare a written prospectus, outlining the scope, method, and aims of the dissertation. The student will submit the proposal to the dissertation advisor and two other members of the Department who will serve as readers, one of whom (but *not* the advisor) will serve as chair of the

dissertation defense. After the student's advisor has conferred with the other Departmental committee members and the Departmental committee has approved the proposal, the advisor will submit the proposal and names of the committee members to the Director of Graduate Studies for approval. (The student may be advanced to candidacy at this point.) At least six months before the dissertation defense, the Graduate Studies Director, in consultation with student and the student's dissertation committee, will name a reader from outside the Department who has specialized in related areas. The Graduate Director must then request the Graduate School for approval of the committee.

At least 10 weeks before the Graduate School's deadline for submitting the completed dissertation, the student will submit to the readers what is intended to be the final draft of the dissertation. No more than four weeks after that, if the readers have agreed that the dissertation is ready to be defended, the dissertation committee chair will schedule the defense, an oral examination open to interested faculty and graduate students. The date of the defense must be approved by the Graduate School. All four readers on the dissertation committee must recommend acceptance of the dissertation before it can be approved by the Graduate School.

I. Time Limit

All requirements for the Ph.D. degree must be completed within seven years after completing 24 hours of graduate courses in the Department. In rare instances, the Dean of the Graduate School will entertain a petition to extend this time limit, provided it bears the endorsement of the Department chair.

Art History and Criticism Courses

ARH 501 Theory and Criticism: From Antiquity through the Renaissance

An examination of theoretical treatises and other writings on art from Antiquity through the Renaissance. The influence of theory on practice, and vice versa, is explored through close examination of selected monuments. Changing concepts of the artist's place in society are also studied as reflected in contemporary critical and expository writing. *Fall or spring, alternate years, 3 credits, ABCF grading*
May be repeated for credit

ARH 502 History of 19th-Century Art Criticism and Theory

A study of European art criticism and theory of the 19th century stressing relationships between art and the history of ideas. Readings concentrate on primary sources, including reviews of art exhibitions (Diderot, Stendhal, Zola), artists' letters (Constable, Delacroix, the Impressionists), and treatises relating to art (Winckelmann, Proudhon, Ruskin). Special emphasis is given to Baudelaire. Comparisons are made between ways of seeing art as well as between critical and theoretical attitudes to artists' intentions.

Fall, 3 credits, ABCF grading

ARH 503 History of 20th-Century Art Criticism and Theory

The literature of art has expanded enormously in the 20th century—far beyond attempts to organize it developmentally or conceptually. An attempt is made to define types of criticism both in relation to the critics and their relation to the support system for the arts of which they are a part.

Spring, 3 credits, ABCF grading

ARH 540 Methodologies of Art History

This graduate seminar is designed to engage students with the history and methods of the discipline of art history. Through close readings and focused discussions, the course examines issues raised by aesthetics, the problems of biography and “periodization,” and the role of canon formation. Particular focus is directed toward the interpretive tools that have developed from within the discipline of art. In addition, also stressed is the interdisciplinary nature of art history through readings that discuss how lines of thought and critical inquiry emerging within other disciplines have had enormous influence on art history and criticism in the last two decades: semiotics, feminist theory, psychoanalysis, anthropology and postcolonial theory, cultural studies, theories of mass culture and the post-modern, and the current debates about visual culture.

Offered annually, 3 credits, ABCF grading

ARH 541 Topics in Ancient Art

This course deals with a variety of topics relating to ancient art and its influence on later European art and artistic theory. Areas explored include ancient art history, aesthetics, and comparative criticism; Roman uses of Greek art; pagan imagery in early Christian and medieval art; antique art and the Renaissance (use of prototypes); collecting antiquities (from the Medici to Getty); archaeological exploration and publication in the 18th and 19th centuries; French neoclassicism; and the calligraphy of Greek vases (Hamilton, Blake, Flaxman, Ingres, Picasso).

