

College of Fine and Applied Arts
School of Art and Design

UNDERGRADUATE STUDIES
HANDBOOK

Program in Art History



University of Illinois at Urbana-Champaign

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GENERAL PROGRAM INFORMATION

About the Program in Art History

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

The Art History Program is one of the several that comprise the School of Art & Design, alongside programs in studio arts, design, and art education. The School of Art and Design is one of the 12 units within the College of Fine and Applied Arts. The Art History Program does not have separate administrative offices; all School and College official program administration is handled by the staff of the School of Art and Design in offices located in the Art & Design Building.

Two Colleges, Two Undergraduate Majors

Undergraduate students at UIUC may seek a degree in Art History through either the College of Fine and Applied Arts, or the College of Liberal Arts and Sciences. The B.F.A degree through the College of Fine and Applied Arts (FAA) requires more units of studio art course work, while the B.A. degree through the College of Liberal Arts and Sciences (LAS) requires more humanities-based course work. Both afford a solid foundation in the field. Students with B.A. and B.F.A. degrees in art history from UIUC have pursued graduate studies, internships, and a range of positions in fields including, but not limited to, the arts and arts administration.

University Library and Museums

With a catalogued collection of more than thirteen million volumes, the University Library is the largest among public universities and the second largest university library in the country. The art and architecture collections include more than 120,000 volumes divided between the main library and the Ricker Library of Art and Architecture. The Rare Book and Manuscript Library is one of the largest in the United States. The two university museums, Krannert Art Museum and the Spurlock Museum, display works from their permanent collections and present a rotating schedule of temporary exhibitions. Major museums in Chicago, St. Louis, and Indianapolis are within two to three hours from Champaign-Urbana.

Faculty and Staff

The Art History Program faculty currently has seven full-time tenured or tenure-track professors with diverse research and teaching areas and interests. Faculty members are affiliated with many interdisciplinary programs that support the teaching of art history. These programs include African-American Studies, Latin American and Caribbean Studies, Department of East Asian Languages and Cultures, Center for East Asian and Pacific Studies, the Unit for Criticism and Interpretive Theory, Gender and Women's Studies Program, and Slavic Languages and Literatures. Several faculty members with primary appointments in other departments and programs also have affiliations with the Art History Program. For a more detailed description of Art History Program faculty and faculty in other departments who are affiliated with the Program, see Appendix D.

PROGRAM REQUIREMENTS IN BRIEF

Major in BA Degree in Art History (LAS)

To graduate from the university with a Bachelor of Arts in Art History through the College of Liberal Arts and Science (LAS) requires a total of **120 credit hours** of study, including at least **48 credit hours** of coursework towards the art history major, distributed as follows:

- 30 credit hours in art history courses;
- 15 credit hours in advanced supporting course work in the humanities;
- 3 credit hours in studio art courses.

See **Appendix A**, or visit: **College of Liberal Arts & Sciences Students page:**
<http://catalog.illinois.edu/undergraduate/las/art-history/>

Major in BFA Degree in Art History (FAA)

To graduate from the university with a Bachelor of Fine Arts in Art History through the College of Fine and Applied Arts (FAA) requires a total of **122 credit hours** of study, including at least **62 credit hours** of coursework towards the art history major, distributed as follows:

- 30 credit hours in art history courses;
- 26 credit hours in studio art courses;
- 6 credit hours of humanities electives.

See **Appendix B** for complete details, or visit:
<http://www.art.illinois.edu/index.php/prospective/academics/undergraduate-programs/art-history>

Minor in Art History

The Minor in Art History, available to undergraduates of any major, across all colleges in the university, requires **20 credit hours** of study, distributed as follows:

- 8 credit hours of introductory art history;
- 3 credit hours of ARTH 395: Junior Seminar;
- 3 credit hours of 200-400 level art history courses;
- 6 credit hours 300-400 level art history courses.

