



Institute *of* Fine Arts  
MELLON RESEARCH INITIATIVE

**PATHWAYS TO THE FUTURE**

ART HISTORY, ARCHAEOLOGY, AND CONSERVATION  
*TRENDS IN GRADUATE EDUCATION AND RESEARCH*

# MELLON RESEARCH INITIATIVE

1. Introduction.....	4
2. Advisory Committees:	
2.1 <i>Overview</i> .....	7
2.2 <i>Academic Review Committee Report</i> .....	11
2.3 <i>Archaeology Advisory Committee Report</i> .....	49
2.4 <i>Conservation Advisory Committee Report</i> .....	76
3. Public Programming:	
3.1 <i>Overview</i> .....	87
3.2 Project Coordinators Reports:	
3.2.1 <i>Art History</i> .....	97
3.2.2 <i>Archaeology</i> .....	98
3.2.3 <i>Conservation</i> .....	100
4. Student Activities.....	103
5. Postdoctoral Fellows Reports:	
5.1 <i>2011-2013 Fellow</i> .....	107
5.2 <i>2012-2014 Fellow</i> .....	107
5.3 <i>2013-2015 Fellow</i> .....	108
5.4 <i>2015-2016 Fellow</i> .....	109





# INTRODUCTION



# 1. INTRODUCTION

*Pathways to the Future* represents the culmination of a four-year project funded by the Andrew W. Mellon Foundation. In 2010 the Institute of Fine Arts was awarded a grant from the Foundation to investigate trends in graduate education and advanced research in art history, archaeology, and conservation. That investigation took place at a time when those fields faced considerable challenges – financial, institutional, and conceptual. Cutbacks in funding from all sources and the concomitant or resulting instrumentalization of university education, favoring economic rationales for degree structures, department sizes, and disciplinary evaluation, presented explicit challenges to the humanistic as opposed to the “hard” sciences. They continue to do so. That said, the examination of the state of our subjects found them to be generally robust. If anything they are stronger than ever before, existing as they do in today’s image-based environment and able to promote critical seeing along with critical thinking. They are inherently interdisciplinary and equally international or global in their inquiry and potential impact. They have direct relation to material understanding, in the recovery and safeguarding of our physical heritage, in interpreting its present condition, and in forecasting future manifestations.

The Research Initiative asked about the directions being taken in art history, archaeology, and conservation: about what resources those fields require to support graduate training and research; how those resources are most meaningfully allocated; and, crucially, how learning is best delivered in curriculum and training programs. The Institute of Fine Arts thanks the Mellon Foundation for supporting this review, which was undertaken by means of a series of workshops and conferences exploring pertinent topics. Those events (now available on the Institute’s video archive) were accompanied by the work of committees convened to pose relevant questions and investigate different aspects of our practices as researchers and educators. Unified in aim, the review committees largely operated independently. They shaped their work according to concerns and protocols specific to each field. The form of their reporting varies accordingly. All three committees considered both present conditions and future possibilities. Their thoughts on those matters are contained in this document, which is available on the Institute’s website for downloading, and circulating.

“Thoughts” rather than “conclusions”: although based on wide consultation and meticulous deliberation, this report is intended to contribute to vital and ongoing conversations about our disciplines, about their professional and intellectual situation, about strengths, weaknesses, and strategies.

The Initiative was divided into four components:

1. Workshops and conferences designed to explore trends, themes, and topics in current research
2. Advisory groups convened to focus separately on the three disciplines
3. Student affiliation through reading groups and research grants attached to the conferences
4. Postdoctoral fellowships

The Initiative gave the Institute the opportunity to bring distinguished scholars to the Institute as project consultants and collaborators, as participants in workshops and symposia, and as visiting professors. The consecutive appointments of four postdoctoral fellows allowed the Institute to support and to benefit from the highest caliber of new research by bringing promising young art historians into our community and further to witness and to weigh the



benefits of such fellowships. The Initiative was designed to cross generations as well as fields of study in a community of interest engaged in a common enterprise.

The Institute is profoundly grateful to the Mellon Foundation for its generous sponsorship, and to all those who participated in the Initiative. We hope that this document generates discussion and stimulates further thoughts around the topics it raises regarding training and research in art history, archaeology and conservation.

Professor Patricia Rubin  
Judy and Michael Steinhardt Director  
Institute of Fine Arts

*February 2015*



Participants in the conference *Comparativism* in discussion at the Metropolitan Museum of Art



# ADVISORY COMMITTEES



## 2. ADVISORY COMMITTEES

### 2.1 Overview:

For the course of the Mellon Research Initiative, three advisory groups were convened to study institutional aspects of research, as well as to review the Institute's place in promoting present and future research in art history, archaeology, and conservation.

#### Academic Review Committee:

##### Members:

**Patricia Rubin** (Committee Chair; Judy and Michael Steinhardt Director, Institute of Fine Arts, New York University)

**Tim Barringer** (Paul Mellon Professor of the History of Art, Yale University)

**Elizabeth Cropper** (Dean, Center for Advanced Study in the Visual Arts, National Gallery)

**Thomas Cummins** (Dumbarton Oaks Professor of the History of Pre-Columbian and Colonial Art, Harvard University)

**Whitney Davis** (George C. and Helen N. Pardee Professor of History and Theory of Ancient and Modern Art, University of California – Berkeley)

**Cécile Whiting** (Chancellor's Professor, Department of Art History and PhD Program in Visual Studies, University of California – Irvine)

**Wu Hung** (Harrie A. Vanderstappen Distinguished Service Professor in Art History and East Asian Languages and Civilizations, University of Chicago; Director, Center for the Art of East Asia; Consulting Curator, Smart Museum of Art)

The Academic Review Committee focused on issues most pertinent to emerging scholars of art history and to graduate training in the field. The committee gathered six times for a combination of public and closed workshops (refer to the report's appendix for a list of participants). It first met in May 2012 to determine the themes and issues that should be addressed in its research. In October 2012 the committee held a public workshop on *Publishing and the PhD*, followed by a closed discussion among committee members and invited guests. The proceedings addressed the art history publication in relation to the dissertation. In its May 2013 meeting, the committee invited scholars for a closed discussion on *Teaching Art History Today*: what is the art history PhD becoming? What are the emerging trends and concerns in teaching? In what way does art have a history, and how is it taught? In November 2013 the committee addressed the topic of *The Geography of Art History*, considering the distribution of graduate departments in the U.S. and the distribution of students in and among the departments. In May 2014, it held a closed workshop on two topics: *Art History and the Humanities* from the perspective of the executive level at universities around the country; and *Art History from the perspective of early-career and NYU scholars*, where early-career art history scholars were invited to share firsthand accounts of the current demands of the art history job market, and the ways in which the new directions the field has taken can advance research. The committee's final meeting in November 2014 focused on completing the final report on the PhD study of art history in the U.S.



## **Archaeology Advisory Committee:**

### **Members:**

**Janet Richards** (Committee Chair; Associate Professor of Egyptology in the Department of Near Eastern Studies and Associate Curator for Dynastic Egypt at the Kelsey Museum of Archaeology at the University of Michigan)

**Li Liu** (Sir Robert Ho Tung Professor in Chinese Archaeology, Stanford University)

**Clemente Marconi** (James R. McCredie Professor in the History of Greek Art and Archaeology; University Professor, Institute of Fine Arts – New York University)

**David O'Connor** (Lila Acheson Wallace Professor of Ancient Egyptian Art, Institute of Fine Arts – New York University; Co-Director, Yale University-University of Pennsylvania-Institute of Fine Arts, NYU Excavations at Abydos)

**Robert Preucel** (Sally and Alvin V. Shoemaker Professor and Chair of Anthropology; Gregory Annenberg Weingarten Curator-in-charge of the American Section, Penn Museum; Director of the Penn Center for Native American Studies)

**Carla Sinopoli** (Professor of Anthropology at the Department of Anthropology; Director and Curator of Asian Archaeology at the Museum of Anthropology, University of Michigan)

**Adam Smith** (Professor of Anthropology, Cornell University)

The Archaeology Advisory committee convened for its first meeting in November 2012 to identify the current issues in the field of archaeology. It invited fifteen archaeologists from NYU departments and schools and other faculties in the New York area to offer their perspective on the state of the field. The second meeting took place in conjunction with the April 2013 archaeology-focused Mellon Initiative conference and discussed UK graduate training programs in archaeology, and the role of museums in graduate training and archaeology. The third meeting took place in October 2013 and was dedicated to the review of research conducted in summer 2013 that compares over 20 archaeology programs in U.S. and Canadian universities. A meeting convened in October 2014 focused on the place of the Institute amongst archaeology programs in the U.S., and how might the committee express this in its final report to the Mellon Foundation.

## **Conservation Advisory Committee:**

### **Members:**

#### **2011:**

**Michele Marincola** (Committee Co-Chair; Sherman Fairchild Chairman and Professor of Conservation, Conservation Center, Institute of Fine Arts-NYU; Conservator, The Cloisters, The Metropolitan Museum of Art [part-time]; Conservation Consultant, Villa La Pietra)

**Suzanne Deal Booth** (Committee Co-Chair, Board member, Institute of Fine Arts-NYU; IFA-CC alumna)

**Norbert Baer** (Hagop Kevorkian Professor of Conservation, Conservation Center, Institute of Fine Arts-NYU)

**Aviva Burnstock** (Head of the Department of Conservation and Technology, The Courtauld Institute of Art)

**Margo Delidow** (Andrew W. Mellon Teaching Fellow, Conservation Center, Institute of Fine Arts-NYU)

**Adrian Heritage** (Professor of Wall Paintings Conservation at Cologne Institute of Conservation Sciences [CICS], Cologne University of Applied Sciences)



**Margaret Holben Ellis** (Eugene Thaw Professor of Paper Conservation; Director, Thaw Conservation Center, The Morgan Library and Museum [part-time]; Conservation Consultant, Villa La Pietra)

**Richard McCoy** (Conservator of Objects and Variable Art, Indianapolis Museum of Art)

**Mary Oey** (Preservation Education Specialist, Library of Congress)

**Hannelore Roemich** (Institute of Fine Arts Professor of Conservation Science)

**Patricia Rubin** (Judy and Michael Steinhardt Director and Professor of Fine Arts, Institute of Fine Arts-NYU)

**Timothy Whalen** (Director, Getty Conservation Institute)

#### 2012:

**Michele Marincola** (Committee Chair; Sherman Fairchild Chairman and Professor of Conservation, Conservation Center, Institute of Fine Arts-NYU; Conservator, The Cloisters, The Metropolitan Museum of Art [part-time]; Conservation Consultant, Villa La Pietra)

**Norbert Baer** (Hagop Kevorkian Professor of Conservation, Conservation Center, Institute of Fine Arts-NYU)

**Aviva Burnstock** (Head of the Department of Conservation and Technology, The Courtauld Institute of Art)

**Margaret Holben Ellis** (Eugene Thaw Professor of Paper Conservation; Director, Thaw Conservation Center, The Morgan Library and Museum [part-time]; Conservation Consultant, Villa La Pietra)

**Debra Hess Norris** (Chair and Professor Art Conservation and Photographic Conservator, Henry Francis DuPont Chair in Fine Arts, University of Delaware)

**Hannelore Roemich** (Professor of Conservation Science, Institute of Fine Arts-NYU)

#### 2013-14:

**Michele Marincola** (Committee Chair; Sherman Fairchild Chairman and Professor of Conservation, Institute of Fine Arts-NYU; Conservator, The Cloisters, The Metropolitan Museum of Art [part-time]; Conservation Consultant, Villa La Pietra)

**Norbert Baer** (Hagop Kevorkian Professor of Conservation, Conservation Center, Institute of Fine Arts-NYU)

**Jiuan Jiuan Chen** (Assistant Professor, Buffalo State College)

**Margaret Holben Ellis** (Eugene Thaw Professor of Paper Conservation; Director, Thaw Conservation Center, The Morgan Library and Museum [part-time]; Conservation Consultant, Villa La Pietra)

**Ioanna Kakoulli** (Department of Materials Science and Engineering, University of California-Los Angeles; Chair, UCLA/Getty Conservation Interdepartmental Degree Program; Director Archaeomaterials Group)

**Debra Hess Norris** (Chair and Professor Art Conservation and Photographic Conservator, Henry Francis DuPont Chair in Fine Arts, University of Delaware)

**Ellen Pearlstein** (Associate Professor, Department of Information Studies and Conservation Program, University of California-Los Angeles)

**Patrick Ravines** (Director and Associate Professor, Art Conservation, Buffalo State College)

The Conservation Advisory committee took on three iterations across four meetings. The first met in April 2011, to discuss conservation in a 'global' context; teaching conservation of library and archives materials; technical art history and its place in the academy; teaching preventive conservation; and emerging trends in conservation and museums in the U.S. The second meeting in October 2011 focused on goals and initiatives the Conservation Center might pursue that reflect the emerging trends and new roles that conservators fill. The third meeting,

in December 2012, addressed the rapid changes in the field of conservation; global exchange; resource-sharing among the various training programs; conservation needs in U.S. museums; educating conservators of electronic, modern media and contemporary art; the lack of diversity in the field; and the nature of applicants to conservation programs. The final meeting in February 2014 brought together representatives from each of the four American graduate programs in art conservation to discuss the sustainability of the models of their educational systems, and current and future curricula.



*Publishing and the PhD public workshop*



## 2.2 Report of the Academic Review Committee:

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### *PhD Study in the History of Art in the United States*

Preface

1. Introduction

2. The PhD and the discipline today

3. Diversity

4. Questions of breadth and depth

5. The expanding field of the history of art

6. Art history and the museum

7. Pathways towards a career in the history of art

8. Language training, fieldwork, and research

9. Advising and preparation for the profession

10. The PhD dissertation

11. After the PhD

12. Art history and digital publication

13. Publication and tenure

Summary Conclusion

Appendix

### **Preface**

The Academic Review Committee for the History of Art (ARCHA) was convened by Professor Patricia Rubin in 2012 as part of the Mellon Research Initiative at the Institute of Fine Arts, New York University. The committee, which Professor Rubin chaired, included the following members and authors of this report:

**Tim Barringer** (Paul Mellon Professor of the History of Art, Yale University)

**Elizabeth Cropper** (Dean, Center for Advanced Study in the Visual Arts, National Gallery)

**Thomas Cummins** (Dumbarton Oaks Professor of the History of Pre-Columbian and Colonial Art, Harvard University)

**Whitney Davis** (George C. and Helen N. Pardee Professor of History and Theory of Ancient and Modern Art, University of California – Berkeley)

**Cécile Whiting** (Chancellor's Professor, Department of Art History and PhD Program in Visual Studies, University of California – Irvine)

**Wu Hung** (Harrie A. Vanderstappen Distinguished Service Professor in Art History and East Asian Languages and Civilizations, University of Chicago; Director, Center for the Art of East Asia; Consulting Curator, Smart Museum of Art)

The ARCHA was charged to study current directions and future trends in research and graduate programs in art history (with other committees being responsible for archaeology and conservation). The report may serve as a guide to The Andrew W. Mellon Foundation as it considers the directions of research in art history and the support required to sustain the field. It may also serve the Institute of Fine Arts as a guide to its own future needs. We hope that other departments in North America will find value in our conclusions and proposals as they too look ahead.

In considering the field of graduate training in art history we were mindful of current concerns about an apparent general crisis in the humanities, as well as recognizing the difficulties faced in many areas after the economic downturn of 2008. At the same time, from our different perspectives, and those of many colleagues we interviewed, we want to insist upon the general health of the field of art history and upon the strength of training and breadth of opportunity for making professional contributions in the United States and abroad. We think it important to maintain the intellectual strength of the field, with all of its plurality, and to sustain the greater inclusivity witnessed over the past couple of decades. The history of art as an academic discipline is not immune to the difficulties faced by large humanities subjects such as English, and to cuts in university funding, but having always been a small field with wide applications, it cannot be said to be in crisis.

Our recommendations for graduate student support, both moral and financial, are directed towards successful outcomes rather than focusing on the problem of attrition addressed in a previous Mellon Foundation report *Educating Scholars: Graduate Education in the Humanities* (R. G. Eherenberg, H. Zuckerman, et al., 1991). We believe that such successful outcomes are achievable, given sufficient attention, care, and energy, as well as funding. The intellectual horizons of the field have expanded creatively and in exciting ways, but there can be no business as usual in preparing graduate students for the future. To the extent that that future remains especially uncertain in the new world of information technology, special efforts will also have to be made to ensure that new scholarship is validated and circulated appropriately.

In preparing our report we interviewed several groups and individuals (for which see the appendix). We did not have the opportunity to prepare statistical surveys of graduate programs or compile new data about employment. Our special concern for the future of diversity in the field, like that for digital skills, language training and fieldwork, is, however, quite firmly based on more than three centuries of collective professional experience among the members of the committee.

## 1. Introduction

The PhD degree is the fundamental academic qualification for employment in college and university teaching and research in art history (the career path of about two-thirds of all holders of PhDs in the field), in most curatorial and senior administrative museum appointments, and in some arenas of the publishing and media industries. The PhD is a research degree, and the committee supports the principle that in a doctoral dissertation, the highest standards of investigation, critical thinking, and clear expression should be maintained in the discovery, analysis, and dissemination of original material. The ideal PhD training should provide a student with cultural breadth in histories of the arts in an increasingly global scholarly environment, and with scholarly depth in particular historical traditions of the visual arts across the broadest possible chronological span. Attaining this ideal training, however, has become ever more challenging, despite greater demand for it from academic and arts professions and



from university and museum administrations concerned to educate and to hire well-trained art historians.

The field of the history of art has in recent decades undergone a transformation both of its methods and of its field of study. Perhaps the most significant development, discussed in section 4 below, is the expansion of interest in fields lying outside the traditional subject matter of European and North American art. No single department of Art History can represent all the diverse fields of world art history, nor should be expected to try to do so. It may in fact be necessary and advantageous for students to obtain comparative and global exposures in other departmental and institutional contexts. There are many unrealized possibilities for trans-institutional collaborations and international networks that might be put in place from the very beginning of a student's graduate education. Admittedly, these all require support from home institutions and from extramural agencies.

More generally, the visual turn in the humanities and the expanding emphasis on the image – and especially the digital image – in culture at large makes this a propitious moment for the study of art and its histories, and for the teaching of critical skills in the analysis of images and material objects. Our discussions have given us every reason to believe that art history broadly defined is poised for a strong future.

However, the discipline in general, and doctoral programs in particular, face significant challenges. Even as the field widens in scope there is a regrettable tendency on the part of some universities to press for a contraction of the time-to-degree—often a function of shrinking resources for funding graduate students. This inevitably means that it is more difficult for some students to acquire deep knowledge in their chosen areas. Institutional pressure to complete the degree swiftly may force students and their projects into hyperspecialized niches and inhibit broader investigations. Many PhD programs are currently rebalancing these equations in relation to systemic and interacting changes in art history, the academy, technology, and publishing that feed back into how programs allocate resources and set requirements.