Fall or spring, alternate years, 3 credits,

ABCF grading

May be repeated for credit

ARH 542 Topics in Medieval Art

A topic in medieval art or architecture, such as early medieval manuscript illumination, ornament and design, or the Gothic cathedral, is selected and explored during the semester in lectures, discussions, and student reports or papers.

Fall or spring, alternate years, 3 credits,

ABCF grading

May be repeated for credit

ARH 543 Topics in Renaissance Art

This course, usually a seminar, deals with one or several of the following aspects of Renaissance art: iconographic problems, style and connoisseurship (including the study of individual works at the Metropolitan Museum or the Frick), patronage and its effect on the form and content of a work, the exchange of artistic ideas between northern and southern Europe, and Renaissance sources in antiquity and the Middle Ages.

Fall or spring, alternate years, 3 credits,

ABCF grading

May be repeated for credit

ARH 544 Topics in Early Modern Art

This seminar examines methodological developments and historical issues related to the art and visual culture of the early modern period. Though we are concerned with objects, discourses, and practices emerging in the 17th century, we also approach these through the perspective of contemporary critical tools (for example, theories of urban space, spectacle, and representation; psychoanalysis, sexuality, and subjectivity; coloniality and the encounter with New World otherness; semiotics and the construction of absolutist power). Students are encouraged to engage with these issues through the study of traditional high art objects as well as through other forms of representation emerging in the early modern period—for example, scientific illustration, more ephemeral forms of print culture, and even urban and courtly spectacle.

Fall or spring, alternate years, 3 credits,

ABCF grading

May be repeated for credit

ARH 545 Topics in 19th-Century Art

Selected topics in 19th-century art with an emphasis on interdisciplinary approaches to interpretation. Possible topics include politics and art during the French Revolution; English landscape painting and the theory of the picturesque; and French realism and mid-19th-century social thought.

Fall or spring, alternate years, 3 credits,

ABCF grading

May be repeated for credit

ARH 546 Topics in 20th-Century Art

Twentieth-century art considered as an international movement, European and American, although national groups may be studied. Emphasis varies with topics ranging over stylistic analysis, iconographical interpretations, and theoretical studies. Students are expected to undertake original research and interpretation.

Fall or spring, alternate years, 3 credits,

ABCF grading

May be repeated for credit

ARH 547 Topics in Global and Diasporic Art

This course examines various issues in the appreciation, interpretation, and appropriation of non-Western art. Emphasis is on developing a critical approach to these arts and the manner in which they have been represented and misrepresented in the Western imagination. Topics vary, but may include exploration of themes in the so-called traditional arts of Africa, Oceania, Native and Latin America, the transformations of these arts during the colonial period, issues of identity and the consequences of dislocation versus sense of place in the diaspora, and contemporary expressions of non-Western artists on the global scene.

Fall or spring, alternate years, 3 credits,

ABCF grading

May be repeated for credit

ARH 548 Museum Studies

Through a combination of field trips, visiting lecturers, group discussion, and student projects, the course surveys the diverse aspects of the museum field, including management, curatorship, exhibitions, public relations, conservation, and other areas of administration and professional practice.

3 credits, ABCF grading

ARH 549 Topics in American Visual Culture

This course examines selected issues in the history of American art and material culture. The course focuses upon, but is not necessarily limited to, the United States. Topics include public art and public culture; approaches to the study of material culture; art and commercial and/or popular culture; art and regional locations; realism; imaging the West; cross-cultural exchanges in art of the United States. (May be used to fulfill 20th-century requirement when material deals with 20th-century art.)

Fall or spring, alternate years, 3 credits,

ABCF grading

May be repeated for credit

ARH 550 Inquiries into Art Criticism and Theory

This course deals with the theoretical approaches to the study of art that cross historical boundaries. Topics vary from semester to semester. They may be an expansion of one of the areas generally covered in ARH 540, such as psychology of art or the iconography of architecture. Other investigations may focus on subjects requiring a special methodological approach, such as the theory and history of ornament and design or the role of public art.