See **Appendix C** for complete details, or visit: <http://catalog.illinois.edu/undergraduate/faa/art-history-minor/>

Declaring the Art History Minor

Instructions for declaring a minor are available at the Provost's web site along with the necessary forms:
<https://provost.illinois.edu/education/advising-resources/pursuing-undergraduate-minor/how-to-declare-a-minor/>

DEPARTMENTAL DISTINCTION IN ART HISTORY (Senior Honors)

Departmental Distinction in Art History, also known as Seniors Honors in Art History, affords art history majors in the Colleges of Fine and Applied Arts (FAA) and Liberal Arts and Science (LAS) the opportunity to crown their undergraduate careers with a Senior Honors Thesis, which is excellent preparation for graduate level work in the field. Working closely with a faculty advisor, thesis students develop and complete an extended research project in art history during their senior year. They typically enroll in 4 to 6 credit hours of independent study coursework carried out over two semesters, *in addition to* the minimum 48 or 60 hours of art history study required by the BA and BFA majors respectively.

Eligibility and Enrollment

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

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

Enrollment for the subsequent year should be as follows: For the fall term of the senior year, LAS candidates should enroll in ARTH 489 (Senior Honors in Art History –B.A.) and FAA candidates should enroll in ARTH 490 (Senior Honors in Art History – B.F.A.) for (usually) 3 credit hours the first semester. To do this, each student should fill out an online “Honors” form with a description of the research and writing the student will undertake for honors credit. Consult Mark Avery in Art & Design 140 or mavery@illinois.edu with any questions. Each student’s form will be sent to the supervising faculty member and to the appropriate advisor in FAA or LAS.

NOTA BENE: Registration in any independent study course is good for one semester only. Accordingly, an honors candidate **must re-register** for ARTH 489 or 490 for 2 hours at the beginning of the spring term. The project statement for spring-term registration should reflect any changes in the topic that have been made as a result of the fall term’s research.

Topic and Length of Paper

The primary responsibility for determining the subject of the Honors Thesis rests with the student in conjunction with the faculty Thesis Supervisor. That faculty member is the student’s instructor for the project. No set formula governs the kind of research problem to be undertaken or the length of the final written paper. In past years, Honors Theses have been between 25 to 50 pages long. The parameters and length of the project will be dependent upon the choice of topics/problems being studied, and be established in consultation with the Thesis Supervisor.

Timeline

A timeline should be developed at an early stage of writing to ensure a timely completion of the project (especially important for the spring semester). Due dates vary from year to year. Please check with your individual advisor if you are currently working on an Honors Thesis.

Grading

The Advisor will assign grades to the independent research project for each semester, whether ARTH 489 or 490. When completed, the honors paper will be evaluated by at least two members of the faculty: the Thesis Supervisor and a second reader with relevant expertise.

Departmental Distinction

Distinction is awarded on the basis of both the Honors Thesis and the student’s other course work as an art history major.

The level of honors [Distinction] awarded to the candidates will be determined by the Thesis Supervisor and second reader. On the basis of each candidate's overall record of achievement, the committee will award the candidate with distinction, with high distinction, and with highest distinction in Art History. (This is separate from College "Greek" honors). The candidate's LAS or FAA advisors will inform the candidate of the committee's decisions and report the decisions to the Admission Records Officers of the respective colleges.

ADVISING

Undergraduate Art History Advisor

Professor Kristin Romberg
kromberg@illinois.edu

Art History Program Chair

Professor Terri Weissman
tweissma@illinois.edu

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

HELP WITH MY MAJOR IN FAA (B.F.A.):

Coordinator of Undergraduate Academic Affairs

Mark Avery
140 Art & Design
217-333-6632
mavery@illinois.edu

Director of School of Art & Design

Prof. Alan Mette
139C Art and Design
217-333-0855
amette@illinois.edu

Interim Associate Dean for Undergraduate Academic Affairs–Academic

Linda Robbennolt
217.333.1579
weasel@illinois.edu

HELP WITH MY MAJOR IN LAS (B.A.):

LAS Student Academic Affairs Office

2002 Lincoln Hall
702 South Wright Street, MC-446
Urbana, IL 61801
217-333-1705

las-studentoffice@illinois.edu

Admissions/Records Officers (ARO)

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

Barbara Hancin-Bhatt, Associate Dean for Student Academic Affairs

Robert Steltman, Executive Assistant Dean, 217-244-6877
Gretchen Pein Baloun, Director of Student Services Operations, 217-333-9836
Allison Perry, Office Manager, 217-333-9552

College of LAS – Majors and Minors information

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

DARS Audit page

<http://registrar.illinois.edu/dars-audit>

LAS General Education Requirements

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

OTHER USEFUL NUMBERS FOR BOTH MAJORS

Undergraduate Grievances Procedures

Art History and the School of Art & Design follow the University procedures for filing grievances. These are detailed in the following websites of the Office of Student Conflict Resolution:

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

Office Administrator

Audra Weinstein, room 143 at Art and Design; phone 217-333-0855; email audra@illinois.edu.