This committee favors the long-standing idea that graduate study in art history in North American research universities is a six- to eight-year process (though ideally not much longer). The American PhD in the history of art has been distinguished since its inception in the mid-twentieth century by a commitment to a breadth of coverage of periods and traditions, through coursework completed prior to embarking on dissertation research. The committee strongly endorses this model. We believe, moreover, that the time to degree needs to be longer in the history of art than in some other humanities and social sciences fields because of special requirements for acquiring multiple languages, for fieldwork, for extensive travel to archives, collections and exhibitions. We resist the idea that substantial shortening of the time-to-degree would be desirable for our discipline. We do, however, recognize that major reorganizations of the ways in which six to eight years of graduate study unfold in art history are upon us. And we are conscious of emerging contradictions, even double standards, that confront the discipline—as when North American universities push for quicker and shorter PhDs at home and then sometimes fill sought-after positions with scholars from overseas who have benefited from long graduate training and substantial postdoctoral experience in research.

Our committee looked at this landscape largely with reference to established (and fairly large) PhD programs in art history and visual studies in North American research universities, both private and public. Naturally we drew extensively on familiarity with our own departments and their PhD programs. We consulted both senior and junior scholars about their experiences in PhD training today, and in particular made a point of speaking with younger scholars (relatively

recent PhDs) facing the realities of employment markets, publishing opportunities, and technological transformations.

Moreover, we spoke extensively with editors and publishers in art history and with college and university administrators (usually deans) whose portfolios include art history departments and programs. Most of the deans were positive about the place of art history in their universities and about its disciplinary future, discounting the idea of a debilitating “crisis in the humanities.” Nonetheless, they are well aware of real economic challenges confronting graduate education and of some of the specific challenges facing art history, which we will consider below.

Some programs have experienced a decline in admissions and/or deliberately reduced their intake of graduate students, though it is not clear whether this is a response to a perception that there are too many PhDs relative to jobs, to shrinking resources available for funding students (especially following the financial crisis of 2008 – 11), to outside competition, and/or to other factors. Undergraduate and graduate enrollments seem to be fairly steady at research universities. While the number of art history majors has declined, enrollment in art history courses has not, and many students in those courses are pursuing more than one major. Most established programs report a satisfactory placement (from their point of view) of their PhD graduates. But this big picture occludes notable developments both in the way in which PhDs find suitable jobs and in the kind of jobs that they find.

Many of the systemic changes in art history in its wider institutional and intellectual contexts in the past decade are well known, though programs differ widely in their responses to them. For us the key lies in understanding the entire “pipeline” of PhD training from admission through coursework and examinations to the conceptualization and completion of a dissertation and search for employment to the first years of an academic or museum career, in which post-PhD “further education” and professionalization (for example, in the form of a postdoctoral fellowship that often involves teaching or curatorial work) has increasingly become a norm—desired by graduates and expected by employers.

## 2. The PhD and the discipline today

Are there (or have there been) intellectual and ideological transformations in art history of sufficient significance to demand a fundamental reshaping of the academic formation of graduate students in the field? Does the changed intellectual context require modifications of curricular requirements, and re-definition of fields, topics and formats of dissertation research and presentation? All members of this committee experienced the transformative upheavals of art history in the 1980s (famously announced as a “crisis in the discipline” in *The Art Journal* in 1982): the decisive spread of poststructuralist and postmodernist thinking in the academy; the formation of “new” art histories in response; the “critique of the museum”; the rise of visual culture studies; the emergence of postcolonialist and globalist approaches; and the call for greater social diversity in the profession. It is reasonable to ask whether transformations of similar scope and import are occurring today—a full human generation and several PhD generations later.

Our own sense is that present-day art history is not as polarized ideologically—and perhaps politically—as it could sometimes be back in the mid-1980s. We also sense that it does—that it must—tolerate a greater diversity of internal intellectual ecologies than in the past. This is due in part to demographic shifts within the profession. There has been movement in the direction of social diversification though this is far from complete: while women have enjoyed increasing success professionally, minorities remain significantly underrepresented, an issue we address



in Section 3 below, and it seems that, as in earlier generations, many students drawn to art history come from relatively affluent backgrounds. Nonetheless, there is a palpable diversification of the field, both demographically and intellectually. The emergence of visual and material culture studies, film studies and cultural studies as obvious partners has also contributed to the diversification of the field.

If the wave that rolled through art history in the 1980s was largely intellectual—engaging the discipline with poststructuralist thought and involving it in the ensuing culture wars—today’s shift seems to be more obviously technological, geographical, and infrastructural. Major intellectual consequences for art history flow from the digital revolution and the explosion of new media. The intellectual community of art history is currently wide-ranging enough, for example, to enable productive exchange between forms of scholarship that in the past tended to talk past one another. And it is strong enough to tolerate a variety of disciplinary self-images: one member of this committee, for example, holds the view (at least for polemical purposes) that art history, like history itself, is not, or at least need not always be, a “humanistic discipline,” and we can readily remark the arrival of computational, neuropsychological, environmentalist, and materialist frameworks to which at least some students entering the field are attracted and in which they seek to be trained. All this is exciting, healthy and in keeping with the best traditions of the discipline. But recognition of the expanding range of art histories (both in historical substance in the world and as intellectual frame in the academy) entrains its own challenges for workaday life in a PhD program. Curriculum design, the approval of fields of study, the formation of degree committees: these are no longer simple tasks. An academic department faces the problem of supporting existing faculty and fields of study while developing new ones.

### 3. Diversity

While progress has been made since the 1980s in diversifying the undergraduate and graduate student body in art history in the USA, many PhD programs still report difficulties in -- and deep concern about -- recruiting and retaining under-represented minorities and in turn, of course, in training a diverse professoriate and a cadre of curators and museum professionals drawn from a wide range of backgrounds. Achieving diversity, broadly understood as encompassing ethnic and racial difference as well as countering the impediments imposed by socio-economic disadvantage, requires programmatic commitment. In some departments, investment in a more globalized representation (usually in the form of faculty lines) has explicitly been conceptualized as one of the means to reach constituencies of students who have not gone into, or gone far in, art history. The committee, however, disavows any assumption of a direct connection between particular minority groups and specific fields of study: we would like to see Asian-American students, for example, choosing to study in all areas of the field and not only in the (already broad) sub-field of Asian art. University administrators have demonstrated a willingness to commit resources to minority recruitment (even when new or replacement FTEs are scarce). Still, it is clear that much remains to be done. In too many art history PhD programs the enrollment of minorities still remains low even by local university standards.

Here one of the keys must lie in the configuration and population of undergraduate degree programs in art history. One cannot expect many minority matriculants in PhD programs if there are few such majors. Some programs have set up--or can take advantage of--special initiatives designed to work with under-represented minority students in the major with the intention of facilitating their entry into the PhD program, even if there might be a general presumption that undergraduates should go elsewhere for graduate school. Faculty mentorship programs already exist in some research universities in which graduate students from diverse

backgrounds are paired with faculty members. Together they develop a strategy to prepare the student fully for a career in academia or museums. More recently, the Andrew W. Mellon Foundation has funded an initiative, The Andrew W. Mellon Undergraduate Curatorial Fellowship Program, to provide specialized training in the curatorial field for undergraduate students from diverse backgrounds. Undergraduate art history majors apply to participate in a paid museum internship program meant to make a critical impact on American art museums by developing gifted curators from traditionally under-represented backgrounds. Such high visibility programs in universities and museums need to be expanded across the country to include the recruitment and retention of a more diverse graduate student body.

#### **4. Questions of breadth and depth**

Ideals of breadth and depth may seem to be inherently incompatible within a program of study limited in time. Yet the committee agreed that a successful graduate education in the history of art relies precisely on an efficacious balance between the two--between broad knowledge of the field, its methods and areas of study, and the intensive and original investigation of a particular topic in a dissertation.

The upheaval in the discipline during the 1980s, noted above, fundamentally challenged the notion that a widely-agreed canon of works of Western high art constituted the discipline's proper object of study. Assumptions about the canon were placed under pressure by feminist and Marxist scholarship; by the influence of social history, anthropology, archaeology, film studies, and visual culture studies on art history; by the widespread influence of poststructuralist thought; by an increasing emphasis on trans-regional exchange fueled by postcolonial theory; and by the practices of conceptual artists, including the powerful institutional critique that was directed at museums rooted in traditional, connoisseurial notions of artistic quality and excellence. In short, art history, already an interdisciplinary field, opened itself up to new outside influences, all of which demanded a new breadth in terms both of method and subject matter.

The consequent absence of agreement on what a well-prepared art historian ought to know raises intractable questions about what the balance should be in a PhD program. There is an inevitable tension between training to work on a specific, rather narrowly-defined dissertation located within a sub-field completed in a timely manner, and acquiring a broad education in the methods of art history, a knowledge of art, and debates about art-making, adjacent to, or indeed distant from, the dissertation.

Key questions here, at least for North American art history PhD programs, concern, first, the role of coursework in the degree, and second, the nature of the comprehensive examinations by which students advance to the research stage of their doctoral studies. Given the diversity now embraced within the discipline, the question arises: to what extent should departments legislate the coverage--geographical, chronological and methodological--of coursework undertaken for the PhD, through the use of distribution requirements? An extra dimension to this debate is added by the dramatic increase in the number of students in the modern and contemporary field, especially those working on art produced after 1968. Does this new emphasis demand a rethinking of balance between breadth (be it chronological, geographical, or methodological) and depth?

The range of courses available to students in the history of art depends on the size of their department and the range of faculty specializations. Increasingly, however, art history PhD students are taking courses in cognate disciplines, and sometimes further afield, outside the



humanities, in search of the intellectual equipment needed to handle new problems in the analysis of the visual field. Several professors of art history interviewed by the committee argued that the largely chronological distributional requirements we have inherited are ill-suited to the current environment. Yet there were compelling arguments in favor of the retention of strong guidance to avoid the unintended consequences of over-concentration in particular areas or periods. One contributor remarked, echoing views expressed throughout the committee's deliberations, that "there is a danger of deskilling. If you get people thinking solely in synchronic transects and they do not really understand the vertical, diachronic dimension: it is a problem." Rather than departmental regulations specifying, for example, that all students should take a non-Western course (which presents major problems of definition), or one examining art from before 1400 (too often implicitly European), it seems more important in the present environment for each student's course of study to be created thoughtfully, and individually in consultation with advisors and faculty mentors as well as the director of the graduate program, in order to achieve an appropriate range of courses.

We learned that several programs have experimented with such new curricular concepts and report that the positive results justify the more intensive and individualized advising that is required. For example, in one major research department graduate students are required to do coursework with a certain number of different members of faculty across the board of the department, ensuring that they will be exposed to different subfields and approaches without legislating exactly which or what subfields or approaches would be engaged by any particular student and exposing students to different possible arenas of specialization, some of which they will likely not have encountered in undergraduate studies. This department is also encouraging applicants to the program to identify two potential faculty mentors in different subfields, with the aim of ensuring that advising and supervising will be a more "communal" and therefore an appropriately diverse experience. This also means that more faculty members will be involved in supervising PhD students, a real benefit in programs that can only take in a small handful of graduate students in any given year.

Another strength of North American PhD programs is the continuing emphasis placed upon comprehensive examinations taken before a student begins the dissertation. Often posed in the format of written and oral examinations on a body of literature or a field or period of art history, this crucial aspect of a doctoral program in the United States is in many cases intended to answer to the demand for breadth in preparation for a dissertation that must demonstrate depth. Each department handles this differently (in some departments the exams precede the presentation of a dissertation prospectus and in others they follow it). However the committee's discussions strongly endorsed the idea that the comprehensive examinations should aim to cover a range of scholarship and works of art that goes beyond the area to be examined in the dissertation--in other words that the comprehensive exam should aim to prepare students broadly for teaching and research in the future, familiarizing them with existing models for scholarship beyond those espoused by their supervisors and contemporaries.

In some cases, the comprehensive exam is based on the discussion of images; in others, it is a written examination; more rarely, actual museum objects are presented for identification and analysis. Many programs insist on an outside, unrelated field of study, a minor field, or similar: while this might be questioned on the grounds of slowing the student's progress towards a completed dissertation, the committee strongly believes that there is inherent value in a breadth of knowledge outside a major field. Some programs require that one of the faculty examiners be a member of another department (for example, History or South East Asian Studies).

While the dissertation must by definition display depth of research and refinement of analysis, there are, of course, many ways in which it may also display breadth. As mentioned above, the committee discussed a growing, and positive, tendency toward jointly-advised (co-advised) dissertations, especially in cases where the research topic moved across traditional boundaries in the field (European/Non-European; Modern and Pre-Modern; Fine and Decorative art, and so on). It is also notable that a common reason for publishers to reject books closely based on dissertations is because they are, in some cases rightly, considered too narrowly focused even for an academic readership. This provides one more significant reason to strike a balance between breadth and depth.

## **5. The expanding field of the history of art**

In North America, the conventional terms “non-Western Art” or “other than Western Art” usually refer to art traditions which have developed outside Europe and North America, and which presumably have their own histories and independent systems of visual language and aesthetic evaluation. Grouped under this umbrella are African art, Asian art (Chinese, Indian, Japanese, etc.), and Pre-Columbian Art of the Americas, among many others. While these regional fields had been selectively covered in major American PhD programs long before 2000, some important changes have taken place in this area over the past 10 to 15 years, potentially reshaping the general contour of an art history department and its educational program.

The number of faculty positions in fields other than Western art has been growing steadily in recent decades. Each university is different, of course, and no single department can have all art traditions taught on the same level. But in general, triggered by multiple external and internal factors such as the tide of globalization, the end of the Cold War, the greater number of foreign students, and the emphasis on context and interdisciplinarity in art history itself, there has been an increasing demand for all art history departments to offer courses on a global scale. According to a sample provided by the Institute of Fine Arts based on information given on departmental websites, in 2013 more than a quarter of faculty positions in six departments in major research universities (University of Chicago, Columbia, Harvard, Princeton, University of Texas, Austin, and Yale) were located in fields of other than Western art. Of course, given the huge range of subjects conventionally grouped together as “non-Western” this still implies that “Western” art is covered far more extensively. Some universities have developed focused programs for special regional art traditions, having multiple professors teaching in fields such as African art, Islamic art, Chinese art, and Latin American art. We consider this a seminally important advance (from the old system in which a single person taught an entire field such as “African art” or “East Asian” art, or, for that matter, “ancient art”). We also consider it a necessity for training strong, competitive students in those fields, and hence a welcome direction for the development of a PhD program.

The increasing number of faculty positions in areas outside of Western art --not only in research universities but also in other institutions of higher education---is symptomatic of a growth in employment opportunities for those holding a PhD in those fields. An increased or at least a more visible student demand has been used to justify the creation of more positions in this general field. There are at present some areas in which the number of institutions seeking to hire qualified teachers and scholars may outstrip the number of PhDs being trained in the USA.

In the past decade, the integration of study of non-Western art into general PhD training has intensified. This has happened on three separate but related fronts. If PhD research on non-

Western art traditionally focused on pre-modern periods, the modern and contemporary periods have now become a focus of strong interest. Students are increasingly expected to relate their studies to international and global art trends and social phenomena, inevitably breaking down the traditional boundaries. Many departments require doctoral students to take a certain number of courses in “other fields,” sometimes defined explicitly as non-Western. On the part of students, there is a growing awareness of the importance of such knowledge and experience, which can be beneficial not only for intellectual reasons but also for employment. As competition for teaching positions is intensifying, interdisciplinary training, a broad knowledge base, and a willingness to work with people across regional divisions are considered positive determinants.

As a rigid division between Western and non-Western art is collapsing, there have appeared efforts to develop a new, three-dimensional structure for an art history program, in which “vertical” national art histories are connected into layered “horizontal” world art histories. “Global ancient art,” “global contemporary art,” and “art of the Americas” are just three possible examples. Forging cross-regional ties without abandoning the established and evolving historiography of art, this structure may potentially reshape art historical knowledge as well as institutions, including academic departments, research institutes, and museums. In this sense, such an integration can be both epistemic and organizational. “Global art” is not an add-on to knowledge or just a new kind of packaging; it is rooted in the development of the discipline of art history itself. Graduate students in all fields need to be provided with a sophisticated awareness of this historiographical resource, which distinguishes the history of art from many other disciplines.

Because these changes may add new requirements and create different expectations for both PhD students and their professors, they can generate tension and uneasiness. It is not rare to find that doctoral students working in other than Western fields are frustrated by multiple, seemingly incompatible demands: for example, they feel that they are asked to produce scholarship which must speak to both specialists and scholars outside their areas. To spend more time interacting with other fields can also mean spending less time on learning languages and conducting laborious fieldwork, especially when the pressure to graduate sooner is mounting. Even after they have started teaching in a university, or working in a museum context, new graduates often feel that they are expected to perform roles as both specialists and generalists, producing first-rate scholarship in their own fields while covering the broad, unspecific terrain of non-Western art in general. While these problems cannot be solved merely by instituting new rules, it is important that a department should develop sensitivity about such situations and dilemmas they create. By contrast, it seems to have remained acceptable in some instances for faculty working in traditional fields of Western art to base their research and teaching on very narrowly focused materials: the breadth and depth balance here seems to have tipped towards overspecialization, even in undergraduate teaching.

## **6. Art history and the museum**

The relationship between graduate training in art history and museum scholarship is a close one. The PhD degree is now generally expected for a museum career in curatorial work and most art museum directors now hold PhDs in art history. The committee was adamant that this should be considered to be a worthy outcome of a doctorate in the history of art, and that curators, through the media of exhibition and collection catalogues, produce some of the most important scholarship in the field. In many cases, an exhibition, with lavish accompanying publication, can allow a wide audience to benefit from scholarship originally undertaken as



doctoral research. The existence of the curatorial track greatly expands the employment opportunities for PhDs in the history of art.

While the PhD is now required for many curatorial positions, it is not, however, the only qualification for effective stewardship of a collection. Graduate students also need hands-on training in museums, and they need to develop a basis in material and visual knowledge if they are to get a start in a museum career. Moreover, there has been a perception, at least, in recent decades that a PhD in the history of art does not effectively prepare students to begin curatorial work. The committee heard of several instances of museum positions for which there were no qualified candidates with PhDs from departments in the United States: research skills alone are not sufficient. It should be noted, however, that museums have traditionally operated an informal, though extended, process of apprenticeship, in which senior curators mentored recent recruits. As curators take on more administrative and fundraising work, this system is no longer as prevalent, and the PhD degree is sometimes expected to supplant it.

As museums evolve into sophisticated, self-funding cultural institutions, a large number of new positions have been created that, although not directly connected to traditional curatorial work, offer employment possibilities to holders of a PhD in the history of art. Many museums now have a head of collections, as well as a head of exhibitions, and a range of staff in areas from education to programing and even development, where the skills and knowledge base of a PhD could usefully be deployed. The committee resisted the assumption on the part of some deans and university administrators that a museum career constitutes in any way a departure from the core activities of an art historian, or represents a failed alternative for statistical purposes.

## **7. Pathways towards a career in the history of art**

The committee was in agreement that during the process of completing the PhD degree, some of the skills for future professional performance should also be acquired. These should not be seen as antithetical to the work of scholarship. In the course of achieving the degree, desirable qualities - such as critical thinking and clarity of expression -- are often developed through opportunities for teaching (properly directed and supervised), for experience in publishing (whether in print or in digital media), and for direct experience with artifacts (whether through field work or curatorial experience in museum, library, and other collections).