Fall or spring, alternate years, 3 credits,

ABCF grading

May be repeated for credit

ARH 551 Topics in Performance

The history and theories of performance are explored. Topics may be the performing body, performance and political action, avant-garde performance, performing and artifact, virtual performance, performance and identity. Depending on the topic, there may be a performance and/or computer-based projects.

3 credits, ABCF grading

ARH 552 Topics in Contemporary Art

The course will examine the latest developments in visual art and architecture, beginning with the Neo-Expressionism and Neo-Conceptualism of the 1980s and extending to installation and video art. Postmodernist and activist art will be examined in particular detail, and contextualized in terms of the broader patterns of 20th-century art.

*Fall or spring, 3 credits, ABCF grading
May be repeated for credit*

ARH 553 Contemporary Art in New York

A systematic survey of contemporary art on view in museums and galleries in New York. The class would alternate between gallery/museum visits and interpretative analyses of the work in the classroom. A variety of theoretical approaches will be used and the full range of contemporary pluralism will be examined. Contemporary art will be understood as both a manifestation of contemporary society and in terms of its larger art historical context and significance. The New York art scene is the richest in the world. The class offers the student the opportunity for direct, informed contact with it.

3 credits, ABCF grading

ARH 554 Topics in Visual Culture

This class examines issues in the interdisciplinary field of visual culture. Visual culture studies look at the dynamic state of visual media in contemporary life and their historical origins, seeking to relate art and film to the mass media and digital culture.

*Fall or spring, 3 credits, ABCF grading
May be repeated for credit*

ARH 570 Issues in Architectural History and Criticism

This course examines a series of topics that link architecture with other critical disciplines. Among the topics that may be addressed are architectural theory and the theories of language; the history of proportion and the construction of gender; and Orientalism.

*Fall or spring, alternate years, 3 credits,
ABCF grading
May be repeated for credit*

ARH 580 Art Criticism or Gallery Internship

An internship offering practical experience in some aspect of the field of art history and criticism, such as gallery and curatorial work in an on-campus or off-campus gallery or museum, or journalistic experience with an art or criticism publication such as the Department of Art journal *Art Criticism*.

*Prerequisite: Good standing in the graduate Art History and Criticism program
Fall and spring, 1-3 credits, S/U grading
May be repeated once for credit*

ARH 581 Materials, Methods, and Techniques of Studio Art

Through reading, discussion, and demonstration, this course explores the media and techniques used in making art throughout history, concentrating on the medieval through contemporary periods. Relationships between development of media and techniques and the history of style and social context of art are also examined. Studios and shops of

the Department of Art are utilized to demonstrate, for example, etching and lithography, bronze casting, and other processes. Guest lectures, field trips to conservation facilities, and gallery and museum assignments are employed, and toward the end of the course the student produces a painting stretched, sized, and primed in the traditional manner.

*Prerequisite: Graduate standing in Art History and Criticism
Spring, 1-3 credits, ABCF grading*

ARH 591 Practicum in the Writing of Art Criticism

This course is designed as a practicum in the writing of art criticism under the supervision of the faculty.

*Fall and spring, 3 credits, S/U grading
May be repeated once for credit*

ARH 592 Practicum in Teaching

Instruction in the Department under the supervision of the faculty. (This course may not be included more than once in the courses taken in fulfillment of the 36-credit-hour requirement.)

Fall and spring, 3 credits, S/U grading

ARH 595 Directed Readings in Art History, Criticism, and Theory

An independent reading course to be arranged with a particular faculty member. Normally, this course is reserved for second-year master's students who have fulfilled most of their course requirements and for whom the proposed program of study cannot be completed within other existing course structures.

*Fall and spring, 1-3 credits, ABCF grading
May be repeated for credit*

ARH 598 Thesis

Prerequisite: Completion of all degree requirements

*1-6 credits, S/U grading
May be repeated for credit up to six credits*

ARH 602 Teaching Practicum, Advanced

Instruction in the Department by advanced graduate students under the supervision of faculty.