She will assist you in setting up appointments with A&D administration and provide guidance regarding whom to consult in other A&D departments.

See also the various telephone numbers and website addresses at the end of this handbook.

ART HISTORY STUDENT RESOURCES AT UIUC

SAHA

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

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

A+D Computer Lab Access

Rooms 225, 228, 229, 232, and 235 Art and Design Building; website:

<http://www.art.illinois.edu/index.php/prospective/resources/laboratories>

Students who have paid the Art + Design Facilities Fee have 24/7 access to the computer labs during the semester. If you have any trouble accessing the facilities or would like to request access if you do not have it, please contact the facilities staff via the Art + Design website: <http://go.illinois.edu/artSUPPORT>

University Library

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

The University Library is the second largest public university library in the U.S. The University Library is founded in 1867 in the charter establishing the school that became the University of Illinois. The Library opened with the school in 1868 with 1,039 volumes and grows slowly over the next decades. Today, the University Library holds more than thirteen million volumes and 24 million items and materials in all formats, languages, and subjects, including 9 million microforms, 120,000 serials, 148,000 audio-recordings, over 930,000 audiovisual materials, over 280,000 electronic books, 12,000 films, and 650,000 maps. The Library has strengths in many areas, ranging from hard sciences to the humanities. These collections form the bulk of I-Share, the statewide library online catalog. Currently there are 76 I-Share libraries and more than 30 million library items represented in the I-Share catalog. Users at these I-Share libraries may borrow books directly from the 76 I-Share library participants. Students with imaging questions can work with Sarah Christensen (schrstn@illinois.edu), Visual Resources & Outreach Specialist, at the Main Library's Scholarly Commons (306 Main Library; <https://publish.illinois.edu/commonsknowledge>).

Ricker Art and Architecture Library

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

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

Rare Book and Manuscript Library

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

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

Krannert Art Museum

500 East Peabody Dr.

Champaign, IL 61820

Phone: 217-333-1861

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

Spurlock Museum

600 S. Gregory St.

Urbana, IL 61801

Phone: 217-333-2360

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

COLLOQUIA AND CONTINUING SEMINARS

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

Modern Art Colloquium

The Modern Art Colloquium founded in 1999 as a forum for discussing presentations by faculty and graduate students related to modern art, focuses on 20th century and contemporary art. Those who wish to drop in on an occasional basis are welcome as well as those who attend regularly. The participants have been from across campus, with papers or informal works in progress presented by graduate students and faculty in such fields as Communications, Comparative Literature, History, Landscape Architecture, Romance Languages, Urban Planning, and other programs in addition to Art History and Art Studio Practice. We have maintained an email notification list with the schedule of presentations. Anyone who wishes to attend is welcome to come along to any or all meetings; if you wish to be on the listserv or to present work please contact Prof. Terri Weissman at tweissma@illinois.edu

SAHA Graduate Student – Faculty Colloquia

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

A Word About Invited Speakers And Other Professional Colloquia

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

FINANCIAL AID AND CAREER PLANNING

Internships and Career Counseling

Krannert Art Museum and the Spurlock Museum periodically offer internship and volunteering opportunities. Generally, preference has been given to graduate students. However, there have been occasions for advanced undergraduates to serve as volunteers. Students should contact their individual advisors, and the museums themselves for further information. For internships off-campus, please consult your advisor and the College of Fine and Applied Arts's career services coordinator, Michele Plante (contact information below).

A Word about Graduate School Applications

Students considering pursuing graduate study in art history or related fields at UIUC or elsewhere are warmly encouraged to consult with their Advisor or the Director of Graduate Studies no later than junior year. They will be glad to answer questions about the nature and purpose of graduate study, help you plan your application campaign, and advise you on the materials needed. Students who would like to begin graduate school the fall semester following their graduation will typically need to apply for admission in the fall term of their senior year.