Graduate students should be encouraged to think about their own future from the outset, and to seek out experiences that will match their skills and preferences. The main options have traditionally been university or college teaching, positions in museum and historic sites, publishing and more recently, administration of research institutions. For architectural historians, preservation is another professional direction. As programs shrink, teaching in a major research university with a strong graduate program is not the most likely outcome, and the expectation that we sometimes encountered that new PhDs will take up positions similar to those of their own professors can be unrealistic. Other possibilities for teaching the discipline while advancing research, whether in liberal arts colleges, in universities without strong graduate programs, or in community colleges, need to be evaluated more positively than they sometimes seem to be viewed in the internal cultures of major research departments. Advisors, in turn, need to help students discover and prepare for a wider range of options available on completion of the degree.

Our review insists that the extension of graduate programs to include digital skills for research and communication of all kinds (and the future here is just beginning to be imagined for art

history), and, where appropriate, curatorial experience, should not be seen as a dilution of the PhD, but as a necessary enrichment of it. Precious time can be lost if this case is not made early on in the program. Attentive and critical advising, challenging exchange in seminars and discussion groups, and well-designed internships would benefit graduate students more than the all-too frequent and premature presentation of papers in conferences. Post-doctoral fellowships involving teaching and/or curatorial work can also help demystify the museum career path (with more options, and so less predictable than the academic *cursus*), and provide opportunities to enhance skills in communication of all kinds.

Continuing success for PhDs in the history of art will require more intensive attention to the development of all aspects of graduate training from the outset, with graduate students taking an active role in their own evolution as scholars, teachers, curators, and other professional activities. When new colleagues are able to bring to their institutions greater communicative skills and knowledge beyond their own specialized field, support for their future research should in turn be more easily justified.

## **8. Language training, fieldwork, and research**

The PhD degree in art history is intensively research oriented. And while it may be fashionable to state that there is no requisite “research” in the Humanities, this is decidedly not the case in the field of art history. In fact, research in art history requires several disparate technical skills, not all of which are commonly acquired by students when they are undergraduates. Moreover, because the field has become so diverse in terms of subject and geography no one set of skills can be prescribed for all students entering a PhD program.

First, the acquisition of proper research languages has always been a necessary condition for conducting almost all PhD research activities. This will continue to be true for as long as there is a PhD in art history. The minimum requirement is two languages, but in many fields the languages needed to conduct meaningful research exceed that number. In some cases only reading knowledge is possible, especially when it comes to fluency in the ancient languages of Europe, Asia, America, and Africa. These languages are not easily acquired as an undergraduate and so they are often begun in the first year of graduate training and often continued well afterwards. It is a matter of concern that whole fields of the art history of the globe not become the province in the USA only of native speakers because the opportunities to acquire relevant languages are not made available to those who seek them. Conversely, because primary research often takes place in a foreign country, almost all students from the USA should be expected to speak at least one relevant language of fieldwork and collection research. Learning to speak non-European languages often requires that students enroll in immersion programs that may take a year or more to develop proficiency. It is incumbent that this time be taken into account in terms of progress to degree of a non-native-speaking PhD student in art history. Otherwise, every student is held to the same temporal metric regardless of the intellectual and technical needs of their specific studies. Unfortunately the disciplinary and technical training for a PhD in art history has in some cases come to be viewed mechanistically, subsuming all study to a rigid and unforgiving formula.

A second research skill needed by students in historical fields before the nineteenth century (and even after) is training in paleography if a student needs to do archival research with original documents--a technical skill rarely taught to undergraduates. There are funded workshops across the country but each can accommodate only a few students. This skill is necessary for any real research. It can be even more difficult because each local scribe has his own idiosyncrasies both in lettering and abbreviations. Concomitant with the acquisition of

paleographic skills is the study of other writing systems (Egyptian, Mayan, Sumerian, and so on) that require training in glyphs, cuneiform, and other ancient forms.

Language and paleographic skills prepare PhD students for archival research, which for many areas remains fundamental to original research in art history. Working in historical archives is also a skill that needs to be learned. The state of an archive, the accessibility of the documents, varies from field to field and from country to country. Several universities provide valuable instruction through their library systems on subjects such as how to use an archive, how best to make use of digital resources, and other topics, but courses cannot impart the full range of archival research methods necessary for all students and ultimately most must hone their skills through first-hand experience.

The majority of PhD students in art history must travel to have access to the subject of study, even if the travel is restricted to North America. To be sure, as state and private archives of documents (not to speak of collections of art and artifacts) are rapidly being digitized, many documents can be accessed electronically. The digital record is, however, never a complete substitute, and art historians will always need to see and experience the actual work of art (and related artifacts, including documents), no matter how familiar they may be with the works by means of photos and digital images. Their training typically begins in the classroom and in working with objects in local museum collections. However, the topic of most PhDs in the history of art is not based on collections in local museums, and knowledge of comparative examples is always called for. Hence research travel to study works of art and architecture is necessary for almost all PhD students. For some students, it also means doing fieldwork either at an archaeological site or in a contemporary community, sometimes staying for a year or more. Here again, language training is a crucial part of this work.

Depending on the type of research, a PhD student might need to have training in technical analysis; to develop a visual archive for comparative analysis; to get archaeological training; and to know how to work with objects in collections and/or how to assess structures. These skills are a critical part of the formation of an art historian and no other discipline teaches all of them (indeed, no one department of art history teaches all of them). Above all, no representation can replace the physical experience of studying a work of art that was originally produced to be seen and handled, used and understood, by embodied human agents.

In PhD programs and in the discipline, there is little dispute about these disciplinary realities and principles, though in practice they can be difficult to administer in fair and equitable ways (for example, in determining what kinds of accommodations will be made for individual students to acquire special skill-sets). But our investigations suggest that there is a genuine crisis in the resources that are needed to realize them. This might be more acute in public universities and colleges than in private ones, but we heard about difficulties across the board. All students and advisors agree, for example, on the inestimable value of traveling to and working in a collection, archive, or site *prior* to preparing a dissertation proposal about the material or to submitting an application for major research funding. But many departments lack the internal funds to do this comprehensively and sufficiently; while some programs can build summer travel (for language training, fieldwork, archival consultations, etc.) into a PhD funding package, many others cannot. The field has become dangerously reliant on outside sources, notably the small number of fellowships administered by some of the research centers (e.g. The Center for Advanced Study in the Visual Arts), by national agencies (e.g. Social Science Research Council), and by foreign governments (e.g. Deutscher Akademischer Austausch Dienst), and a limited number of foundations. Yet to secure a competitive fellowship that will provide the one or more crucial year(s) of on-site research a student needs to have a robust, compelling, and



well-thought-out proposal, and to make such a proposal needs to have done at least some of the travel and footwork in advance. This bottleneck can be surprisingly difficult to negotiate, even though the sums required can be relatively small.

## 9. Advising and preparation for the profession

We support the Mellon Foundation's conclusion in its publication *Educating Scholars* (2009) that there needs to be more conscientious and constructive advising in PhD programs during the entire course of study, with opportunities for work- in -progress seminars, teams of students working together, and formal and informal support systems.

PhD students vary in the amount of teaching they do (whether as part of their funding package or as a program requirement or as both) and seemingly in the support and recognition they receive for it. Some institutions have strong pedagogy requirements (e.g., a seminar on teaching that students must take before they become teaching assistants), and in many programs, graduate students are regularly evaluated (both by students and faculty) while teaching. Nevertheless some of our respondents reported that they felt relatively unprepared for full-time teaching even though they immediately learned the importance of having a teaching portfolio that was both broad and deep when going on the job market. Indeed, a statement of teaching philosophy, interests, and tools and a presentation of possible syllabi are now a standard part of a job application.

Behind the scenes, programs vary in the degree to which they treat a graduate student's teaching assistantship as an element of professionalization. Teaching often serves as an element of academic training that might satisfy program requirements. Ideally, the student will learn the art and craft of teaching as such, perhaps even in subject matters well outside the field of the student's dissertation. But teaching can also provide a means of learning the nuts-and-bolts of one's field by teaching it with an expert faculty member, usually one's advisor. Basic curricular decisions are generally not made with training the TAs uppermost in mind, nor should they be: research universities are increasingly focusing on the diversity and quality of the undergraduate experience (some have created major cross-disciplinary initiatives specifically for undergraduate experience in the arts), and some universities are under pressure to broaden curriculum to capture students who previously did not take or go far in art history (sometimes for linguistic and cultural reasons).

Graduate students who have teaching experience have an advantage on the job market and in their first teaching position. Serving as a Teaching Assistant in introductory and upper-division lecture classes in art history, visual culture, and/or interdisciplinary humanities courses enables graduate students to develop key pedagogical skills. These include writing an effective syllabus, devising appropriate course assignments and exams, perfecting skills in lecturing and leading class discussions. Ideally the professor for whom the student teaches, or a member of a teaching center on campus, observes the student and gives advice on how to develop innovative and successful teaching techniques. Graduate programs that recognize excellence in teaching with awards reinforce the importance of developing effective pedagogy.

Graduate students whose advisors are actively engaged in mentoring them thrive not only during the various stages of their education but also in the process of applying for jobs. Those who are advised to develop both depth in their area of specialization and breadth of interests are better able later to engage with future colleagues and to teach in survey courses. Graduate students who apply for pre-doctoral fellowships and receive guidance on writing applications typically can also better pitch their dissertation projects to potential employers and to

publishers. Those who are guided to develop a substantive publication, to gain digital fluency, and/or to curate an exhibition rather than presenting many conference papers are in a better position on the job market. Advice on how to write an effective job application letter, how to prepare for initial job interviews at CAA or, frequently, by Skype, as well as the opportunity to have mock interviews and to practice job talks all serve to make graduate students more effective on the job market. Moreover, delivering a practice job talk in front of faculty and peers enables graduate students to receive constructive and substantive feedback both on their work and their mode of presentation.

## 10. The PhD Dissertation

At the moment there remains a mismatch between the typical shape of a current PhD dissertation—usually three to five hefty chapters, often in the form of detailed “case studies”—and opportunities for its full publication, whether in print form or electronic. In turn, this can lead to wasteful situations in which PhD graduates spend several years “revising the dissertation into a book” (for which there may be few options for publication), often while teaching full-time in their first academic jobs. Should not the dissertation have been initially produced as whatever a “book” means in a given field? If a first “book” in art history has *de facto* become a very different document from the dissertation on which it is based, could the dissertation in turn take new special forms? Not surprisingly, both junior and senior scholars express reservations about the way in which new forms and formats of publication are being recognized, or should be recognized, in the process of academic appointment and advancement, especially at tenure.

We found it troubling to see that the argument about dissertations is still being driven in large part by the failure of the publishing industry to serve its most promising content providers creatively. Several of the experiments in e-publishing that we were informed about have since failed or been shelved, and we seem not much closer to a genuine, peer-reviewed, e-publishing environment than we were several years ago, when exciting possibilities were being announced. Museum scholarship seems to be adapting more gracefully, perhaps because the museum environment supports team work, and there is a stronger commitment to broad communication with a public, and funding for cost of illustrations. We know that e-publishing is complex and expensive, but as a profession we must find a way to get new peer-reviewed research (for such a PhD dissertation already is) into circulation in a suitable and predictable way. Perhaps this would also reinforce the advisor’s responsibility for signing off on the manuscript.

The committee was agreed that we should not recommend change in the values and established strengths of the PhD dissertation (even if there is room for improvement), despite the increasing difficulty of publishing the PhD as a monograph with a university press, traditionally the expected outcome of the process. This matter can be expected to sort itself out organically in the medium term, though open access to research through the internet, whether enforced or voluntary, continues to present special challenges for art historians who rely on images to make their arguments. In the current environment students configuring a dissertation proposal need to be fully informed and carefully advised about the way in which not only the substance but also the format of their research can best lead to adequate and timely publication(s) at the moments in their careers when this is essential. Because the situation varies by field, individual advisors must be fully involved. There is some hope that the CAA inquiry into rights and reproductions will produce some firm guidelines for the field.

We heard rumblings—and some explicit arguments—suggesting that the conventional form of the PhD dissertation in art history is outdated, dysfunctional, and/or out of touch with the realities of publishing and finding satisfactory full-time employment today. The idea that the dissertation is the first pass for a conventional full-length single-authored book, though likely to remain in place as a standard, can indeed be supplemented by other models. It seems likely that advisors, programs, employers, and tenure committees will need to recognize and even actively to encourage projects of “dissertation” heft and quality that take new forms, at least among certain kinds of students—digital reconstructions, or field reports, or exhibitions. Some already do. We heard some radical proposals on this score: that the model of dissertation-as-book-in-progress be scrapped in favor of the “three publishable articles” model adopted in some fields of social and natural science; that the dissertation be reorganized as two lengthy papers on different historical topics, substantially broadening scholarly expertise while preserving scholarly depth; that art history cease to define itself as a “book” field and join other social sciences and humanities in prioritizing article publication as the expectation for employment and especially for promotion to tenure; and others. It would be foolhardy to recommend any one of these models alone; more to the point is that there needs be no one model. No standards need be compromised; accurate and original research and professional writing and presentation will always be required. But greater disciplinary consensus and leadership about diverse acceptable forms of the presentation of PhD-level scholarship would be desirable, otherwise students and advisors will hesitate to take the first steps.

We continue to affirm that the PhD dissertation should represent a synthesis of considered thought including original material. In the internet world of short attention spans and instant messaging, skills of argumentation based on primary sources concerning a focused topic are more important than ever. This is not to dismiss new technologies: we were impressed by colleagues’ emphasis on the need to design, shape, format, curate, edit, select, etc. when working with new media. Sometimes traditional PhDs fail to do this, but the essence of the dissertation as a sustained argument based on substantial research must not be compromised. An anthology of hastily assembled texts, instantly published, will have very little shelf life – and it seems pointless to put graduate students through years of training (even if the time to degree is reduced) to produce ephemera. The PhD dissertation rightly remains the intellectual capital of emerging scholars.

## 11. After the PhD

The transition period from “ABD” (North American collegiate argot for “all but dissertation completed”) to tenure-track or curatorial employment has substantially lengthened for many graduates, and students and faculty need to cope with the reality that a PhD graduate might be in a kind of limbo between graduate school and full-time university teaching or museum work for several years. Important and innovative national programs have emerged to bridge this chasm (notably the American Council of Learned Societies/Andrew W. Mellon Foundation New Faculty postdoctoral fellowship program), and established opportunities (such as the societies of fellows at a significant number of universities and Getty Research Institute and CASVA postdoctoral fellowships) have become ever more structural to the creation of the newest generation(s) of art historians. Some home departments keep recent PhDs on for one or two years as lecturers, and indeed have built the arrangement into budgeting and curriculum. It is increasingly assumed that a doctorate in the history of art will be followed by a period as a postdoctoral fellow or as a lecturer. Students, advisors, and programs have begun to plan for this in various ways, and planning is indeed essential. It might be, for example, that crucial research activities in one’s professional formation (such as collection research and fieldwork) will partly happen *after* graduate school in the frame of a postdoc. or temporary/part-time



teaching appointment, whether in one's alma mater or in another institution. The long-term implications of this relatively recent development have yet to be seen.

No one is happy with the way in which young/new scholars in many fields increasingly need to accept short-term and often very onerous non-tenure-track, visiting, lecturer, part-time, and adjunct appointments, often shuttling among several institutions for several years. But the institutions of art history (universities, museums, research centers, and funding agencies and foundations) must enquire if anything can be done to mitigate this situation. Greater structural consolidation of long-term postdoctoral collaborative projects (as in German and Swiss models) could be achieved, but only given major investment and openness to institutional partnerships.

## 12. Art history and digital publication

It is fair to say that in art history the “digital revolution” in its most basic manifestation—the conversion from analog to digital visual media in teaching, research, public presentation, and academic publication—is more or less complete, though programs vary in the kind of facilities and support that they can provide (for example, availability of advanced software for use by students, support for complex multimedia teaching, assistance with image rights). The “slide library” as the physical heart of a department is a thing of the past. Indeed, a number of art historians at every level of seniority are now on the cutting edge of technological and intellectual initiatives in the “digital humanities,” and they are feeding their procedures and results back into the curriculum, the shaping of PhD projects, the funding of research, and the establishment of collaborations. Several programs are embracing digital media energetically, one requiring courses in GIS, or another having a wiki for every course. We applaud these creative developments and hope and expect that the history of art will grow and change in this direction. For obvious professional and generational reasons, many students—both undergraduate and graduate—express strong interest in these new horizons, and some need and expect to become expert in them. Departments may increasingly find themselves competing for students with certain technical skills and interests and in providing adequate advanced digital support for students and faculty. Many art history programs have realized the need to be intimately involved in the administration and initiatives of campus centers for digital and new media.

Nonetheless, it is also fair to say, we think, that the great promise of electronic publishing of art-historical scholarship has yet fully to materialize, though some PhD projects are now more or less fully dependent on the possibility (e.g., in presenting three-dimensional virtual reconstructions and animations as an element of a scholarly representation of research procedures and results). In particular, the electronic publication of conventional art-history books—the focused monograph, the exhibition or collection catalog, the synthetic expert survey of an art-historical area, or the critical interpretation of aesthetic and cultural histories—has yet to stabilize even as the publication of a traditional print book has become ever more costly and publishers often demand a highly “market-oriented” approach of their authors. Several major university presses have yet fully to embrace electronic publication, though it seems natural and often ideal for visual material, and, as mentioned above, some of them have pulled back from plans proposed some years ago. New journals (such as *nonsite*, *World Art*, *Open Arts*, and *ARTmargins*) have created new opportunities for scholars to represent their work, especially among the latest generation of tech-savvy art historians, and established journals (such as *Art History*) now publish electronically as well as in print. Open access is increasingly expected, and even demanded. But this has created new pressures on dissertation projects—such as the need to acquire image rights and licenses and to assess and negotiate issues of access to the scholarship that eventually will be published—that students

must understand as soon as they get going rather than at the very end of their work. Rights issues continue to plague our field, especially in the growing concentration on modern and contemporary art. Whether a manuscript is published digitally or by traditional means, serious obstacles to dissemination of work have developed.

### 13. Publication and tenure

A continuing and fundamental problem in the field lies in the fact that it is increasingly difficult to get a book published in the history of art. We have already alluded to many of the reasons for this: the spiraling costs of rights and reproductions (not notably diminished and even more complex in the digital environment); more market-oriented approaches by leading presses in response to financial pressures; and contracting library budgets, meaning fewer standing purchase-orders. A diminishing number of university presses maintain an active art history list, and those presses now exert a disproportionate influence over the field. There is no reason to complain about the books that *do* get published--art-history publication by and large achieves a high standard. A major problem for the discipline, however, is presented by those excellent books that do not reach publication as a result of the presses' reluctance to take on titles that are deemed too esoteric or fail to meet vaguely defined criteria of financial viability. No one should pretend that coming up with an alternative business model will be easy: after all, the presses have been trying not only to survive in a hostile financial environment, but also to respond rationally to forces beyond their control. Presses, graduate departments, funding agencies, and professional organizations need to come together over this issue, which will not be solved by digital publication alone.