*3 credits, S/U grading
May be repeated once for credit*

ARH 690 Directed Readings for Doctoral Candidates

An independent reading course to be arranged with a particular faculty member. Normally, this course is reserved for advanced Ph.D. students who have fulfilled most of their course requirements and for whom the proposed program of study cannot be completed within other existing course structures.

*Fall and spring, 1-9 credits, ABCF grading
May be repeated for credit*

ARH 699 Dissertation Research On Campus

Prerequisite: Must be advanced to candidacy (G5); major portion of research must take place on SB campus, at Cold Spring Harbor, or at Brookhaven National Lab

*Fall, spring, and summer, 1-9 credits,
S/U grading
May be repeated for credit*

ARH 700 Dissertation Research Off Campus—Domestic

Prerequisite: Must be advanced to candidacy (G5); major portion of research will take place off campus, but in the U.S. and/or U.S. provinces (Brookhaven National Lab and Cold Spring Harbor Lab are considered on-campus); all international students must enroll in one of the graduate student insurance plans and should be advised by an International Advisor

*Fall, spring, and summer, 1-9 credits,
S/U grading
May be repeated for credit*

ARH 701 Dissertation Research Off Campus—International

Prerequisite: Must be advanced to candidacy (G5); major portion of research will take place outside of the U.S. and/or U.S. provinces; domestic students have the option of the health plan and may also enroll in MEDEX; international students who are in their home country are not covered by mandatory health plan and must contact the Insurance Office for the insurance charge to be removed; international students who are not in their home country are charged for the mandatory health insurance (if they are to be covered by another insurance plan, they must file a waiver by the second week of classes; the charge will only be removed if the other plan is deemed comparable); all international students must receive clearance from an International Advisor

*Fall, spring, and summer, 1-9 credits,
S/U grading
May be repeated for credit*

ARH 800 Summer Research

0 credit, S/U grading

Studio Art Courses**ARS 520 Special Projects for M.F.A. Candidates**

Advanced projects in areas that may not be included in the M.F.A. curriculum, utilizing the unique talents of regular and visiting faculty, the facilities of the Department of Art, or other aspects of the University environment, and possibly facilities at other locations or institutions.

*Prerequisites: Faculty sponsor, permission of Graduate Studies Director
Fall, spring, and summer, 1-9 credits,
ABCF grading
May be repeated for credit*

ARS 525 Electronic Media

An exploration of the experimental artistic practices utilizing computer and electronic technologies: digital imaging, video and audio, Web and CD-rom production, and interactive installation. It will provide practical instruction in the use of computer media with an orientation towards relating this to the graduate student's own practice. It will also analyze the unique possibilities of this hybrid

and developing art form through theoretical readings and examination of recent works, exhibitions, festivals, and the Web.

Prerequisite: Accepted candidate for M.F.A. or permission of Department
Fall and spring, 3 credits, ABCF grading
May be repeated for credit

ARS 530 Professional Experience Internship

Internship in the professional art world of New York City and its environs. Depending on the career objectives of the M.F.A. candidate, the student may choose to intern at a foundry, printmaking atelier, art gallery or museum, known artist's studio, or related facility or institution.

Prerequisite: Accepted candidate for M.F.A.
Fall, spring, and summer, 1-3 credits, S/U grading
May be repeated twice for credit

ARS 531 Graduate Teaching Practicum

Supervised teaching practicum in undergraduate studio or studio theory course.

Prerequisite: Accepted candidate for M.F.A.
Fall and spring, 1-3 credits, S/U grading
May be repeated once for credit

ARS 532 Thesis Project

Preparation of thesis under the program advisor.

Prerequisites: Accepted candidate for M.F.A., review board passed
Fall, spring, and summer, 1-6 credits, S/U grading
May be repeated for credit

ARS 535 Projects in Studio Art

Projects in studio art, field, and media to be determined on a per-semester basis by the individual instructor.

3 credits, ABCF grading
May be repeated once for credit

ARS 540 Graduate Photo Studio

Photographic studio, theory, and laboratory emphasizing individual development as a photographer. Color and black-and-white studios and darkrooms. Fine arts, reportage, illustration, commercial, and industrial.