College of Fine and Applied Arts Career Services Office

Michele Plante

Career Services Coordinator College of Fine and Applied Arts

phone: 217-333-1102

e-mail: mplante@illinois.edu

<https://faa.illinois.edu/current-students/career-services>

University of Illinois Career Center Office

715 S. Wright St.

Champaign, IL, 61820

Hours: 8:30-5:00 M-F

Phone: (217) 333-0820

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

APPENDIX A

WORKSHEET FOR BA IN ART HISTORY (LAS)

Total B.A. in Art History with General Education/Campus Required Coursework: 120 credit hours.

Minimum hours for BA in Art History: 48 credit hours, as follows:

- A. 30 credit hours of Art History Courses; of which 12 hours at the 300-400 level must be taken on this campus;
- B. 15 credit hours of Advanced Supporting Courses;
- C. 3 credit hours of Studio Art Courses.

A. 30 Credit Hours of Art History Courses

HAVE NEED WHEN

1. Introductory Courses for a total of 12 credit hours. Choose 3 of the following:

a. ARTH 111 (Ancient to Medieval Art) <i>EITHER</i>	4 credit hours	<input type="checkbox"/>	<input type="checkbox"/>	_____
b. ARTH 112 (Renaissance to Modern Art) <i>OR</i>	4 credit hours	<input type="checkbox"/>	<input type="checkbox"/>	_____
c. ARTH 115 (Art in a Global Context)	4 credit hours	<input type="checkbox"/>	<input type="checkbox"/>	_____
d. ARTH 113 (Introduction to African Art)	4 credit hours	<input type="checkbox"/>	<input type="checkbox"/>	_____
e. ARTH 114 (Introduction to East Asian Art)	4 credit hours	<input type="checkbox"/>	<input type="checkbox"/>	_____

*Note: Not all of these courses are offered every year or every semester.
Credit will not be given for both ARTH 112 and ARTH 115.*

2. Art History Seminars for a total of 6 credit hours. Both are required.

a. Art History 395: Junior Seminar	3 credit hours	<input type="checkbox"/>	<input type="checkbox"/>	_____
b. Art History 495: Senior Seminar	3 credit hours	<input type="checkbox"/>	<input type="checkbox"/>	_____

Note: Each of these courses may be offered only once per academic year.

B. Advanced Art History Courses, 200-400 level, for a total of 12 credit hours.

These must include one 200-400 level course in each of the following areas:

a. African, East Asian, or Pre-Columbian Art and Architecture				
Course: _____	_____ credit hours	<input type="checkbox"/>	<input type="checkbox"/>	_____
b. Art or Architectural History before 1700				
Course: _____	_____ credit hours	<input type="checkbox"/>	<input type="checkbox"/>	_____
c. Art or Architectural History after 1700				
Course: _____	_____ credit hours	<input type="checkbox"/>	<input type="checkbox"/>	_____

and one 200-400 level course in an area of your choice:

d. Advanced Art or Architectural History				
Course: _____	_____ credit hours	<input type="checkbox"/>	<input type="checkbox"/>	_____

Note: Please make sure you take at least 6 hours of courses at the 300-400 level. With your adviser's approval, up to 9 credit hours of courses in the history of architecture at the 300-400 level (which does not include ARCH 210) may be taken towards fulfillment of the advanced art history course requirement.

B. 15 Credit Hours of Advanced Supporting Courses

HAVE NEED WHEN

Appropriate advanced courses are numbered at the 200-400 level. To be chosen in consultation with the art history adviser, with the goal of enhancing the student's understanding of the cultural context within which works of art and architecture have been created. Supporting courses will most commonly be drawn from such fields as anthropology, classics, history, literature, music and dance history, philosophy, psychology, and religious studies.