A significant anxiety for doctoral students in the history of art, more acutely for post-doctoral fellows and lecturers with a completed PhD, and most of all for junior faculty at the Assistant Professor level, lies in the demand of university tenure committees for a completed single-author monograph (and sometimes even two) published by a university press, which is assumed to be the natural outcome of the doctoral dissertation. The committee acknowledges that this is not a sustainable expectation for reasons relating to the difficulty of getting first-class work published in areas not deemed by the presses to be commercially viable. A further factor is that the growing number of new PhDs working in non-tenure-track appointments have less access to time, research resources, and subventions to cover the costs of publication. On a more positive note, new visions for the production, format, and dissemination of research have led some advisors and students to imagine new forms of publication, even if they rightly remain uncertain about their "acceptability" in a tenure dossier.

University leaders (deans and central promotion committees) will need proactively to engage the realities of publishing in art history in making tenure decisions. Encouragingly, among the deans we interviewed, a number reported that they have begun conversations about the changing landscape of art history publication and its effects on how untenured art historians plan and realize their projects. At one leading institution, for example, the relevant dean has challenged the Department of History of Art to (re)consider whether art history is--or at any rate always has to be--a "book-based" field. It will be productive for all concerned for this conversation to unfold. The same dean has also encouraged consultations between the central promotion committee of the university and individual departmental and disciplinary cultures of research and publication. Postdocs and tenure-track faculty, like PhD students, need intensive and realistic mentoring about their options in relation to expectations, and the relative importance of quality over quantity should be upheld honestly.

The publication crisis in art history seems to be deep and acute for at least some discipline-specific reasons, and therefore can be overlooked by university administrators and committees unless they are explicitly advised of them by the leadership of art history departments presenting cases for tenure. Several practical things could be done immediately. First, the College Art Association, the professional body for art history in the United States, could develop a succinct statement, representing a national disciplinary consensus, that describes some of the challenges and acknowledges the possible diversity of valid ways of presenting art-historical research. This statement could be helpful to department chairs who need to describe the reasons for an untenured colleague's choices about and fortunes in publication. And it need not be a purely speculative projection; innovative solutions that have already been legitimated by the award of tenure could be cited.

## **Summary Conclusion**

The committee's study of the state of PhD training in art history in the United States led to several recommendations intended to strengthen degree programs and the professional development of a new generation. We found that art history is flourishing as a discipline and that the form and duration of PhD study in the United States was sound. Departments should recognize, however, that more national and international trans-institutional training, and more cross-disciplinary work may provide essential opportunities in this expanding field.

The committee insists upon the importance of digital skills for research, publication, and teaching. These cannot, however, replace language skills and traditional field-work and travel, and administrations need to recognize art history's special requirements in the mastery of both new and old media in all forms.

Even as art history has expanded both geographically and technologically, graduate departments need to tailor their training to both individual and disciplinary needs. One of our most urgent conclusions is that in order to move forward departments must provide more and better advising throughout the full span of a student's degree, and beyond. Students need to be made aware of opportunities for and training in curatorial work, teaching, and communication in all forms from the outset.

The ARCHA urges the profession as a whole to address the serious obstacles to publication facing this generation of scholars. The PhD dissertation, in whatever format, remains the foundation for a scholarly career, whether in a university, college, museum, or other cultural entity. Timely access to new research is important for the circulation of knowledge, and for professional advancement. Universities will need to join with professional groups to build a new consensus about publication requirements for tenure and promotion.

The ARCHA was impressed by the expansion of the culture of art histories over the past thirty or so years since the "crisis" in the discipline was first noted. The lack of diversity in the art historical professions and the graduate programs that serve them remains, however, a serious concern.



## Appendices

### Appendix 1: Academic Review Committee Activities:

#### ➤ Core committee members:

**Patricia Rubin** (Committee Chair; Judy and Michael Steinhardt Director and Professor of Fine Arts, Institute of Fine Arts, New York University)

**Timothy Barringer** (Paul Mellon Professor of the History of Art and Director of Graduate Studies, Yale University)

**Elizabeth Cropper** (Dean, Center for Advanced Study in the Visual Arts, National Gallery)

**Thomas Cummins** (Dumbarton Oaks Professor of the History of Pre-Columbian and Colonial Art, Harvard University)

**Whitney Davis** (George C. and Helen N. Pardee Professor of History and Theory of Ancient and Modern Art, University of California – Berkeley)

**Cécile Whiting** (Professor and Chair of Art History, University of California – Irvine)

**Wu Hung** (Harrie A. Vanderstappen Distinguished Service Professor in Art History and East Asian Languages and Civilizations, University of Chicago; Director, Center for the Art of East Asia; Consulting Curator, Smart Museum of Art)

#### ➤ Number of meetings: 6 (May 2012, October 2012, May 2013, November 2013, May 2014, November 2014)

#### ➤ Meeting topics and external quests:

- The Academic Review committee focuses on issues most pertinent to emerging scholars of art history. In October 2012 the committee held a public workshop on ***Publishing and the PhD***, followed by a closed discussion among committee members and invited guests. The proceedings addressed art history publication in relation to the dissertation. The presentations introduced perspectives from publishers, editors, and researchers:

**Kirk Ambrose**, Editor designate, The Art Bulletin; Associate Professor and Chair of the Department of Art and Art History, University of Colorado, Boulder

**Todd Cronan**, Editorial Board member, nonsite.org; Assistant Professor of Art History Emory University

**Patricia Fidler**, Yale University Press

**Eleanor Goodman**, Executive Editor, Pennsylvania State University Press

**Evelyn Welch**, Professor of Renaissance Studies and Vice-Principal for Research and International Affairs, Queen Mary, University of London

- In May 2013 the committee convened to discuss ***Teaching Art History Today***: what is the art history PhD becoming? What are the emerging trends and concerns in teaching? In what way does art have a history, and how is it taught? This closed discussion included presentations by the following scholars:

**Sheila Bonde**, Professor, Archaeology, and History of Art and Architecture, Brown University; Co-director of the *MonArch Research Project*

**Thomas Crow**, Rosalie Solow Professor of Modern Art, Institute of Fine Arts; Associate Provost for the Arts, New York University



**Kimón Keramidas**, Assistant Professor and Director of the Digital Media Lab, Bard Graduate Center

**Diana Kleiner**, Dunham Professor, History of Art and Classics Roman Art and Architecture, Yale University; Founding Project Director and Principal Investigator for Open Yale Courses

**Maria Loh**, Reader in the history of early modern Italian art and theory, University College London; 2012-2013 Fellow at the Institute for Advanced Study, Princeton University

**Amy Ogata**, Associate Professor, Nineteenth and Twentieth century Architectural and Design History, Bard Graduate Center

**Terry Smith**, Andrew W. Mellon Professor of Contemporary Art History and Theory, Department of the History of Art and Architecture, University of Pittsburgh; Distinguished Visiting Professor, National Institute for Experimental Arts, College of Fine Arts, University of New South Wales, Sydney

- In November 2013 the committee addressed the topic of ***The Geography of Art History***, considering two aspects of this question: one is the distribution of graduate departments in the U.S.A. and with this the distribution of fields that are being taught; the other is the distribution of students in and among the departments. The discussion included presentations by:

**Noémie Etienne**, Mellon Postdoctoral Fellow (2013-2015), Institute of Fine Arts - NYU

**Jonathan Hay**, Deputy Director for Faculty and Administration; Ailsa Mellon Bruce Professor of Fine Arts, Institute of Fine Arts - NYU

**Holger Klein**, Professor and Department Chair, Columbia University

**Avinoam Shalem**, Riggio Professor of the History of the Arts of Islam, Columbia University

- In May 2014 the committee discussed two topics: ***Art History and the Humanities*** from the perspective of the executive level at universities around the country; and ***Art History from the Perspective of Early-career***, where early-career art history scholars were invited to share firsthand accounts of the current demands of the art history job market, and the ways in which the new directions the field has taken can advance research.

#### **Executive level:**

**Joy Connolly**, Dean for the Humanities, NYU

**Gabrielle Starr**, Seryl Kushner Dean of the College of Arts and Science, NYU

#### **Early-career scholars:**

**Lamia Balafrej**, Assistant Professor of Art, Wellesley College

**Sarah Hamill**, Assistant Professor of Art History, Oberlin College

**Dipti Khera**, Assistant Professor of Art History, NYU College of Arts and Science; Associate Faculty, Institute of Fine Arts - NYU

**Meredith Martin**, Associate Professor of Art History, NYU College of Arts and Science; Associate Faculty, Institute of Fine Arts - NYU

**Eve Meltzer**, Associate Professor of Visual Studies, Gallatin School of Individualized Study, NYU

**Stephen Whiteman**, 2012-2014 Andrew W. Mellon Postdoctoral Fellow, the Center for Advanced Study in the Visual Arts at the National Gallery of Art

## Appendix 2: Digest of interviews Professor Patricia Rubin conducted with University Deans

**Interview with Sara Blair, Associate Dean; Professor of English, University of Michigan**

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April 17, 2014 and May 7, 2014

**1. Are there any particular structures at Michigan, or the location of the humanities and art history, which characterize the university?**

<Not discussed>

**2. How do you understand the place of art history in your curriculum in the Humanities and the University as a whole and how do you see that possibly changing?**

- All of the core humanities disciplines are currently going through a process of reinvention. The role of art historical research training and program in the broader scope of humanities is not different than that of philosophy and literature etc.
- Art history here has never been Balkanized as it has been in other institutions. It is thriving, and is embedded in networks the link up with other activities and programs.
- I see our Art History program struggling with thinking on how to respond to the extraordinary interest in visual studies, which is in its nature interdisciplinary. That is its biggest challenge.

**3. What other departments do you understand to be closely related to Art History? How do you see art history fitting in with those programs? How do you understand interdisciplinary studies? Are there collaborative PhDs or is there collaborative teaching between departments?**

- Michigan is distinctive in that interdisciplinary studies are built into the structure and imagination of doctoral training. Every PhD student has various interdisciplinary requirements. We see discipline-based training that looks outward as critical for constant refreshment.
- There is a joint program between Classics and Art History.

**4. Within the framework of the humanities at your University, how do you anticipate the field changing?**

- Most of the humanities faculty advises PhD students to think about hiring in the field and what undergraduates are interested in.
- Art historians have been called upon earlier than the rest to engage in that kind of thinking because (speculative:) in terms of attracting undergraduate students there is a felt need to bust open the doors of the museum; to be responsive to the undergraduate interest in art making happening in communities, alternative spaces and institutions not always canonized. What does it mean to understand the interest, methods and power of art history and cultural production as a tool for exploring questions and contexts that young individuals might feel are urgent in their lives?
- Art historians at Michigan are working to figure out what territory do art historians share with historians, ethnographers, philosophers, media studies, digital humanities, etc. I think they are trying to figure out what it means to belong to "art history" proper when other departments are also teaching visual culture classes. I see this as an affirmative process - thinking about what is the good in their practice.

**5. What are the anticipated resources for those changes? And what might disappear?**

<Not discussed>



**6. What kinds of resources are required by Art History departments that might differ from other departments?**

<Not discussed>

**7. What is the University's provision for digital research and teaching (is there a coordinated policy? How are resources allocated?)**

<Not discussed>

**8. In your view, should the visual arts be defined as a core area in undergraduate general education or degree requirements?**

<Not discussed>

**9. Given the current attention to the "crisis in the humanities," is enrollment in undergraduate art history courses and the major declining? Is the graduate program being cut back?**

- There has always been a crisis in the humanities. The context is perhaps more severe now.
- I see this crisis as in part driven by what's happened with PhD graduate job placement.
- To call the context a 'crisis' is insufficient. We are in the middle of an extraordinary transformation in the higher education landscape
- At Michigan we have much better data from the last 10-15 years on where our PhD students end up over the years (this data is on the Rackham website). We have a better sense for our own students of the complex shape a post-PhD career can take.
- Looking at broader career possibilities is a real challenge. We need to ask if we are delivering the right kind of training and research experience to our students who will face a very different professional context than the one that some of us came into some years ago.

**10. Could Art History play a more visible role in the life of the arts on campus?**

<Not discussed>

**11. If there are art collections on campus, do you see appropriate and productive intersection between them and the art historians? Are there programmatic ties between them?**

- I think there is more to do. The Art History faculty is thinking about how to create better access.
- There was a major expansion of the University's museum that included a classroom and other spaces that are dedicated to university community use.
- They also have funding from the Mellon for a postdoctoral fellow who serves as a curatorial liaison between the museum itself and faculty.

Other observations:

- Last year we launched the program "**What now? Career explorations for humanities PhDs**":
  - It is meant for students in years 2, 3, and 4.
  - The students come in for a two-day seminar and they network with PhD alumni who have used their skills for a wide range of careers. They also work with career coaches and career-exploration professionals.

- They have a whole host of very intensive on-site opportunities to work together on developing their skills and think about how their research might open them up to other contexts.
- We take them through self-assessment.
- At the end of the two days they have a mini-version of a portfolio of exercises that they can take to the next step, if they are inclined.
- Graduates who have gone through this have really thrived - it widens their outlook on their skills (collaboration, communication skills, etc.).
- The next stage is to provide more immersive opportunities for students to connect beyond the seminar with mentors who are willing to show what the different career paths might look like.
- We are also looking at how to embed all these skills in the education. At the moment, we have engaged curious faculty, and the next phase would be to dedicate serious resources to creating an institutional space for faculty who might want to take some of this work back to their programs/curriculum. It is a very deliberate attempt to build from the student experience outwards institutionally.
- This will be a regular seminar, and a version of it will now be held in biological and health sciences, and then in the social sciences.

**Interview with Tony Cascardi, *Dean of Arts and Humanities*, University of California – Berkeley**

January 27, 2014

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**1. Are there any particular structures at Berkeley, or the location of the humanities and art history, which characterize the university?**

- There has been increasing work around the field of art history happening in many places other than the Art History department
- There is a reengagement with material culture driven by a need coming out of museums and institutions.
- There is increasing overlap with areas that one would not have ordinarily thought of as part of art history, such as design, new media, and everything digital (especially via the Berkeley Center for New Media).
- The Art History department is shifting away from its long-standing Euro-centric orientation to embrace a more global approach. This shift occurred after the department was reviewed by the university.

**2. How do you understand the place of art history in your curriculum in the Humanities and the University as a whole and how do you see that possibly changing?**

In regards to undergraduate education, there is a real appreciation and need for visual literacy, and art history classes are one of the key places where that happens. This is something that is partially a product of current technologies, but also an understanding of what art contributes to visual literacy.

**3. What other departments do you understand to be closely related to Art History? How do you see art history fitting in with those programs? How do you understand interdisciplinary studies? Are there collaborative PhDs or is there collaborative teaching between departments?**

- Art History interacts with many other departments - history, literature, design, and more. It is an organic collaboration, rather than via joint appointments.

- UCB also has a unique department called the Rhetoric department, where people work on visual materials.
- There are collaborative PhDs and teaching between the Art History and Classics departments – it is a joint PhD program with two joint appointments.
- A joint degree at UCB is possible only when there is a formal joint degree program - Ancient/archaeology, Medieval studies, Romance languages/literature.
- UCB is a very porous place intellectually - it is very easy for students and faculty to circulate across departments.

**4. Within the framework of the humanities at your University, how do you anticipate the field changing?**

There are some important developments in digital humanities that bear on art history.

**5. What are the anticipated resources for those changes? And what might disappear?**

At UCB the question is rather which resources will be local and which will be shared.

**6. What kinds of resources are required by Art History departments that might differ from other departments?**

<Not discussed>

**7. What is the University's provision for digital research and teaching (is there a coordinated policy? How are resources allocated?)**

- There are three prongs of digital humanities: 1. Technology-enhanced teaching. 2. Research 3. Curriculum development
- There are new ways of curating materials; new interests in collections and what can be done with them from digital platforms; there are new image recognition technologies.
- I think one of the biggest challenges within the digital humanities is responding to local needs and at the same time providing one-off local solutions. We would like to identify where there are tools and methods that can be replicated, finding the mechanism to get them out there and shared so that the next institution does not have to build them from scratch.
- There is a Digital Humanities Council that incorporates representatives from the library, Information School and Central Technology office—making sure that the arts and humanities are not overlooked in the campus-thinking about technology.
- There are needs specific to the Art History department: institutional subscriptions to databases and collections; higher level of computing capacity; tutoring in new technologies.
- Sources for budgeting for technology-based research: The Research Office, Chief Information Officer, and the Dean's office.

**8. In your view, should the visual arts be defined as a core area in undergraduate general education or degree requirements?**

One of the requirements for undergraduates is that they complete two semesters of reading and composition courses. Those are distributed across departments and Art History teaches a significant share of these. They are built around art historical materials.

**9. Given the current attention to the “crisis in the humanities,” is enrollment in undergraduate art history courses and the major declining? Is the graduate program being cut back?**



- The department has voluntarily been reducing its cohort of incoming graduate students so that they can fund them.
- Undergraduate enrollment and major have been holding steady over the past two decades.
- The crisis is not in numbers. The nervousness comes from the increasing cost of education in relation to job placement.

**10. Could Art History play a more visible role in the life of the arts on campus?**

Yes. We are beginning a major strategic planning process for the arts across campus (A chancellor-level initiative) - the arts departments, two research centers, art museum, film and performance presenting units are undergoing a major initiative to integrate the arts into the teaching.

**11. If there are art collections on campus, do you see appropriate and productive intersection between them and the art historians? Are there programmatic ties between them?**

Yes, but there are still some hurdles to get over due to administrative and cultural differences.

**Other observations:**

- Target numbers for faculty were established 6-8 years ago. Departments are typically within 10% of those target numbers. Each vacancy is an opportunity – and actually a requirement – to rethink the priorities and needs of the program. Requests for new positions are reviewed annually by the Academic Personnel Committee and the Provost.
- There is a lot of interest among students about art entrepreneurship - some art history but mainly music, theater: how to run an arts organization, how do you build the mission of a non-profit around an artistic vision.

**Interview with Katherine Newman, Dean of the Krieger School of Arts and Sciences;  
Professor of Sociology, Johns Hopkins University**

February 7, 2014

**1. Are there any particular structures at Johns Hopkins, or the location of the humanities and art history, which characterize the university?**

- We went through a huge strategic planning process in the arts and science departments. We are in the execution phase.
- As a result, Art History is going through a growth spurt: they hired four new people last year, and are doing a new search this year.

**2. How do you understand the place of art history in your curriculum in the Humanities and the University as a whole and how do you see that possibly changing?**

As part of the strategic plan process, the departments produced white papers, which were reviewed by external scholars and the Council of Chairs of the Humanities. That is where synergies were formed, like a new Islamic art program.

**3. What other departments do you understand to be closely related to Art History? How do you see art history fitting in with those programs? How do you understand**

**interdisciplinary studies? Are there collaborative PhDs or is there collaborative teaching between departments?**

- Art History plays an important role in many different niches - it is connected to our Classics department, Near Eastern, and History.
- Joint appointments are new at Johns Hopkins – either at a home department or tied to an interdisciplinary center (like M. Fried).
- There are collaborations between departments via the Humanities Center.
- Students take exams that require the participation of faculty from other departments.
- There are inter-departmental certificate programs like in museums and cinema.