Prerequisite: Demonstration of appropriate level of proficiency, permission of instructor
Fall and spring, 3 credits, ABCF grading
May be repeated for credit

ARS 541 Photographing Works of Art

Graduate-level course for Art History and Criticism students, Studio Art students, and others examining in detail the techniques of photographing works of art and architecture and of photo reproduction; black-and-white and color work for portfolio, publication, teaching, and cataloging slide and photograph collections, etc. No laboratory work.

Prerequisite: Graduate standing in Art History and Criticism or Studio Art or permission of Department
1-2 credits, ABCF grading

ARS 550 In Process Critique

Graduate theory and practice of art, investigating historical and contemporary concepts, concentrating on individual development as an

artist. Conceptual, environmental, and wide-ranging solutions are encouraged. Required for first-year M.F.A. students, this course culminates in a body of work for the end-of-the-year First Year Exhibition. The course also provides students with vigorous critical feedback throughout this process, augmenting it with readings and discussions of related New York City exhibitions in galleries and museums to inform the development of their work.

Spring, 3 credits, ABCF grading
May be repeated for credit

ARS 551 Graduate Painting Studio

Studio and theory in painting and related visual forms, with instruction and facilities available in all media and techniques; emphasis on individual development as an artist. Models and space for environmental and conceptual works available.

Prerequisite: Permission of instructor; accepted candidate for M.F.A. or permission of Department
Fall and spring, 3 credits, ABCF grading
May be repeated for credit

ARS 560 Graduate Sculpture Studio

Theory and practice of sculpture for the graduate student, with instruction and facilities available in all media and techniques; emphasis on individual development as an artist. Studio facilities include air, electric, and hydraulic power equipment; TIG, MIG, Arc, and flame welding; forging; woodworking; modeling, molding, and casting facilities for clay, wax, plaster, and plastics; and metal casting capabilities in investment, shell, sand, and centrifugal.

Prerequisite: Permission of instructor; accepted candidate for M.F.A. or permission of Department
Fall and spring, 3 credits, ABCF grading
May be repeated for credit

ARS 561 Graduate Ceramics and/or Ceramic Sculpture Studio

Theory and practice of ceramics and ceramic sculpture for the graduate student with emphasis on individual development as an artist. Advanced studio instruction in hand-building: coil, slab, pinch; wheelthrowing; casting, inclusive of multipiece plaster pour-molds; various firing techniques: reduction, oxidation, raku, and high- and low-fire glaze techniques.

Prerequisite: Permission of instructor; accepted candidate for M.F.A. or permission of Department
Fall and spring, 3 credits, ABCF grading
May be repeated for credit

ARS 570 Graduate Printmaking Studio

Graduate studio in the theory and practice of printmaking. Color, black-and-white, and photographic processes in plate and stone lithography, serigraphy, relief, and intaglio, emphasizing the student's individual development as an artist.

Prerequisite: Permission of instructor; accepted candidate for M.F.A. or permission of Department
Fall and spring, 3 credits, ABCF grading
May be repeated for credit

ARS 580 Visual Arts Seminar

Required seminar and critique throughout the M.F.A. curriculum. Guest speakers, artists, and critics; demonstrations and lectures; seminars; individual and group critiques. The M.F.A. candidate, as part of this seminar, regularly participates in critiques in which his or her work is analyzed by guest faculty and art history/criticism faculty and graduate students, as well as by his or her peers. The visual arts seminar, where applicable, includes field trips and assignments of special lectures, panels, seminars, and other events of the professional art world.

Prerequisite: Enrollment in M.F.A. program or permission of instructor
Fall and spring, 3 credits, ABCF grading
May be repeated for credit

ARS 591 Graduate Design Studio

Graduate theory and practice of two- and three-dimensional design; projections; perspective; maquettes; various techniques, including airbrush and experimental; and conceptual development of ideas, leading to completion of a design idea or design research project.

Prerequisite: Permission of instructor
3 credits, ABCF grading
May be repeated for credit

ARS 800 Summer Research

0 credit, S/U grading