Course: _____	_____ credit hours	<input type="checkbox"/>	<input type="checkbox"/>	_____
Course: _____	_____ credit hours	<input type="checkbox"/>	<input type="checkbox"/>	_____
Course: _____	_____ credit hours	<input type="checkbox"/>	<input type="checkbox"/>	_____
Course: _____	_____ credit hours	<input type="checkbox"/>	<input type="checkbox"/>	_____
Course: _____	_____ credit hours	<input type="checkbox"/>	<input type="checkbox"/>	_____

C. 3 Credit Hours of Studio Art Courses

Course: _____	_____ credit hours	<input type="checkbox"/>	<input type="checkbox"/>	_____
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TOTAL ART HISTORY MAJOR CREDIT HOURS THIS PAGE (2) _____

TOTAL ART HISTORY MAJOR CREDIT HOURS _____

Review General Education/Campus Requirements via DARS Report. Check if completed.

- Total hours Advanced LAS hours UIUC campus hours 4th-level foreign language
- Rhetoric Advanced Composition
- Humanities & Arts Social & Behavioral Natural Sciences & Technology Western Cultures
- Non-Western/US Minority Cultures Quantitative Reasoning 1 & 2

OPTIONAL: Senior Honors in Art History (Departmental Distinction in Art History)

Overall GPA (minimum 3.25): _____ Art History Major GPA (minimum 3.50): _____

By spring term, junior year, consults with art history major adviser re goals and procedures for honors.

By spring term, junior year, confirms agreement of honors thesis research adviser (name): _____

ARTH 489 Fall term, senior year (usually 3 credits) _____ credit hours

ARTH 489 Spring term, senior year (usually 2 credits) _____ credit hours

OPTIONAL: Additional Art History Courses Taken But Not Needed Towards Requirements of Major

Course: _____	_____ credit hours	<input type="checkbox"/>	<input type="checkbox"/>	_____
Course: _____	_____ credit hours	<input type="checkbox"/>	<input type="checkbox"/>	_____

Total Units _____

APPENDIX B

WORKSHEET FOR BFA IN ART HISTORY (FAA)

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

- A. 26 credit hours in studio courses;
- B. 30 credit hours in ArtHistory;
- C. 6 credit hours humanities electives.

A. 26 Credit Hours in Studio Courses Hours	HAVE	NEED
a. ArtF 101 (Contemporary Issues in Art) - 2 credit hours	<input type="checkbox"/>	<input type="checkbox"/>
b. ArtF 102 (Drawing, I) - 3 credit hours	<input type="checkbox"/>	<input type="checkbox"/>
c. ArtF 104 (Drawing II) - 3 credit hours	<input type="checkbox"/>	<input type="checkbox"/>
d. ArtF 103 (Design I) - 3 credit hours	<input type="checkbox"/>	<input type="checkbox"/>
e. ArtF 105 (Design II – Workshops) - 3 credit hours	<input type="checkbox"/>	<input type="checkbox"/>
f. Studio Electives (ArtD and/ or ARTS courses) - 12 hours	<input type="checkbox"/>	<input type="checkbox"/>

B. 30 Credit Hours in Art History

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

a. Art History 111 (Intro to Art History, Ancient to Medieval)	<input type="checkbox"/>	<input type="checkbox"/>
b. Art History 112 (Intro to Art History, Renaissance to Mod)	<input type="checkbox"/>	<input type="checkbox"/>
c. Art History 113 (Intro to African Art)	<input type="checkbox"/>	<input type="checkbox"/>
d. Art History 114 (Intro to East Asian Art)	<input type="checkbox"/>	<input type="checkbox"/>
e. Art History 115 (Art in a Global Context)	<input type="checkbox"/>	<input type="checkbox"/>

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

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

a. Art History 395: Junior Seminar	<input type="checkbox"/>	<input type="checkbox"/>
b. Art History 495: Senior Seminar	<input type="checkbox"/>	<input type="checkbox"/>

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

a. African/ East Asian, Pre-Columbian Art and Architecture	<input type="checkbox"/>	<input type="checkbox"/>
b. Art or Architectural History before 1700	<input type="checkbox"/>	<input type="checkbox"/>
c. Art or Architectural History after 1700	<input type="checkbox"/>	<input type="checkbox"/>
d. Advanced Art or Architectural History (course not used elsewhere)	<input type="checkbox"/>	<input type="checkbox"/>

C. 6 Credit Hours Humanities Electives	<input type="checkbox"/>	<input type="checkbox"/>
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Students are required to complete a minimum of 6 hours of electives (200-400 level courses) in a single area from the following options: ancient and modern literatures, classics, anthropology, history and philosophy.