**4. Within the framework of the humanities at your University, how do you anticipate the field changing?**

Traditionally, the department in JH has been very small and Euro-centric. It is now starting to take on a more global approach.

**5. What are the anticipated resources for those changes? And what might disappear?**

- JH is currently investing heavily in the humanities (hired 10 new faculty members in the last year).
- \$85 million were just spent on renovating the Gilman hall where the humanities are housed.

**6. What kinds of resources are required by Art History departments that might differ from other departments?**

<Not discussed>

**7. What is the University's provision for digital research and teaching?**

<Not discussed>

**8. In your view, should the visual arts be defined as a core area in undergraduate general education or degree requirements?**

There are various efforts underway to create undergraduate tracks that combine humanities and science:

- JH is forming a new an interdisciplinary science/humanities major that will give students a deeper appreciation for the humanities. This is encouraged by the medical school.
- Hoping that this will attract higher quality undergraduate applicants in the humanities.
- JH is talking about starting a B.A./M.D. program in scientific humanities. And with the English department – a science writing program.

**9. Given the current attention to the “crisis in the humanities,” is enrollment in undergraduate art history courses and the major declining? Is the graduate program being cut back?**

- JH has trouble attracting good humanities undergraduate applicants – it is a perception problem. JH is known for sciences.
- These crises wax and wane. I think one of the big problems for the humanities is that the law schools are in trouble. When the law schools come back (and they will because there will be a shortage), people will return to humanities since it is the obvious college level separation for law school entry.

**10. Could Art History play a more visible role in the life of the arts on campus?**

<Not discussed>

**11. If there are art collections on campus, do you see appropriate and productive intersection between them and the art historians? Are there programmatic ties between them?**

- This interaction is part of the new arts campus currently being built: "Station North Arts District," along with MICA and the Maryland Film Festival.
- Our museum program students are mounting exhibitions at the Smithsonian, the Walter, and the Baltimore Museum of Art.

**Other Observations:**

**Strategic planning:**

- Newman was appointed Dean in 2010, and decided to start a strategic plan ahead of a capital campaign.
- It began with the Futures Seminars in every department - a two-day seminar where external scholars were invited to contribute their thinking about the future of the field. The first day was open to the public, and the second day was just for the department, so there could be field-specific discussions.
- The seminars resulted in 30 white papers by 22 departments and 8-10 interdisciplinary and multi-school programs, which were read by external reviewers. The papers discussed how the departments see their field developing over the next decade; how the seminar informed that conversation; what are the implications for hiring, graduate student training, undergraduate curriculum and the role of retired and emeritus faculty.
- On the basis of the reviewers' report, changes were put into motion in hiring and development.
- The departments were given multi-year hiring commitments.
- This resulted in the plan to build "Station North Arts District" – the area between the main Baltimore train station and campus, along with MICA and the Maryland Film Festival, supported by the Mellon Foundation. It will house performing arts and computer scientists, fine artists, musicians, and the film and media program of the schools.
- The strategic plan also surfaced the need for a certificate program for our doctoral students in cinema studies.
- Coming out of our strategic planning process, we deemed it important to address the problem of low stipends for our doctoral students. We have proposed scaling back the student population over five years by 19% on average across the humanities and social science departments in order to sharply increase stipends (to 30k). This is still being debated but if it goes through it will begin to decrease the graduate enrollment but also put much more robust support underneath each student we do accept. It is not a cost cutting exercise. It is actually slightly more expensive. But we think it is needed to be competitive and to enhance the graduate experience.

**Interview with Tom Pollard, *Dean of the Graduate School of Arts and Sciences; Sterling Professor of Molecular Cellular and Developmental Biology, Yale University***

February 10, 2014

**1. Are there any particular structures at Yale, or the location of the humanities and Art History, which characterize the university?**

Not specifically

**2. How do you understand the place of art history in your curriculum in the Humanities and the University as a whole and how do you see that possibly changing?**



- From the perspective of the undergraduate students: enrollment in art history courses is about 800 students per year. That is #16 among our various departments (out of 50-60 departments). This has been consistent for a decade.
- The humanities departments are alarmed because the number of majors is dropping rapidly and being replaced by majors in social science departments. But a lot of them who are not in humanities are in inter-departmental majors. Their enrollment is staying up but their majors are dropping.
- Undergraduate enrollment numbers are influenced by heavy enrollment in popular courses - the 'Survey of Art History' course has been from time to time the #1 undergraduate course at Yale.
- Art History graduate program: 75 doctoral students – it is the second largest doctoral program after history (169).

**3. What other departments do you understand to be closely related to Art History? How do you see art history fitting in with those programs? How do you understand interdisciplinary studies? Are there collaborative PhDs or is there collaborative teaching between departments?**

- There is a strong connection between Art History and the Film and Media program, the archaeological part of the anthropology department, and there are joint appointments with the Classics department.
- There are also the two galleries and the Center for Conservation and Preservation.

**4. Within the framework of the humanities at your University, how do you anticipate the field changing?**

Art History is relatively stable for the moment because they have a good rate of enrollment and a successful graduate program. When someone leaves, we recruit new people.

**5. What are the anticipated resources for those changes? And what might disappear?**

- There will be readjustments in the medium term, but no decisions have been made and no resources have been taken away.
- The two biggest resources are faculty lines and graduate students. We pay all of our graduate students.

**6. What kinds of resources are required by Art History departments that might differ from other departments? (such as technical support for image-making; the need for student travel to collections and exhibitions, fieldwork).**

They are trying to maintain their numbers and quality. They have to make a case to the dean and Provost whenever there is an open line.

**7. What is the University's provision for digital research and teaching (is there a coordinated policy? How are resources allocated?)**

Digital technologies are changing the way we view images. There is a greater demand of people who think that way.

**8. In your view, should the visual arts be defined as a core area in undergraduate general education or degree requirements?**

The arts are defined as a core area in the university.

**9. Given the current attention to the “crisis in the humanities,” is enrollment in undergraduate art history courses and the major declining? Is the graduate program being cut back?**



- The ten-year average for Art History majors in Yale College is 22 per year, and that is way behind some other departments (political Science is #1 with 180, history is #2 with 170). But the trends are not revealed by these averages. History is trending down and political science and economics are trending up. This worries the humanists a great deal.
- At the university level we are less interested in how many majors there are, but with enrollment. The enrollment is not suffering nearly as much as the majors, but there will have to be adjustments - some of the units are so small that it is hard for them to exist on their own. It would be useful for them to join bigger groups, but there is resistance.

**10. Could Art History play a more visible role in the life of the arts on campus?**

<Not discussed>

**11. If there are art collections on campus, do you see appropriate and productive intersection between them and the art historians? Are there programmatic ties between them?**

There are two galleries and the Center for Conservation and Preservation, which are all open to faculty, undergraduate and graduate students.

**Interview with Martha T. Roth, Dean, Humanities Division; Chauncey S. Boucher**  
*Distinguished Service Professor of Assyriology, University of Chicago*

April 21, 2014

**1. Are there any particular structures at UOC, or the location of the humanities and art history, which characterize the university?**

<Not discussed>

**2. How do you understand the place of art history in your curriculum in the Humanities and the University as a whole and how do you see that possibly changing?**

- We have put particular emphasis recently on the arts in general - music, performance, and other creative endeavors – due to the new emphasis on the contemporary. Art History is the place where the most critical inquiry happens. I hope that the department will take on an even more prominent role as a leader in integrating the practical arts into the scholarly inquiry of things.
- There is a lot of emphasis on global art and the contemporary.

**3. What other departments do you understand to be closely related to Art History? How do you see art history fitting in with those programs? How do you understand interdisciplinary studies? Are there collaborative PhDs or is there collaborative teaching between departments?**

- There has always been collaborative teaching and research at UOC.
- Anyone can apply to do a joint PhD, though no one is currently doing one with Art History.
- The most prominent collaborations are between art historians and cinema/studio arts, and also between people in Art History who work on specific geographical regions and the language, literature and civilization programs in those same regions.

**4. Within the framework of the humanities at your University, how do you anticipate the field changing?**

People at UOC are thinking about the following trends:

1. Global Ancient art - people working in Asia, Africa, Greece, Rome, Meso-America are seeing commonalities of purpose and inquiry and are working in a global perspective. They are setting themselves up against western art.
  2. The contemporary - Art historians here consider themselves particularly theoretical and methodological. Other than necessary language skills, they are versatile and able to jump around the chronological and geographical sphere. Versatility is their defining term.
- 5. What are the anticipated resources for those changes? And what might disappear?**
- We are looking for people with deep knowledge. I think our students need to be trained in versatility so they can get jobs.
- 6. What kinds of resources are required by Art History departments that might differ from other departments? (such as technical support for image-making; the need for student travel to collections and exhibitions, fieldwork).**
- Art historians are expensive, especially their publications (color, reproduction rights, living artists).
  - They feel very strongly that their graduate students (and increasingly undergraduates) need to go on traveling seminars and have firsthand experience with collections (funded through dedicated endowments and gifts).
  - The resources we need for our visual resources archive are expensive – scanning and producing images.
  - We give our graduate students five years of support, and we hope they will be competitive for six years.
- 7. What is the University's provision for digital research and teaching (is there a coordinated policy? How are resources allocated?)**
- There is not really a coordinated policy at UOC (on anything), though digital humanities are getting more prominent in everyone's research.
  - Everyone has a different set of digital needs, and so the policy is to get the resources to people so they can do their best work.
  - There is a Digital Oversight Committee for the humanities division. We also have committees that work with the libraries and central IT.
  - Our real challenge in terms of digital is in assessing scholarship and tenure - understanding how we evaluate these new media and new ways of producing scholarship.
- 8. In your view, should the visual arts be defined as a core area in undergraduate general education or degree requirements?**
- It is a core area
  - The University has a core curriculum and the arts are part of it, all students take courses in the arts core. The demand for those courses is enormous.
  - The arts are always part of what we do and always will be. There is great excitement about them.
- 9. Given the current attention to the “crisis in the humanities,” is enrollment in undergraduate art history courses and the major declining? Is the graduate program being cut back?**
- It is no different now. There is always a crisis, i.e. with the question “why go to college to do something so esoteric.”
  - A “crisis” is not reflected in undergraduate enrollments, which are always growing. There are no signs of a crisis.

- In 2008 there was a cut back of 18% in PhD programs across the University in response to the economic crisis, because PhD students are fully funded.
- The students are coming out with great degrees, and we are not producing that many fewer doctorates than in old days. The classes/cohorts are more dedicated.

**10. Could Art History play a more visible role in the life of the arts on campus?**

- There are lots of arts activities going on in the campus, and colleagues are paying a lot of attention to them.

**11. If there are art collections on campus, do you see appropriate and productive intersection between them and the art historians? Are there programmatic ties between them?**

- The university is now doing an inventory of its works of art and this is being done by the art historians: there is the collections of the Smart Museum, the Booth Business School, the Renaissance Society, the Oriental Institute, and we seem to have curators in every building.
- Chicago is now beginning to pull together initiatives. There is a new building - the Logan Center for the Arts - where an enormous amount of arts activities takes place: there are practice rooms, a performance hall, a gallery space. The executive director is the coordinator of arts across the campus.
- This year a new Deputy Director for Strategic Initiatives has been appointed with the task of raising the visibility of the arts across campus and of achieving pre-eminence for the University in the arts. There is an arts task force on the Visiting Committee, to articulate with great clarity what we are doing.
- Fundraising is an issue: there's a difference between people who collect art or support arts institutions as opposed to someone who supports the arts in pedagogical situations. Roth wants to create a bridge or a message for people to support scholarship in the arts—trying to make the most compelling case.

**Interview with William B. Russel, Dean of the Graduate School; Arthur W. Marks '19**  
*Professor of Chemical and Biological Engineering, Princeton University*

February 7, 2014

**1. Are there any particular structures at Princeton, or the location of the humanities and art history, which characterize the university?**

<Not discussed>

**2. How do you understand the place of art history in your curriculum in the Humanities and the University as a whole and how do you see that possibly changing?**

- Modern has always been the strength and predominant portion of the program.
- There is an effort to make a connection with Classics for archaeology.
- The Department of Art and Archaeology sits within the Humanities but with strong connections to the Art Museum, the Lewis Center for the Arts, and the School of Architecture.
- Lecturers include curators in the Art Museum, postdoctoral fellows in the Society of Fellows, and an archaeologist working on Cyprus.

**3. What other departments do you understand to be closely related to Art History? How do you see art history fitting in with those programs? How do you understand**



**interdisciplinary studies? Are there collaborative PhDs or is there collaborative teaching between departments?**

- There are joint appointments, and art is probably more entrepreneurial in that way. It is natural, since the faculty members have interests that spill outside of the department.
- Individualistic initiatives are fostered among the faculty at Princeton.
- When you get star-intelleccts that also have a public personality, initiatives are created (Hal Foster, Tony Grafton).
- There is collaborative teaching at Princeton. Two departments request the line together and the dean of the faculty would authorize it.
- Any collaboration between various programs becomes possible via faculty initiative.
- The Humanities Council has a big part in bringing the various departments together.
- Interdisciplinary studies thrive through the joint or associated positions in other departments as well as centers for interdisciplinary research and teaching.
- A very small Interdisciplinary Humanities PhD (IHUM) was established several years ago with Hal Foster on the executive committee

**4. Within the framework of the humanities at your University, how do you anticipate the field changing?**

<Not discussed>

**5. What are the anticipated resources for those changes? And what might disappear?**

<Not discussed>

**6. What kinds of resources are required by Art History departments that might differ from other departments? (such as technical support for image-making; the need for student travel to collections and exhibitions, fieldwork).**

- Archaeology & Fieldwork; Almagest; Art Museum; Graphic Arts Collection; Index of Christian Art; Lewis Center for the Arts; Marquand Library; Research Photos; The Tang Center; Visual Resources. The department has significant endowments to support these.
- Art History has considerable funds to help their students to go abroad and do their research. We only support graduate student centrally for the first five years, and art uses their endowment fund to support the years following that.

**7. What is the University's provision for digital research and teaching (is there a coordinated policy? How are resources allocated?)**

An effort is gathering strength with support from the provost/president, e.g. It is mostly research-based. Right now it isn't a large number of faculty members, but the President is encouraging it.

**8. In your view, should the visual arts be defined as a core area in undergraduate general education or degree requirements?**

The Princeton philosophy is that the arts are an important complement to the academic degree programs, hence the Lewis Center with massive programming, significant courses, but not majors.

**9. Given the current attention to the "crisis in the humanities," is enrollment in undergraduate art history courses and the major declining? Is the graduate program being cut back?**

- The undergraduate enrollments over the last few decades have been reasonably stable.
- Art History has almost twice as many majors

- The graduate program is not being cut back.

**10. Could Art History play a more visible role in the life of the arts on campus?**

<Not discussed>

**11. If there are art collections on campus, do you see appropriate and productive intersection between them and the art historians? Are there programmatic ties between them?**

- The museum holds special exhibitions curated by faculty members occasionally.

**Interview with David Schaberg**, *Dean of Humanities; Professor, Asian Languages & Cultures*,  
University of California – Los Angeles

February 13, 2014

**1. Are there any particular structures at UCLA, or the location of the humanities and art history, which characterize the university?**

- Since 2009 we have kept a very tight rein on new hires. We have not been replacing faculty as they retire. We have been shrinking and replacing faculty at a rate of 1 to 3 or 4. It has been very hard on the departments as they are very top-heavy. New hires are at a premium and there is a certain competition between departments. We will be in this situation for at least the next three years.
- We are dependent on non-resident tuition for our bottom line. We increased the number of international and domestic out-of-state students to as high as we can.
- There will not be a tuition increase in the next few years.
- Our benefits costs are getting higher, though within our division we are going to try and argue to stay steady.

**2. How do you understand the place of art history in your curriculum in the Humanities and the University as a whole and how do you see that possibly changing?**

- Our Art History department is well-regarded thanks to decisions it made mainly in the 1990s when it decided to build out global coverage even at the expense of chronological coverage.
- What is happening with retirements now is that the department is forced into a tighter corner when it comes to a choice of a new hire (It will be a couple years before they do another hire).
- Within the division as a whole, Art History is remarkable because it attracts a lot of undergraduates to its courses.
- The major numbers are healthy but slightly declining.
- The percentage of non-resident Art History students hovers around 10% (low).
- We are moving into some curricular changes that will draw all departments into more participation - inter-departmental tracks. We are calling it "Contemporary Humanities" and thinking of tracks like environmental humanities, medical humanities, digital humanities, etc. I would like to start implementing it in the fall.

**3. What other departments do you understand to be closely related to Art History? How do you see art history fitting in with those programs? How do you understand interdisciplinary studies? Are there collaborative PhDs or is there collaborative teaching between departments?**

- There is no formal collaborative PhD program, only dissertation committees.

- We have two Mellon-funded programs that involve interdisciplinary collaborations: 1. The Getty Conservation program. This MA program is run by Ioanna Kakoulli, who has a joint appointment at the Cotsen Institute and the Chemical Engineering department. 2. We are working with the LACMA to make sure that PhD students get training in curatorial work, with funding from the Mellon.
- There aren't many interdisciplinary initiatives, due to funding issues.

**4. Within the framework of the humanities at your University, how do you anticipate the field changing?**

I see humanities departments at UCLA offering degrees that are not about ideal times and coverage but specifically UCLA 2014 treatments - maximizing what we have rather than aiming for what we do not have. I would like to see majors change in this way. This is what Art History in UCLA is right now.

**5. What are the anticipated resources for those changes? And what might disappear?**

- UCLA recently shut down the Visual Resources Center and is shifting to digital.
- What the Art History department has going for them is the way the current faculty members occupy their positions. Every time someone retires, their argument for getting a new line is strong - their enrollment and student credit hours are strong.
- Funding for TAs is always an issue because of the number of undergraduate students they have. The money is not coming to us from the state for this - we have to build up revenue through summer sessions.

**6. What kinds of resources are required by Art History departments that might differ from other departments?**

<Not discussed>

**7. What is the University's provision for digital research and teaching (is there a coordinated policy? How are resources allocated?)**

- We have the Center for Digital Humanities – a bridging of the computer support department that is staff-run and a digital humanities minor that is led by faculty. The Center does cutting-edge digital humanities research but also offers other types of support.
- Among the curricular changes we want to implement next year is a digital humanities track that would involve faculty who are working with students.
- There will be more resources devoted to digital types of initiatives – it is a way of grabbing more promising students and young faculty.
- The Center is embarking right now on an investigation on how digital humanities will change work in art history.

**8. In your view, should the visual arts be defined as a core area in undergraduate general education or degree requirements?**

Undergraduates are required to take 3 (5-unit each) foundation courses in the arts and humanities: one course is visual and performance art, analysis and practice.

**9. Given the current attention to the “crisis in the humanities,” is enrollment in undergraduate art history courses and the major declining? Is the graduate program being cut back?**

- This year we have been doing a Deans Forum on the future of the humanities.
- I think the crisis is genuine - we have to redefine what we do - but it is not the complete hollowing out that it sometimes seems like it is. It is a moment for reorientation.