Humanities Elective 1: _____	<input type="checkbox"/>	<input type="checkbox"/>
Humanities Elective 2: _____	<input type="checkbox"/>	<input type="checkbox"/>

D. 4th level language requirement fulfilled?	<input type="checkbox"/>	<input type="checkbox"/>
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Total Units _____

NOTES:

APPENDIX C:

WORKSHEET FOR MINOR IN ART HISTORY

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

A. 8 Credit Hours of Introductory Art History:

Choose two of the following (one of which must be ARTH 113 or ARTH 114):

ARTH 111—Ancient and Medieval Art(4 hrs)

ARTH 112—Renaissance and Modern Art (4 hrs)

ARTH 113—Introduction to African Art (4 hrs)

ARTH 114—Introduction to Asian Art (4 hrs)

ARTH 115—Art in a Global Context (4 hrs)

HAVE

NEED

B. 3 Credit Hours of Junior Seminar

ARTH 395—Junior Seminar in Art History

C. 3 Credit Hours of 200 - 400 level Art History courses

List course: _____

D. 6 Credit Hours of 300 - 400 level Art History courses**

List courses: _____

Total Units _____

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

**At least one of the upper-level Art History courses must be primarily concerned with a subject outside of Europe and the modern Americas. No more than one course from other universities can be used towards fulfillment of the requirements for upper-level Art History courses.

NOTES:

APPENDIX D

FACULTY

Core Faculty in Art History

Anne Burkus-Chasson, Associate Professor

M.A. and Ph.D. University of California at Berkeley

Before joining the faculty at the University of Illinois, Anne Burkus-Chasson taught at Grinnell College, the University of Chicago, and Stanford University. She also worked in the Department of Oriental Art at the Yale University Art Gallery. At the University of Illinois, she is affiliated with the Department of East Asian Languages and Culture and the Center for East Asian and Pacific Studies. Her articles on seventeenth-century Chinese painting have appeared in the *Art Bulletin*, *Art History*, *Journal of Chinese Literature and Culture*, and various exhibition catalogues. She was awarded the Arthur Kingsley Porter Prize by the College Art Association for "Elegant or Common? Chen Hongshou's Birthday Presentation Pictures and His Professional Status," which appeared in the *Art Bulletin* in June 1994. This, among other writings, have been translated and published in Chinese. A book, entitled *Through a Forest of Chancellors: Fugitive Histories in Liu Yuan's "Lingyan ge," an Illustrated Book from Seventeenth-Century Suzhou* (Cambridge, MA: Harvard University Asia Center, 2010), examines illustrated woodblock-printed books and ways of seeing in late imperial China. She is currently researching 17th-century Chinese gardens in the context of environmental history and writing a book-length study of Chen Hongshou. Her research has been supported by the American Association of University Women, the J. Paul Getty Postdoctoral Fellowship Program, and the Center for Advanced Study at the University of Illinois Urbana-Champaign. Most recently, she was named Ailsa Mellon Bruce Senior Fellow, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C., where she will work on a book entitled "Engaging Artifice: Chen Hongshou (1598/99-1652) and the Illustrated Book."

David O'Brien, Professor

A.B. Harvard University, M.A. and Ph.D. University of Michigan

David O'Brien specializes in European art of the eighteenth and nineteenth centuries. He is the author of *Exiled in Modernity: Delacroix, Civilization and Barbarism* (2018) and *After the Revolution: Antoine-Jean Gros, Painting, and Propaganda under Napoleon* (2006). He edited the volume *Civilization and Nineteenth-Century Art: A European Concept in a Global Context* (2016). With David Prochaska he published *Beyond East and West: Seven Transnational Artists* (2004). He is co-editor, with Vernon Burton, of *Remembering Brown at Fifty: The University of Illinois Commemorates Brown v Board of Education* (2009). Currently he is working on a book about memories of the Napoleon and his times in French visual culture of the first half of the nineteenth century.

Kristin Romberg, Assistant Professor

Ph.D. Columbia University

Kristin Romberg specializes in modern and contemporary art, with particular focus on media and design. Her book, *Gan's Constructivism: Aesthetic Theory for an Embedded Modernism* (University of California Press, 2018), re-examines Russian constructivism as an aesthetics of embeddedness by exploring Gan's work as political organizer and maker of mass-media objects. Her articles have appeared in both English and Russian publications, including *October*, *Artforum*, and the anthology *Formy i struktury. Antologiya rossiiskogo modernizma* (Forms and Structures: Anthology of Russian Modernism, 2013). She has curated and consulted for several exhibitions, including *Architecture in Print: Design and Debate in the Soviet Union, 1919-1935* at Columbia University's Wallach Art Gallery (2005); *Propositions on Revolution (Slogans for a Future)* at the Krannert Art Museum (2017); and *Revoliutsiia! Demonstratsiia! Soviet Art Put to the Test* at the Art Institute of Chicago (2017). Professor Romberg's research has been supported by the Center for Advanced Study in the Visual Arts, American Council of Teachers of Russian, the Harriman Institute, Center for the Study of Modern Art at the Phillips Collection, George Washington University, and the Getty Research Institute.

Lisa Rosenthal, Associate Professor

Ph.D. University of California at Berkeley

Lisa Rosenthal teaches courses in fifteenth- to seventeenth-century European art and holds affiliated appointments in the Gender and Women's Studies Department and in the Unit for Criticism and Interpretive Theory. Her research interests include gender and politics in seventeenth-century painting and printmaking, theories of visual allegory and visual knowledge, notions of the artist in early modern culture, art collecting, and the functions of art in the domestic sphere. She is the author of *Gender, Politics, and Allegory in the Art of Rubens* (Cambridge University Press, 2005) and is the co-editor of *Early Modern Visual Allegory: Embodying Meaning* (Ashgate, 2007). Her articles have appeared in *Art History*, *The Oxford Art Journal*, *The Annual Bulletin of the Antwerp Royal Fine Arts Museum*, and the *Nederlands Kunsthistorisch Jaarboek* as well as in exhibition catalogues and several anthologies. Her current work focuses on seventeenth-century depictions of "curiosity cabinets" – collections that set works of art next to other kinds of objects including exotica and specimens from nature. Her research has been supported by a J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities, an Arnold O. Beckman Award from the University of Illinois, Urbana-Champaign and a UIUC Center for Advanced Study Fellowship.

John Senseney, Associate Professor

Ph.D. University of California at Santa Barbara

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

Oscar E. Vázquez, Professor

Ph.D. University of California, Santa Barbara

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

Terri Weissman, Associate Professor

Ph.D. Columbia University

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

Adjunct and Affiliated Faculty

Jennifer Burns, Lecturer

Ph.D. Graduate Center of the City University of New York

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

Cara Finnegan, Associate Professor, Communications

Conrad Humanities Professorial Scholar, College of Liberal Arts and Sciences

Ph.D. Northwestern University

Cara Finnegan’s research and teaching interests include history of U.S. visual culture (esp. late 19th and early 20th centuries); photography; communication history; rhetoric; media and politics; relationships between visual culture and print culture. Her publications include *Making Photography Matter: A Viewer's History from the Civil War to the Great Depression* (Illinois, 2015); *Picturing Poverty: Print Culture and FSA Photographs* (Smithsonian, 2003); and *Visual Rhetoric: A Reader in Communication and American Culture* (co-editor; Sage, 2008).

David L. Hays, Associate Professor of Landscape Architecture

Ph.D. Yale University, Department of Art History, M.Arch. Princeton University, School of Architecture.

Editor, *Forty-Five*. Founding Principal, Analog Media Lab.

David Hays specializes in contemporary theory and practice of landscape architecture; garden and landscape design in France; architecture and landscape architecture in Europe, 1450 to present; history of cartography. Recent Publications include “Lapsarian Landscape,” in *Matéricos Perifericos* 12 (Rosario, Argentina) (2015): 8-10; “Game for a Game with Game,” with Brian Maschka, in *PLOT 3: Hunting Ground* (New York, NY: City College of New York, 2014), 14- 21; *(Non-)Essential Knowledge for (New) Architecture* [306090 Books 15] (306090; Princeton Architectural Press, 2013); “Making a Case for Making,” in *Making a Case* [306090 Books 14] (306090; Princeton Architectural Press, 2011), 180; “Above, Beyond, and Between: Situating Nature at Paolo Bürgi’s Cardada,” in *Feng jin yuan lin* (Beijing, China) (December 2010); “Grounded Speculation,” in *Feng jin yuan lin*, special monograph about French landscape architect Bernard Lassus (Beijing, China) (April 2010); “Making History” (essay) and “Envisioning the Bloomingdale: the Review” (transcript), in Clare Lyster, ed., *Chicago Architecture Club Journal 11: Envisioning the Bloomingdale: 5 Concepts* (Chicago, IL: University of Chicago Press).