- Undergraduate enrollment is falling slightly.
- On the graduate level: we had 89 applicants to our Art History graduate program last year; 77 applicants this year (13% decline). Most departments are within 15% of breaking even this year. What it reflects is funding issues at UC and the larger anxiety about placement.
- Art History can decide that they want to admit as many graduate students as possible without regard to funding, but they don't do that because they want the best students they can get.
- This year the big crisis is in funding for international students - we have far fewer non-resident fellowships than before. The campus does not decide the number of slots, it assigns resources and lets the departments do their best. So departments that do very well with their summer sessions are able to offer better packages.

**10. Could Art History play a more visible role in the life of the arts on campus?**

- Yes, I think it could. We have a recently-established Chancellor Council in the Arts that is bringing together people from all over campus involved in the arts.
- The most immediate contribution from art historians would be from those working on modern and contemporary global art.

**11. If there are art collections on campus, do you see appropriate and productive intersection between them and the art historians? Are there programmatic ties between them?**

<Not discussed>

**Interview with Diana Sorensen**, *Dean of Arts and Humanities*; **James F. Rothenberg**, *Professor of Romance Languages and Literatures and of Comparative Literature*, Harvard University

April 15, 2014

**1. Are there any particular structures at Harvard, or the location of the humanities and art history, which characterize the university?**

<Not discussed>

**2. How do you understand the place of art history in your curriculum in the Humanities and the University as a whole and how do you see that possibly changing?**

- It is an absolutely crucial field.
- It is not directly connected to the art makers as it is in certain universities.
- The department does very well in terms of publications and standing.
- It is going through a process in which it is no longer as separate from curatorship and museum work as it once was.

**3. What other departments do you understand to be closely related to Art History? How do you see art history fitting in with those programs? How do you understand interdisciplinary studies? Are there collaborative PhDs or is there collaborative teaching between departments?**

- There are collaborations with architecture, comparative literature, history, etc.
- Co-teaching is encouraged.

**4. Within the framework of the humanities at your University, how do you anticipate the field changing?**



I see the field of Art History as extraordinarily vibrant. It is changing in the sense that it is central and also very networked.

**5. What are the anticipated resources for those changes? And what might disappear?**

- Art History has a fund that allows them to take majors who sign up on a trip with 2-3 faculty members to look at works of art.
- It is a pretty rich department because there are a lot of endowed chairs. It has always had a good leadership.
- Concerned with upgrading the department's facilities.

**6. What kinds of resources are required by Art History departments that might differ from other departments?**

Deeply worried about the cost of image reproduction – it is having a crippling effect where the faculty's research funds are being depleted to pay for licensing.

**7. What is the University's provision for digital research and teaching (is there a coordinated policy? How are resources allocated?)**

- We are making slow progress. We are trying to meet people's needs.
- The department has somebody on staff that helps with all the digital questions regarding teaching and publication, but we can do more.

**8. In your view, should the visual arts be defined as a core area in undergraduate general education or degree requirements?**

- Yes. Last year we created Gateway courses for first and second year students - the Art of Looking; the Art of Listening; and the Art of Reading. The Art of Looking is co-taught by two Art History professors.
- The material turn is touching this particular field - people are curating, getting the students to work with specific objects.

**9. Given the current attention to the "crisis in the humanities," is enrollment in undergraduate art history courses and the major declining? Is the graduate program being cut back?**

- An area in which the department is always concerned has to do with the number of graduate students that they get - it is a post-crash reality that the cohorts are not growing.
- Enrollment and majors numbers are not great (majors are under 40). This is happening across the humanities. It is misplaced and misunderstood career-anxiety.

**10. Could Art History play a more visible role in the life of the arts on campus?**

<Not discussed>

**11. If there are art collections on campus, do you see appropriate and productive intersection between them and the art historians? Are there programmatic ties between them?**

- There are a lot of spaces that are being created for interaction between the department and the Harvard Art Museums.
- The President of the university had an arts task force in 2008. It put art making as part of the central work of the university, including curatorial work.
- There are programmatic ties through faculty collaboration - architecture, comp lit, history. But there are no formal arrangements.

February 7, 2014

**1. Are there any particular structures at Michigan, or the location of the humanities and art history, which characterize the university?**

The fact that we are a public university is important, though we are better-off financially than most public institutions.

**2. How do you understand the place of art history in your curriculum in the Humanities and the University as a whole and how do you see that possibly changing?**

About 15-20 years ago we went through a process of deciding to move many of the humanities PhD programs towards a smaller enrollment with better funded students. We have remained steady since then.

**3. What other departments do you understand to be closely related to Art History? How do you see art history fitting in with those programs? How do you understand interdisciplinary studies? Are there collaborative PhDs or is there collaborative teaching between departments?**

- We are extremely interested and supportive of interdisciplinary collaboration.
- Art History is an active participant in some important collaborations. For example:
  - an interdisciplinary graduate program in classical art and archaeology, where Art History, classics and anthropology are contributors to this program (IPCAA).
  - close collaborations (not official degrees) with our museum studies program and museum of art.
- There is collaborative teaching - museum studies, institute for humanities, visual culture.

**4. Within the framework of the humanities at your University, how do you anticipate the field changing?**

- The humanities at Michigan are astonishingly interconnected and fluid as far as field-boundaries. Faculty will serve on committees outside of their departments in the humanities.
- I wouldn't describe Art History as stable, but rather as very lively and fast-moving. I see this as a very big plus.

**5. What are the anticipated resources for those changes? And what might disappear?**

<Not discussed>

**6. What kinds of resources are required by Art History departments that might differ from other departments?**

- The university library has devoted a lot of energy and resources to the collections of images.
- The need for student travel is nearly universal.
- The graduate school has a program to fund every student to present their work at a conference every year.
- Every PhD student is entitled to research grants - \$1,500 for an MA student or pre-candidate, and up to \$3,000 after the student has achieved candidacy.
- Have an international research travel fund of up to \$12,000 per grant
- We fund foreign language study overseas.

**7. What is the University's provision for digital research and teaching (is there a coordinated policy? How are resources allocated?)**

- There is no coordinated policy, but we have a lot of independent and quasi-coordinated initiatives underway - we have task forces, teams, a Vice Provost who is in charge.
- We participate in Coursera.
- We have developed core facilities for digital teaching.
- The Institute of the Humanities is very interested in supporting digital research in the humanities.
- On the university level, we talk about big data mostly, which is primarily in the biological and engineering divisions, rather than the humanities. There has been significant investment in this.
- We are mostly a de-centralized university. Projects emerge out of the faculty and then we support them.

**8. In your view, should the visual arts be defined as a core area in undergraduate general education or degree requirements?**

We do not really have general education requirements - there are no formal distribution requirements.

**9. Given the current attention to the "crisis in the humanities," is enrollment in undergraduate art history courses and the major declining? Is the graduate program being cut back?**

- I do not really believe in the "crisis."
- There are no discussions at the university level about a need for cutbacks in the humanities.
- My humanities colleagues do feel beleaguered – many of them believe that they are marginalized in the face of what they perceive as a growing focus and attention on science (new buildings, federal funding). I think some of it is perception rather than reality.

**10. Could Art History play a more visible role in the life of the arts on campus?**

I think it is doing well.

**11. If there are art collections on campus, do you see appropriate and productive intersection between them and the art historians? Are there programmatic ties between them?**

<Not discussed>

Other observations:

- At the university-level we are very concerned about undergraduate enrollment. We are facing a really interesting demographics phenomenon in Michigan. We are the only state in the union that lost population, according to the 2010 census. Therefore our in-state population of undergraduates has been declining. We are concerned with what the interests of undergrads are and what will attract undergraduates from out of state.
- We have been talking a lot about active learning - digital learning, engaged learning. We have a big proposal underway about learning with collections.

## 2.3 Report of the Archaeology Advisory Committee:

### *Strengthening Archaeological Networks*

#### **Executive Summary**

The archaeology committee of the Mellon Research Initiative of the Institute of Fine Arts at New York University was convened to assess the current status of archaeological teaching and research in North America and to make recommendations for what resources are required to pursue advanced research, how these resources are best managed, and how learning is best delivered through curriculum and training programs. The Committee considered a series of interlocking issues leading up to the summaries and recommendations made in this report.

The Committee's chief recommendations seek to build upon archaeology's multidisciplinary but also very diverse intellectual and institutional status within the academy.

1. *Enhance the development of networks* to foster innovative program-building across universities and local contexts.
  - a. Development of a North American resource partner web accessible database to enhance the capability of students and faculty to identify potential sites for advanced training in analytical techniques.
  - b. Establishment of short-term workshops on the model of summer institutes that provide methodological training for students that is otherwise unavailable at their home institution. We recommend that the workshops have a faculty component in order to foster intellectual interactions that reassert the relevance of the methods learned to larger theoretical questions.
  - c. Local institutions can address the dispersed nature of archaeological course work, programming and other activities through the creation of integrated web sites (for example see "Archaeology at Michigan" at <http://archaeology.lsa.umich.edu/index.php>).
2. *Foster innovation in archaeological pedagogy.* These could include efforts that:
  - a. Enhance institutional collaborations, teaching opportunities, and postdoctoral appointments, particularly as they bolster collaborative ties between university and local museums and academic programs.
  - b. Encourage critical evaluation of existing curricula and the development of innovative courses that draw on the united expertise of affiliated departments and programs. We encourage particular attention to the specific demands of archaeological training that may differ from the needs of students' departmental peers.
3. *Increase diversity and assure student success*
  - a. Support initiatives aimed at undergraduate students to foster diversity and inclusivity at the graduate level.
  - b. Develop institutional resources for the critical write-up phase of graduate careers.
  - c. Increase support for postdoctoral research and teaching fellowships to address gaps in employment caused by the competitive job market and to provide opportunities for advanced training.
4. *Build international heritage initiatives.* In recognition of the many threats to archaeological heritage worldwide, we encourage Mellon to further advance innovation in the teaching and practice of conservation and preservation of global heritage.



## Committee members<sup>1</sup>

**Janet Richards**, Department of Near Eastern Studies and Kelsey Museum of Archaeology, University of Michigan (Chair)

**Li Liu**, Department of East Asian Languages and Cultures and Stanford Archaeology Center, Stanford University

**Clemente Marconi**, Institute of Fine Arts, New York University

**David O'Connor**, Institute of Fine Arts, New York University

**Robert Preucel**, Department of Anthropology and Haffenreffer Museum of Anthropology, Brown University

**Carla Sinopoli**, Museum of Anthropological Archaeology, Department of Anthropology, and Museum Studies Program, University of Michigan

**Adam T. Smith**, Department of Anthropology and Institute of Archaeology and Material Studies, Cornell University

## Introduction

In 2010, The Institute of Fine Arts was awarded a grant from the Andrew W. Mellon Foundation to support a multi-year examination of the state of advanced research in art history, conservation, and archaeology, the primary components of the Institute's graduate program. The charge given to the Archaeology Committee had two parts. The first was to review the teaching of archaeology at the Institute and with reference to archaeology at New York University (NYU). The second was to examine current challenges in advanced archaeological training in North America and make recommendations as to best practices.

In implementing these charges, the Archaeology Committee undertook a sustained examination of the current status of graduate training in archaeology with a focus on doctoral programs. In this report, we convey our findings and forward a series of recommendations for how the Mellon Foundation can help institutions prepare the next generation of archaeologists. While the Committee's separate review of the Institute's archaeology program is confidential, in this document we use the landscape of New York's institutional settings as a case study for understanding the challenges and opportunities confronting institutions of archaeological training in North America in general.

The most distinctive characteristic of archaeology today is its variety and its distributed or networked character. As we elaborate below, there is a proliferation of archaeologies and these are taught in a greater range of departments and institutes than ever before. For this reason, there can be no single standard for graduate training across all departments or programs. We, therefore, highlight a core of theoretical and methodological training we consider to be essential to all the different modalities of archaeological research. We also make suggestions for innovative ways to pursue additional training tailored to specific disciplinary settings and to identify resources needed to achieve these educational goals.

The committee feels it important to acknowledge the current social and political context of higher education. During the period of study, the humanities and social sciences have come under increased attack. Funding for humanities research in the United States has decreased since 2009 and in 2011 was less than half of one percent of that devoted to science and engineering.<sup>2</sup> Some politicians have argued that students majoring in liberal arts and social science subjects should pay higher tuition fees, arguing their fields were "nonstrategic

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<sup>1</sup> Appendix 1: Committee bios

<sup>2</sup> "Humanities Studies Under Strain Around the Globe," New York Times, December 1, 2013

disciplines.” The Senate recently passed an amendment limiting the use of National Science Foundation funds for political science research, unless that research promotes “national security or economic interests” of the United States.<sup>3</sup>

An important response to these critiques has been offered by the American Academy of Arts and Sciences.<sup>4</sup> The report concludes that the humanities “remind us where we have been and help us envision where we are going. Emphasizing critical perspective and imaginative response, the humanities—including the study of languages, literature, history, film, civics, philosophy, religion, and the arts—foster creativity, appreciation of our commonalities and our differences, and knowledge of all kinds.” The social sciences “reveal patterns in our lives, over time and in the present moment. Employing the observational and experimental methods of the natural sciences, the social sciences—including anthropology, economics, political science and government, sociology, and psychology—examine and predict behavioral and organizational processes.” Together, they help promote deeper understandings of what it means to be human and make connections with our global community.

Archaeology spans the humanities, social sciences and natural sciences. It is, in many ways, the field that can help us best understand what it means to be human and connect us with our global community. Moreover, within the broader context of the “material turn” across the Academy, the networked and diverse nature of archaeological research holds vast potential to serve as a model for interdisciplinary approaches across and beyond the humanities. Innovations in graduate training supported by targeted funding and institutional collaborations form a crucial component of this potential. Below, we review the content and structure of contemporary archaeological scholarship and teaching and recommend concrete steps to be taken to strengthen the networks that support and enhance the training of the next generation of archaeologists.

## Methodology

The Archaeology Committee first convened in Fall 2012 at the Institute in New York City and held five meetings over the next three years. Our methodology involved a combination of interviews, web-based surveys, and web-based data gathering. The committee met with colleagues from the Institute, from five departments or programs across NYU,<sup>5</sup> and from other institutions in New York City.<sup>6</sup> We discussed practices in North America in comparison to current practices in the United Kingdom and other European countries. In all of our conversations, we discussed the nature of archaeology, what has worked and not worked in graduate training, the articulation of American traditions in graduate training with archaeologies in collaborating communities and countries, and current and future challenges.

The committee compiled data on a sample of prominent graduate programs in North America teaching archaeology, including Departments of Anthropology, Archaeology, Art History, Classics, Egyptology, Mediterranean Studies, Near Eastern Languages and Civilizations, and Religious Studies as well as interdisciplinary programs. This resulted in a database of 22 universities, colleges, and institutes across North America (see Appendix 2). We were

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<sup>3</sup> <http://www.nature.com/news/nsf-cancels-political-science-grant-cycle-1.13501>

<sup>4</sup> “The Heart of the Matter: the Humanities and Social Sciences for a Vibrant and Secure Nation,” Commission on the Humanities and Social Sciences, 2013.  
[http://www.humanitiescommission.org/\\_pdf/hss\\_executivesummary.pdf](http://www.humanitiescommission.org/_pdf/hss_executivesummary.pdf)

<sup>5</sup> The Center for Ancient Studies, the Institute for the Study of the Ancient World, Departments of Anthropology, Art History and Classics.

<sup>6</sup> Anthropology Departments at Columbia University, Barnard College, and Queens College; the American Museum of Natural History; and the Metropolitan Museum of Art.

particularly interested in the level of training/degrees offered, curriculum, number of faculty and students, fieldwork, funding, technical research, employment, museums/collections training, cross-disciplinary interactions, public outreach and ethical and practical challenges.<sup>7</sup>

Lastly, the committee sought to incorporate the perspectives of current graduate students. We met with a group of graduate students focusing on archaeology at the Institute to learn about the distinctive context of archaeology within the Institute. We developed an anonymous web-based survey that was distributed to students in programs across North America through their graduate directors (Appendix 5). Our goal was to gain generalized impressions of student opinions of the state of archaeology, its future, and the needs and challenges of training in the field. In the report that follows, we incorporate these various streams of information and opinion as well as key findings by professional associations linked to archaeology.

### **Intellectual shape and practice of archaeology today**

Archaeology is a dynamic field (or network) that engages with basic ontological questions about the relationships of people and things, past and present, stability and change, as well as with central epistemological questions regarding how to study those relationships using methods adopted and modified from the humanities, social sciences, and natural sciences.

Anglo-American archaeology as an academic subject originated in the Nineteenth century with the creation of chairs and the founding of Departments of Anthropology, Archaeology, Classics, Egyptology, and Prehistory. Today the field is global in scope and resides within a broad range of departments, programs, museums, and institutes. Academic departments housing archaeologists may include: African and African American Studies, Area Studies (i.e., Middle East, Latin America, Asia, etc.), Anthropology, Architecture and Urban Design, Art History, Biology, Classics, Earth and Environmental Sciences Geophysics, Germanic Languages, History, Jewish Studies, Law Schools, Materials Science and Engineering, Medieval Studies, and Religious Studies, among others. Within our North American sample, there are only two free standing “archaeology departments.”<sup>8</sup>

NYU is a good example of the distributed character of archaeology within a single institution. Archaeology is taught, at the graduate level, in five programs and departments: the Institute, the Institute for the Study of the Ancient World, the Departments of Anthropology, Classics, and Hebrew and Judaic Studies (Appendix 3). There are a total of sixteen tenured or tenure-track faculty teaching archaeology at NYU, a number comparable to that of a medium sized department. A similar situation applies to many of the North American academic institutions in our survey, where archaeology can be taught in from a minimum of two to a maximum of five units.

In addition to the traditional academic classification into departments and institutes, archaeology can be characterized in a variety of ways (see Appendix 4), according to theory (e.g., Behavioral, Evolutionary, Indigenous, Processual, Postprocessual, or Sensory archaeologies), method (e.g., Bioarchaeology, Digital Archaeology, Molecular Archaeology, Paleoethnobotany, Zooarchaeology), culture area (e.g., Inka, Maya, Roman), time period (e.g., Paleolithic, Historical, Industrial), nation (e.g., Chinese, Nigerian, Italian), and region (e.g., African, European, Mediterranean). Archaeologists typically participate in multiple kinds of archaeology simultaneously. This proliferation of archaeologies is leading to the emergence of

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<sup>7</sup> This project was ably overseen by IFA graduate student Briana Jackson.

<sup>8</sup> Boston University and the University of Calgary.

institutional networks and structures that seek to integrate these different kinds of archaeology for specific purposes, creating new intellectual and methodological synergies.

Arguably the most important transformation in archaeology over the last century has been the expansion of what constitutes evidence and, as a consequence, the increasing complexity of field recovery and laboratory analysis. Archaeological data are generated in three key locations: the field, the archive or museum, and the research laboratory. The field encompasses techniques of data recovery from surface survey to stratigraphic excavation to studies of contemporary communities and their material culture. The archival and museum collections constitute the extant corpus of archaeological materials preserved for this and future generations. These materials require continual analysis as new understandings and methodologies open up fresh opportunities for interpretations. Many collections have been understudied and provide valuable sources of untapped information. The research laboratory constitutes a critical third site where new methods of analysis can be brought to bear on archaeological materials.

This proliferation of archaeologies is the result of (at least) three critical forces. First, archaeology has grown rapidly as a field and is being taught in more and different departments than ever before. In Europe, archaeology is now taught in or supported by many different departments and institutions (such as the Max Planck Institute in Germany or the CNRS in France). Similarly, in the US, archaeology exists in a broad range of departments, institutes, and schools. Second, there have been dramatic new developments in archaeometry. Archaeologists are increasingly making use of scientific methods from material sciences, geology, and biology (e.g., inductively coupled plasma spectroscopy, x-ray fluorescence, isotope analysis, DNA analysis, among many others). Third, there is an increasing focus on cultural heritage and site conservation. The emergence of Cultural Resource Management (CRM) in the US and Archaeological Field Units in Britain is the result of legal protections to secure cultural heritage for future generations. This development has provided important opportunities for employment both in and outside academia.

Contemporary archaeology is also a product of the so-called scientific revolution of the 1960s, sometimes characterized as a paradigm shift. It was marked by the introduction of processual archaeology, also called the New Archaeology, and by its associated postprocessual critique. Processual archaeology emphasized the importance of the scientific method as a structure for explaining cause and effect, and argued for the importance of adopting a view of culture as an adaptive system, highlighting culture process as the dynamic articulation of environmental and sociocultural subsystems. Postprocessual archaeology drew attention to the value of interpretive methods and their implications for science. It critiqued the unilateral focus on process and adaptation at the expense of the individual and society. These debates, largely originating within Anglo-American archaeology, had profound impacts on theoretical and methodological developments in Near Eastern, Egyptological, Classical, and other areas of Old World archaeology.

Today, the "theory debates" have largely subsided. There is widespread recognition of the validity of some of the postprocessual critiques and of the continuing importance of many processual goals. There is a broad appreciation of the power of scientific methods. Calls for a reflexive methodology have led to investigation of the social context of scientific analysis and technology more generally. There is growing interest in topics of materiality, object agency, network theory, entanglement theory, and social semiotics, approaches that variously address the ways humans and things co-construct one another. Archaeology's focus on the material articulates with the larger "material turn" across the academy.

Interdisciplinarity is widely regarded as the best practice in the humanities, and archaeology as a networked field is an especially appropriate model for this type of approach. This is because



of its intellectual mission of understanding the past in the present and its consequent history of constant engagement with the natural sciences, the social sciences, and various fields in the humanities. This apparent intellectual strength does not necessarily translate into an academic one, however. The distributed nature of archaeology means that there are many possible configurations for the teaching of this field at the graduate level in North American universities.

New challenges are emerging. The most important of these have to do with the position of archaeology in the (post)modern world. How can archaeology contribute to a broadening of existing grand narratives and foster a more democratic discourse? Archaeology boasts a unique set of institutional points of contact with a broad public, from popular media to heritage monuments and museums large and small. The public visibility of archaeology also presents ethical and practical challenges. How can the practice of archaeology be made more inclusive of the full range of genders, ethnicities, and social classes? Other challenges have to do with new technologies and Big Data. Archaeologists were early adopters of GIS and spatial methods to manage large databases, are active users and developers of agent-based modeling and social network analysis, and engage with the digital humanities. They are participating in ambitious interdisciplinary collaborations that address important contemporary problems. For example, archaeologists at Arizona State University work with geographers, ecologists and agronomists to investigate human impacts on the environment, sustainable landscapes, rapidly urbanizing regions, urban ecology, environmental education, and public outreach. And joint European projects financed by the European Research Council are taking a big picture approach to examining the chronology and emergence of the European Neolithic.

### **Institutional challenges**

Archaeology's networked character poses both opportunities and challenges. Archaeology is often taught at several different units within a single academic institution. This situation provides valuable opportunities for interdisciplinary research. However, such a distribution poses challenges to archaeological teaching, given the hegemony of the disciplinary structure of the academy.

The first challenge is representation. Archaeology faculty typically constitute a minority in their departments or other units. As a result, archaeology is more exposed and vulnerable to the dynamics of academic politics. Funding is an issue affecting the hiring of new faculty, the acceptance of applicants to the graduate program, and research support for both faculty and students. There is often limited appreciation of the fact that archaeology projects require considerably more funding than research activity in other fields, particularly in the humanities. No less problematic is the intellectual dimension and the risk for archaeology faculty of being marginalized within their own units, where the majority of faculty may privilege texts (i.e., in Classical Studies) or aesthetics and formalist dimensions (in History of Art) or ethnographically derived data (in Anthropology) over the kinds of material and contextual data that constitute archaeological evidence.

The second challenge concerns the interaction of the archaeology faculty across departments. Busy with their teaching and the academic life and administration of their respective units, faculty have limited opportunity for interaction with their colleagues in other units. At NYU, the location of several departments and institutes across a significant portion of Manhattan makes the problem especially acute. Things do not fare particularly better at Columbia University, despite its more compact campus. Daily life within each unit absorbs much of the time of the faculty and opportunities for interacting with members of different units are unlikely to happen by chance.

In the past few decades, many North American universities have tried to address this problem, while at the same time maximizing the teaching and research opportunities available within institutions. This trend has consisted in promoting interdisciplinary (or cross-disciplinary) approaches and the collaboration among various units. For instance, it has resulted in the creation of interdepartmental programs that address particular regions from a wide variety of disciplines and perspectives, and in which archaeology represents a major area of interest.<sup>9</sup>

Another means for fostering collaboration among faculty in different units has been the creation of non-departmental archaeology centers at a number of universities.<sup>10</sup> The level and nature of funding for these centers varies widely. Be that as it may, through the creation of communal spaces, the periodic gathering of faculty from different units, and the promotion of public activities such as lecture series and conferences, these centers have proved critical for creating a sense of community among both faculty and students.

Perhaps the largest challenge for archaeology students is navigating the complex and multi-sited networks of archaeologists in their home institution (or indeed, choosing the specific program to which they should submit graduate applications). With archaeologists located in many departmental homes, students face challenges in identifying key faculty, course offerings, research opportunities, and other resources. Here the web can provide a critical tool, though such information is rarely centralized and students must work hard to find and take advantage of dispersed resources. The creation of unified web sites is a low cost, high impact strategy for better sharing information on archaeological resources within an institution or local region.

Despite the challenges described above, we also note the great value inherent in this distribution of archaeology faculty across different units. The presence of a large and diverse archaeology faculty with varying disciplinary perspectives and analytical skills provides students opportunities to broaden their intellectual horizons, expand their knowledge, receive feedback, and explore the possibilities of involvement in a range of different projects. It exposes students to multiple complementary disciplines, methodologies, and theoretical frameworks. To nurture this institutional richness, universities can develop innovative mechanisms for cross-departmental collaborations that create larger cohorts, intellectual cross-pollination, and a sense of shared identity as archaeologists alongside departmental affiliations.

### ***New York City as a case study***

In New York City, archaeology is primarily taught at Columbia University and Barnard College, NYU, and CUNY. Particularly important for fostering interaction and collaboration between institutions and faculty is the existence of a Consortium (the Inter-University Doctoral Consortium, which has been in existence for over 30 years) involving several institutions in the

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<sup>9</sup> For example, the Interdepartmental Program in Classical Art and Archaeology at the University of Michigan, the Interdisciplinary Graduate Group in the Art and Archaeology of the Mediterranean World at the University of Pennsylvania, the Standing Committee on Archaeology at Harvard University, the Graduate Group in Ancient History and Mediterranean Archaeology at Berkeley, the Interdisciplinary program in Archaeology at Washington University in St. Louis, the Program in Ancient Near Eastern and Egyptian Studies at NYU, and the Classical Studies Graduate Program at Columbia University.

<sup>10</sup> I.e., Stanford Archaeology Center, the Joukowsky Institute for Archaeology and the Ancient World at Brown University, the Cotsen Institute of Archaeology at UCLA, the Cornell Institute of Archaeology and Material Studies, the Archaeology Centre at the University of Toronto, the Center for Archaeology at Columbia University, and the Center for Ancient Studies at NYU

greater New York area.<sup>11</sup> Thanks to the Consortium, graduate students can take courses (including required ones) across different schools, with prior permission from the professor teaching the course. In addition, faculty from other institutions participates in oral examinations, dissertation projects defenses, and dissertation defenses. New York also has important museums with archaeological collections, such as the American Museum of Natural History, the Brooklyn Museum, and the Metropolitan Museum of Art. In addition to their permanent displays and access to their collections and laboratories, these museums offer to archaeologists the benefits of exhibitions centered on archaeological themes, conferences, lecture series, and museum-based courses: the latter through education and policy partnerships with colleges and universities,<sup>12</sup> or through the involvement of individual museum scientists/scholars in teaching in a particular academic institution. Museums are also notable for their fellowship programs; for example, the Metropolitan Museum offers 30 fellowships each year for the study of objects both inside its collection and outside. To this, one may add foundations and research libraries, such as the Onassis Cultural Center and the Morgan Library, which host exhibitions, conferences, and lectures centered on archaeology and involve both archaeology faculty and graduate students in various capacities. Finally, the New York Society of the Archaeological Institute of America involves numerous New York archaeology faculty and graduate students in its activities, which include an extensive lecture series and periodic meetings of its members.

In brief, the archaeology landscape of New York City is very rich and diverse, and many faculty and graduate students who live in the metropolitan area are eager for cross-disciplinary and cross-institutional conversations.<sup>13</sup> However, a variety of institutional and logistical constraints challenge the creation of such interactions. These include institutional demands, lack of dedicated space, limited coordination across institutions and programs, and lack of a “clearing house” for disseminating information. We note that the challenges we see in New York are echoed at varying scales across North America in individual institutions and regions.

### **Graduate training in archaeology**

Given the breadth of disciplinary approaches and research emphases within contemporary archaeology discussed above, there can be no “one size fits all” approach to graduate training in archaeology. We do not seek, therefore, to provide a prescriptive formula in this report. As a general statement, our committee recognizes the dual and often competing priorities to provide students with deep and broad disciplinary foundations (whether in Art History, Classical Studies, Anthropology, Egyptology, etc.) while also creating opportunities for them to develop specific skills and expertise to become effective researchers in their area of specialization. As archaeology becomes increasingly technologically sophisticated, there is a risk that students will become hyper-specialized early in their careers and lose sight of the big picture questions that motivate the field. Finding the right balance between highly specialized and more generalized training is a challenge faced by graduate programs across all areas of archaeology.

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<sup>11</sup> Including Columbia University, CUNY, Fordham University, the New School for Social Research, NYU, Princeton University, Rutgers University, Stony Brook University, and Teachers College. The Consortium is similar to the Exchange Scholars Program and the Committee on Institutional Cooperation (CIC) Travelling Scholar Program, which allow graduate students to spend a semester or year at another member institution.

<sup>12</sup> e.g., the joint program between Columbia University, Barnard College, and the American Museum of Natural History; or the one between the Metropolitan and the IFA)

<sup>13</sup> The New York Archaeological Consortium created by faculty at Columbia University has attempted to provide a space and establish contacts among students and faculty among the various archaeological institutions in the New York City area, though has had mixed success.

In this section, we discuss the graduate student trajectory from recruitment to beyond degree completion and make some broad recommendations on best practices. Although we recognize that a large number of graduate students in archaeology complete their education with a Masters' Degree, our focus is on doctoral study in keeping with the mission of the Mellon Research Initiative project. Our presentation draws on the research and discussions of the committee, our meetings with faculty peers at the Institute and other New York institutions, and on the impressions gained from a questionnaire survey (Appendix 5) conducted of current archaeology graduate students at a sample of institutions across North America.<sup>14</sup>

### **Graduate student recruitment**

Expanding the diversity of the graduate student applicant pool remains an important priority for higher education and archaeology graduate programs, and our experience at our own universities is that the pool of applicants in archaeology is not as diverse as we would like. Diversity can be defined in many different ways and is, of course, a priority of most, if not all, universities. In this sense, archaeology programs should actively participate in larger university-wide initiatives.

Archaeology in the contemporary United States has been historically characterized by disturbingly low representation of minority communities.<sup>15</sup> Gender ratios are generally balanced in graduate cohorts, though uneven academic success by gender remains an issue.<sup>16</sup> Having a more diverse academic community of archaeologists benefits the field as a whole. As research in other academic and non-academic domains has demonstrated, the subject position of researchers influences the questions they ask and disciplinary diversity results in demonstrable increases in research breadth, quality and productivity.<sup>17</sup> In addition, the history of archaeology's development hand in hand with colonialism means that many archaeologists work in regions where descendent communities of the ancient peoples that archaeologists study still reside. Increasing the participation of members of such communities within archaeology is an ethical imperative, as scholars and the public increasingly debate the nature, ownership, and interpretation of the archaeological record. Such a goal extends beyond the boundaries of North America to include a commitment to training international students.

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<sup>14</sup> The survey was implemented with the efficient assistance of Yaelle Amir, Andrew W. Mellon Research Coordinator at the IFA.

<sup>15</sup> While we could not identify recent surveys from the United States, a 2012-2013 survey in the United Kingdom revealed that in the UK, 99% of working archaeologists are white (<http://www.landward.eu/2013/10/archaeology-labour-market-intelligence-profiling-the-profession-2012-13.html>); a 1998 survey by the Society for Historical Archaeology identified only 3% of archaeologists as scholars of color ([http://www.sha.org/index.php/view/page/gender\\_minority](http://www.sha.org/index.php/view/page/gender_minority)), and the 1994-1995 survey of PhD graduates in archaeology by the American Anthropological Association revealed 9% diversity (<http://www.aaanet.org/resources/departments/SurveyofPhDs95.cfm>). While we hope and expect the percentages have improved over the past two decades, representation of minority communities in North American archaeology remains a significant problem.

<sup>16</sup> A recent survey by the National Science Foundation and an associated SAA Task Force (<http://grantome.com/grant/NSF/BCS-1449667>) points to substantial differences in grant submission by senior (post-PhD) male and female archaeologists (with males submitting grants at twice the frequency of females), suggesting gender issues remain a concern later in researchers' careers).

<sup>17</sup> Phillips, K., 2014, "How diversity makes us smarter." In Depth Report "*State of the World's Science 2014*" *Scientific American*, (<http://www.scientificamerican.com/article/how-diversity-makes-us-smarter/>); Herring, C., 2009, "Does diversity pay? Race, Gender and the Business case for diversity." *American Sociological Review* 74: 208-224; Freeman, R. and W. Huang, 2014, "Collaboration: Strength in Diversity," *Nature* Vol. 513, issue 7518: 305.



Development of a diverse pool of potential graduate students must begin long before students are ready to apply to doctoral programs, early in the undergraduate years or even in high school. Many top doctoral programs will not consider applicants who do not already have substantial fieldwork experience and/or a solid background in relevant ancient languages. Applicants who do not acquire foundational training early are disadvantaged. Professional organizations such as the Archaeological Institute of America and Society for American Archaeology provide useful information for students interested in pursuing archaeology. However, more could be done in this regard both through digital communication and through educational institutions, museums, and libraries. This may be an area where Mellon support could play a valuable role in providing resources to support the engagement of students from under-represented and/or disadvantaged communities in archaeological fieldwork and other training opportunities.

Graduate student recruitment in archaeology is typically constrained by its location within multifaceted departments. In Anthropology, graduate cohorts of archaeologists are limited by obligations to spread offers to other, often larger, subfields. In Classics, history and philology impose similar constraints. The result is that cohort sizes of archaeologists tend to be small except in the very largest programs. From the perspective of departments, admissions season often brings with it struggles amongst subfields in the zero-sum game of admission slots (a key moment when shared departmental interests often disappear under pressures of sectional self-reproduction). From the perspective of applicants, competition for admission is fierce; and over the long term is likely to result in a general increase in the qualifications required for admission.

### ***Graduate training in archaeology: challenges and opportunities***

As a field that spans the humanities, social sciences, and natural sciences and that explores human history and transformations from the Paleolithic to the present, achieving high quality graduate training in archaeology is complex and challenging. Curricula and requirements inevitably vary by disciplinary focus and by the particular theoretical and methodological emphases of individual students and their doctoral program.

The challenge for any doctoral program is to provide students with broad foundational knowledge in their core discipline while also providing them with the more specialized knowledge and skills they require to advance their teaching and research. The balance between generalization and specialization is difficult. While we recognize that new analytical techniques create an increasing need for specialized expertise, we also place a high priority on the training of intellectually broad scholars who can speak to large theoretical and historical questions of the human past as well as consequential matters in our shared material present (e.g., climate change, refuse management, etc.).

Given the diversity of archaeologists and archaeological programs, here we address broad areas that successful doctoral programs should work to encompass. We also encourage all doctoral programs to undertake periodic reviews of their archaeology curriculum and requirements to assure that they remain appropriate to their goals and vision and to the students they are training. For example, doctoral students in the archaeological fields more traditionally linked with the humanities often invest considerable time in language training (in ancient and modern languages relevant to their research emphasis and, sometimes, on languages that are not as clearly relevant). This may be entirely appropriate, and these are potentially important skills to have on the academic job market; however, we encourage departments to regularly revisit their requirements both programmatically and for individual students.

While there is no one ideal formula for archaeological training, there are a number of general topics that we argue all graduate programs should address. These include providing:

1. Broad understandings of the history of archaeology and knowledge of the range of theoretical approaches to the study of the past.
2. Deep knowledge of the culture histories and canonical literature of students' area of research focus, and more general comparative knowledge as relevant.
3. Background in important ethical issues and debates on archaeological practice, museum collections, cultural property, heritage preservation, relations with descendant communities, and national archaeologies.
4. Basic overviews of archaeological methodologies and analytical approaches. We do not expect every student to become an expert in all methods, but students should have sufficient understanding to be educated readers of scholarly research and educated users/contractors of appropriate methodologies.
5. Specialized training in one or more archaeological methodologies and analytical approaches, such as archaeometry, materials sciences, bioarchaeology, geoarchaeology, etc.; specific training will depend on students' particular research interests.
6. Fieldwork: while not all archaeology students will be active fieldworkers, we believe field experience is important for all archaeologists, ideally with exposure to multiple contexts and national traditions.
7. Collection and museum work: museum and other institutional collections from earlier field projects hold vast and under-utilized scholarly potential. Such collections become increasingly important as fieldwork opportunities become limited in some nations and as site destruction in many regions due to development leads to the rapid disappearance of archaeological sites. Students should be exposed to opportunities to work with existing collections, and to the value and potential of approaching old collections with new research questions and analytical techniques.
8. General to specialized familiarity with diverse computer applications including statistical analyses, geographical information systems, etc. Again, the goal is not to make all archaeologists expert practitioners of all methods, but to assure that they understand appropriate methods and become critical readers of scholarly work.
9. Professionalization: students should be provided with resources and training in such skills as research design, grant writing and application, scholarly publication, and teaching.

This is a broad sweep of topics and we see three critical challenges that face graduate students in archaeology and the programs that train them. These are: (1) resources and facilities for archaeology curricula; (2) navigating curricular demands of training in allied fields; and (3) funding.