Amy L. Powell, Curator of Modern and Contemporary Art, Krannert Art Museum

Ph.D. University of Wisconsin at Madison

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

D. Fairchild Ruggles, Professor of Landscape Architecture

A.B. Harvard; M.A. and Ph.D. University of Pennsylvania

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

Maureen Warren, Curator of European and American Art before 1850, Krannert Art Museum

Ph.D. Northwestern University

Maureen Warren's research interests include early modern period (1500-1800) Netherlandish art and European political print media. At KAM, Warren has curated exhibitions on medieval manuscripts (2016-2017) and the intersection of art and natural history in early modern Europe (2017). Prior to her arrival at KAM, Warren was an Andrew W. Mellon Curatorial Research Fellow in the Prints and Drawings Department of the Art Institute of Chicago. She completed a Ph.D. in art history at Northwestern University in 2015, where her research was supported a Kress Institutional Fellowship to Leiden University, a Scaliger Fellowship, and a Swann Foundation for Caricature and Cartoon Fellowship. Warren has published essays in *Death, Torture and the Broken Body in European Art, 1300-1650* (2015); *Van Dyck, Rembrandt, and the Portrait Print* (2016); and *Word & Image* (forthcoming). She is currently revising a book manuscript on Johan van Oldenbarnevelt (1547-1619) and seventeenth-century Dutch political art.

APPENDIX E

LINKS TO UNDERGRADUATE ADMINISTRATIVE RESOURCES

College General Education Requirements

<http://www.las.illinois.edu/students/requirements/gened/>

Office of Admissions

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

Office of the Registrar

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

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

Illini Union – Services and Events

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

College of Fine and Applied Arts

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

School of Art & Design

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

APPENDIX F

USEFUL CAMPUS AND COMMUNITY ADDRESSES & PHONE NUMBERS

Campus Visits and Tours

The Office of Undergraduate Admissions offers information sessions and campus tours throughout the year to prospective students and their families.

For reservations, call 217-333-0824

University Telephone Directory Assistance:

Phone: 217-333-1000

Campus Life and Student Welfare:

Office of the Dean of Students, University of Illinois at Urbana-Champaign,
300 Turner Student Services Bldg, 610 East John Street, Champaign, IL 61820

Phone: 217-333-0050

Office of Undergraduate Admissions:

Office of Undergraduate Admissions, University of Illinois at Urbana-Champaign,
901 West Illinois Street, Urbana, IL 61801

Phone: 217-333-0302

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

Office of the Registrar

Office of the Registrar, University of Illinois at Urbana-Champaign,
Suite 140, 901 West Illinois Street, Urbana, IL 61801

Phone: 217-333-0210, 800-531-2531

E-mail: registrar@illinois.edu

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

CITES (Campus Information Technologies and Educational Services)

1211 Digital Computer Lab

Office Hours: M-F 8:30 to 5:00 PM

Phone: 217-244-7000

E-mail: consult@illinois.edu

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

Financial Aid

Office of Student Financial Aid, University of Illinois at Urbana-Champaign
620 E. John Street, MC-303 Champaign, IL 61820

Office hours: M-F. 9 am to 5 pm.

Phone: 217-333-0100 Fax: 217-265-5516

E-mail: finaid@illinois.edu Federal School Code: 001775 ,

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

Child Care Resource Services

314 Bevier, 905 S Goodwin, Urbana IL 61801

Office hours: Mon., Wed., Thurs., Fri. 8:30am to 4:30pm

Tues. 11:00am to 4:30pm

Phone: 217-333-3252, 1-800-325-5516; Fax: 217-333-2147

<http://ccrs.illinois.edu/>

Minority Student Affairs:

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

Motor Vehicle and Bicycle Registration:

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

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

Personal Safety

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

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

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