#### *(1) Resources and facilities for archaeological curricula*

The first challenge is largely derived from the considerable success of archaeology in developing a wide array of new techniques for examining the field's materials. Disciplines from geophysics to particle physics have been drawn into the archaeological tool kit in new and exciting ways. However, the diversity of these approaches creates considerable challenges to promulgating a curriculum. No program can hope to cover everything from paleoethnobotany to chemical characterization. Students often face difficulties in securing the technical training needed to advance their research if it is not offered "in house."

One way to address this challenge would be to develop a network that helps to connect students looking for technical training with the universities or research institutes that possess the necessary faculty and laboratory resources. A number of universities already offer exchange programs that allow graduate students to take their funding to another location for a semester or year. But at present, connections to specific supervising faculty are largely

personal and ad hoc, and would benefit from the creation of regularized institutional structures and networks of communication supported by the Mellon Foundation.

Another strategy would be the development of short-term workshops on the model of summer institutes that could provide students with methodological training in analytical methods and techniques that are unavailable at their home institution. Such workshops, which could be open to applicants across North America, would function to address the uneven distribution of resources and expertise. We recommend that workshops include components that bring together students and faculty, in order to foster intellectual interactions that reassert the relevance of the methods learned to larger theoretical questions. That is, we want students to begin to master technological skills but not to become technicians; in this regard, a component or components that would foster critical high-level discussion of the research significance and potential of the techniques learned would be valuable. Such workshops would likely emerge as key points of innovation for the deployment of scientific techniques in answering grand challenge questions of the humanities. Their support would be based on a competitive evaluation of institutional proposals submitted to the Mellon Foundation.

### *(2) Navigating curricular demands*

The second major challenge that graduate students in archaeology face is making room for training in their core discipline in the face of extensive requirements imposed by allied fields. For example, in classics departments, demanding language requirements can restrict the class time students have available to study archaeology. Similarly, in many anthropology departments, the curriculum is sculpted primarily to train socio-cultural anthropologists and may not bear in mind the distinctive needs of archaeology students. In one sense, these requirements might be understood as producing truly exceptional archaeologists: young scholars who are as adept at social theory as any socio-cultural anthropologist and also rigorously trained in archaeology; or classical archaeologists whose facility with ancient languages rivals their philological brethren.

However, realistically we see two matters of grave concern. The first is simply pragmatic. At a time when universities are working to reduce the time to graduation for PhDs, the inevitable consequence of extensive requirements around the edges of the field is a reduction in the rigor of their training in the methods and theoretical traditions of archaeology itself. That is, there is a limited number of courses that any graduate student can take. If sociocultural anthropology and language courses remain stable even as time to degree decreases, the inevitable result will be a curtailment in specifically archaeological training. Our second concern is that extensive requirements necessarily reduce the capacity of archaeology faculty to develop distinct curricula. The dramatic expansion of the kinds of expertise vital to archaeological research over the last decade represents a formidable pedagogical challenge. How can such developments be brought into archaeological training in a systematic and thoughtful way? A response to this question invariably implies the development of new courses and training opportunities that, again, must either press against existing course requirements, or extend the time to degree.

### *(3) Funding*

The third major challenge facing graduate training in archaeology is, unsurprisingly, funding. Based on our survey, funding concerns enter into graduate training at a number of key points. First, funding for graduate school rarely matches the expected time to degree. Most major universities offer 4-5 year packages, often mixing fellowships with teaching assistant positions. With actual time to degree at most universities ranging from 6-10 years, there is clearly a mismatch between available funds and duration of the graduate career. This typically means that archaeologists need to find outside funding sources to support fieldwork and write up--two stages flagged as problematic by a number of our survey respondents.

Despite the challenges that face graduate training in archaeology, we greatly value archaeology's disciplinary diversity and see a number of key opportunities to strengthen the networks that constitute it. One such opportunity has been the recent emergence of a number of interdisciplinary archaeology centers or programs, discussed above, that seek to establish a core focus on archaeological research and teaching. There are also attempts to incorporate archaeology into broader academic initiatives such as the School of Human Evolution and Social Change at Arizona State University. These initiatives represent important new approaches to graduate training and suggest considerable interest in both reasserting the unique curricular and intellectual priorities of archaeology and in engaging with broader social issues.

## **Preparing students for success after the PhD**

### ***Mentoring and career pathways***

Effective mentoring of doctoral students is an important component of graduate training at all stages of the graduate career and continues into the early postdoctoral years. Our survey of archaeology graduate students revealed a wide diversity in the nature and scope of graduate mentoring in different programs and institutions. Many students were quite satisfied with the support their advisor and program provided (both at the department and institutional level); others identified significant gaps in the nature and scope of mentoring.

The areas where students identified the greatest mentoring needs were not areas of intellectual or theoretical content, but practical ones: professionalization, preparation for doctoral research (particularly fieldwork), and guidance on preparation for academic and non-academic careers. Professionalization courses and workshops are part of many, though certainly not all, graduate programs, and many respondents expressed an interest in greater guidance in such topics as preparing and submitting publications, pedagogy, grant writing, and building professional relations and networks. Several students commented on issues they faced in their doctoral fieldwork and the need for better mentoring on the challenges of developing field collaborations, the challenges of international research, and managing social and logistical dynamics of fieldwork. The survey also revealed a strong pragmatism among many respondents concerning their long-term career goals and a desire for mentoring and preparation for non-academic careers as well as the “standard” academic trajectory.

The majority of students pursuing the PhD in some area of archaeology begin graduate training interested in academic careers of tenure-track positions in universities that prioritize research and teaching. Archaeologists find homes in many different academic departments, and in a few cases, dedicated departments of Archaeology. As noted earlier, archaeologists are often in the minority in their department, a situation that may create tensions over resources, space, departmental priorities and pedagogy but can also create intellectual synergies and opportunities. However, the breadth of academic departments in which archaeologists may be employed also creates valuable academic employment opportunities for well-prepared graduates, who are attentive to disciplinary opportunities and required expertise during their doctoral training.

Even so, students, departments and universities must be alert to the current realities of the academic job market, as well as to individual students' life goals. Archaeologists work in a number of academic and non-academic settings, including museums, government agencies, cultural resource management organizations, for tribes and indigenous communities, in NGOs and global heritage organizations, among others. Unfortunately, many programs continue to communicate to students that academic tracks are the only or best options that they should pursue.



Archaeologists also bring unique skills to non-archaeological careers. Archaeologists, more than many academics, have experience with collaborative work and project coordination and management. Field archaeologists regularly interact with local communities and interested members of the public, gaining important skills in communicating academic knowledge to diverse audiences. Well-trained archaeologists are rigorous analysts and interpreters of complex data. We make these points not to encourage archaeology PhDs to leave the field, but to acknowledge that those who choose to pursue other careers bring important skills and expertise to the public and private sector. We note too that it is often difficult for students who do not desire academic careers to find guidance in how they can best pursue alternate trajectories.

The Master's Degree is a credential that opens a unique career pathway in archaeology. While some Masters programs serve as gateways to PhD degrees, others provide routes into cultural resource management, heritage protection, governmental service, museum and exhibition development, and other careers. The archaeology Master's Degree can thus serve as a pre-professional credential as well as a step toward advanced training. Masters students are thus critical to the landscape of graduate training in archaeology in the U.S. and, although not the focus of this report, merit wider consideration as elements in graduate training.

### ***The first years after the PhD***

As pressures grow to reduce time to degree and the complexity of archaeological research increases, an increasing amount of archaeological training must necessarily happen in the years after the PhD degree is awarded. This process supports the continuing development of the former graduate students in an essential transitional phase of their careers. The post-doctoral years present considerable challenges as newly minted junior scholars must find the right balance between gaining experience in the classroom, enhancing their national visibility, and publishing their dissertation research and other scholarly work. Continuing advice from their former mentors and advisors during this crucial intermediate phase is an essential resource that should remain available. During this phase, archaeologists occupy a wide range of professional locations, from tenure-track positions, to temporary instructors, to post-doctoral scholars, to positions outside of academia. In keeping with our emphasis on the development of networks, it is recommended that PhD students have the opportunity to interact with scholars in their postdoctoral years in order that they enter the early stages of their careers with a clear understanding of the diversity of career pathways available to them.

### **Recommendations to the Mellon Foundation**

The Committee's chief recommendations seek to build upon archaeology's multidisciplinary but also very diverse intellectual and institutional status within the academy.

1. *Enhance the development of networks* to foster innovative program-building across universities and local contexts.

- a. Development of a national resource partner database. The widely distributed nature of archaeological resources and facilities makes it difficult for students and faculty to identify potential North American sites for advanced training in analytical techniques. We propose the creation of a comprehensive web-accessible database of facilities and training opportunities that would allow better leveraging of existing expertise and resources in partnership with archaeology's major professional associations (Society for American Archaeology, Archaeological Institute of America).

- b. Establishment of short-term workshops on the model of summer institutes that provide students with methodological training that is unavailable at their home institution. Workshops would function as an extension of the partner network to address the uneven distribution of resources and expertise. We recommend that workshops include a faculty component that fosters intellectual interactions between students and faculty that reassert the relevance of the methods learned to larger theoretical questions. Such workshops would likely emerge as key points of innovation for the deployment of scientific techniques in answering grand challenge questions of the humanities. The support of such workshops would be based on a competitive evaluation of institutional proposals submitted to the Mellon Foundation.
- c. Development of web-based local archaeology networks. Local institutions can address the dispersed nature of archaeological coursework, programming and other activities through the development of integrated web sites (for example see “Archaeology at Michigan” web site at <http://archaeology.lsa.umich.edu/index.php>). Support for the creation and ongoing maintenance of such sites is a high impact, low cost investment that could significantly facilitate communication across institutions and regions.

2. *Foster innovation in archaeological pedagogy.* Innovative pedagogical initiatives would ideally emerge from a process of institutional review that considers the current landscape of archaeological pedagogy on campuses and across regions and recommends important ways forward. These could include efforts that:

- a. Formalize collaborative relationships with museums. Museums are key repositories for understudied archaeological data. Their staffs hold considerable expertise on the acquisition history and cultural contexts of these collections. These formalized relationships could involve institutional collaborations (e.g. joint certificate programs), teaching opportunities, and postdoctoral appointments;
- b. Foster innovative courses and curricula that draw on the combined expertise of affiliated departments and programs. We encourage departments to grapple with the countervailing pressures on archaeological training created by institutional efforts to decrease time to degree and requirements that push students to expend considerable time and effort in acquiring facility in domains not related to their research and future professional goals. As many archaeologists are based in departments where they are a minority, we encourage particular attention to the specific demands of archaeological training that differ from the needs of their peers.

3. *Increase diversity and assure student success*

- a. Support initiatives aimed fostering diversity at the undergraduate level and inclusivity at graduate level. Studies have shown that diversity is a key factor in broadening the questions that professional fields consider work pursuing. This is then an important strategy for advancing the profession.
- b. Develop institutional resources for the write-up phase of graduate careers. This phase is particularly critical as students can be lost to economic pressures once outside the typical funding umbrellas of universities. Further, there is an additional ethical burden to support write up of collections and sites that would otherwise be lost to scholarship.
- c. Increase support for postdoctoral research and teaching fellowships. This is necessary to address gaps in employment caused by the competitive job market and gaps in training due to compressed years to degree.

4. *Build international heritage initiatives.* In recognition of the many threats to archaeological heritage worldwide, we also encourage Mellon to further advance innovation in the teaching of conservation and preservation of global heritage.

- a. Develop curricula that train archaeology students in approaches to heritage resources, extending existing Mellon programs. Such training would augment global capacity building in heritage that could be shared internationally.
- b. Create a global network of university based heritage programs. Ideally such training would bring together students and practitioners from around the world into a global network of concerned institutions. These programs would complement the existing national programs in cultural heritage.

## Conclusions

Teaching archaeology has never been more challenging. As discussed above, there is not one archaeology but rather many different archaeologies, each with its own practitioners and each with valuable perspectives to offer on the human past. It is no longer possible (if it ever was) for one program to teach the entire scope and breadth of archaeology. For this reason, most programs today specialize in specific topics, methods, and regions, creating clusters of resources and expertise.

Acknowledging the uneven distribution of archaeological specializations, it is nonetheless possible to identify the key elements of a basic archaeology curriculum. As we have elaborated above, all programs should introduce students to historiography and to the intellectual diversity and global character of archaeology. All programs should provide opportunities for students to participate in an active fieldwork project. This is the context in which students can begin to appreciate the way being-in-place affects interpretation. All programs that train archaeologists should provide students the opportunity to develop expertise in one or more technical skills. These could be as varied as object conservation, GIS, paleoethnobotany, etc. Such expertise might be achieved either through local training or in concert with a network of partner institutions (see recommendations). Our fundamental concern is that students learn how data is constructed, understand how interpretation takes place at every stage of the research process, and acquire skills to be effective producers and consumers of new knowledge. Finally, all programs should engage with ethics and address the role of archaeology and the general public.

Archaeology is distinctive among other academic fields in that it has always engaged with the humanities, social sciences, and natural sciences in the process of developing its own theories and methods. It has consistently embraced interdisciplinarity, working across disciplinary boundaries to address particular research questions. Today, the humanities have come under sharp critique and there are increasing calls for relevance. The committee feels that archaeology can help respond to these critiques by providing a long term and comparative context for many of our current debates and by drawing attention to the multiple roles that human creativity played in past societies. Although not elaborated in detail in this report, the committee also sees an important role for archaeology, with its broad popular appeal, in promoting scientific literacy – understandings of how research is conducted, and how archaeologists document, interpret and explain our human past.

## Appendices

1. Committee bios
2. List of Archaeology graduate programs reviewed
3. Archaeology at NYU
4. Networks of contemporary archaeology
5. Student questionnaire

### Appendix 1: [Biographical sketches of committee members](#)

**Janet Richards** is Professor of Egyptology in the Department of Near Eastern Studies and Curator for Dynastic Egypt at the Kelsey Museum of Archaeology at the University of Michigan. Educated at Northwestern University and the University of Pennsylvania in anthropology and Egyptology, she specializes in ancient northeast African archaeology and history, conceptual landscapes, ideologies of power and responses to political crisis, the purposes of biography, and social transformations over time as materialized in mortuary and votive contexts. Since 1995 Richards has directed the University of Michigan Abydos Middle Cemetery Project, a large-scale investigation of a mid-third to mid-second millennium BCE mortuary and cultic landscape. She has curated several exhibitions at the Kelsey Museum most recently “Discovery! Excavating the Ancient World,” exploring current research questions and methods in archaeology. Her publications include the co-edited volume *Order, Legitimacy, and Wealth in Ancient States* (2000) and *Society and Death in Ancient Egypt: Mortuary Landscapes of the Middle Kingdom* (2005). Her current project is *Writing Ancient Lives: Weni the Elder and ancient Egyptian responses to political crisis*.

**Li Liu** is the Sir Robert Ho Tung Professor in Chinese Archaeology in Department of East Asian Languages and Cultures at Stanford University since 2010. Previously she taught archaeology at La Trobe University in Melbourne, Australia, for 14 years and was elected as Fellow of Academy of Humanities in Australia. She has a BA in History (Archaeology Major) from Northwest University in China, an MA in Anthropology from Temple University in Philadelphia, and a PhD in Anthropology from Harvard University. Her research interests include archaeology of early China (Neolithic and Bronze Age); ritual practice in ancient China; cultural interaction between China and other parts of the Old World; domestication of plants and animals in China; development of complex societies and state formation; settlement archaeology; urbanism; starch grain analysis; and lithic usewear analysis.

**Clemente Marconi** is the James R. McCredie Professor of Greek Art and Archaeology and University Professor at the Institute of Fine Arts of New York University. Educated in Classical Art and Archaeology at the University of Rome “La Sapienza” and the Scuola Normale Superiore in Pisa, he specializes on Greek art and architecture and on the archaeology of ancient Sicily. Arguing for a closer interaction between the study of ancient art, archaeology, and disciplines such as semiotics, anthropology and hermeneutics, he explores the connection between architecture, the visual arts, and other media, investigating their form, meaning, and social function. Involved in several archaeological projects in Italy and Greece, since 2006 he is the Director of the Institute of Fine Arts excavations on the Akropolis of Selinunte. His publications include the *Oxford Handbook of Greek and Roman Art and Architecture* (2015, edited), *Sicily: Art and Invention between Greece and Rome* (2013, co-edited), *Temple Decoration and Cultural Identity in the Archaic Greek World* (2007), and *Greek Painted Pottery: Images, Contexts, and Controversies* (2004, edited). One of his current projects is *Kosmos: The Imagery of the Archaic Greek Temple*.



**David O'Connor** is Lila Acheson Wallace Professor of Egyptian Art at the Institute of Fine Arts of New York University. He holds degrees from University College London and University of Cambridge. For many years he was Professor at the University of Pennsylvania and Curator in charge of the Egyptian collection of the University Museum of the University of Pennsylvania. As an archaeologist, he has excavated in Egypt and Sudan, most extensively at the site of Abydos, one of Egypt's major cult centers. His publications include *Ancient Nubia: Egypt's Rival in Africa* (1994), *Abydos: Egypt's Earliest Pharaohs and the Cult of Osiris* (2011), *The Old Kingdom Town at Buhen* (2015), and co-edited historical biographies of pharaohs Tuthmoses III, Amenhotep III, and Ramesses III.

**Robert W. Preucel** is Professor of Anthropology and Director of the Haffenreffer Museum of Anthropology at Brown University. He received his PhD from the UCLA Archaeology Program and has previously taught at Harvard University and the University of Pennsylvania. His research focuses on ethnogenesis, social identity, representation, and semiotics. He has been conducting collaborative archaeological research with Cochiti Pueblo at their ancestral post-Pueblo Revolt village since 1996. Preucel has authored or coauthored numerous articles and book chapters. Among his notable publications are *Contemporary Archaeology in Theory: A Reader* (1996, ed. with Ian Hodder), *Archaeologies of the Pueblo Revolt* (2002), *Companion to Social Archaeology* (2004, ed. with Lynn Meskell), *Archaeological Semiotics* (2006), and *Contemporary Archaeology in Theory: The New Pragmatism* (2010, ed. with Steve Mrozowski).

**Carla M. Sinopoli** is Professor of Anthropology, Curator of Asian Archaeology in the Museum of Anthropological Archaeology, and Director of the Museum Studies Program at the University of Michigan. She has been conducting archaeological fieldwork in India since 1983, with research including regional survey around the fourteenth through sixteenth century imperial city of Vijayanagara to an ongoing excavation project focusing on Neolithic to Early Historic settlements and ritual sites along the Tungabhadra River in Karnataka, South India. Sinopoli has published a number of articles and books on her research, including *The Vijayanagara Metropolitan Survey, Volume 1* (2007, with Kathleen D. Morrison), *The Political Economy of Craft Production: Crafting Empire in South India, c. 1350-1650* (2003); *Ancient India in its Wider World* (2008, ed. with Grant Parker), *Archaeology as History: South Asia* (2004, ed. with H.P. Ray), and *The Himalayan Journey of Walter N. Koelz: The University of Michigan Himalayan Expedition, 1932-1934* (2013).

**Adam T. Smith** is Professor and Chair of the Department of Anthropology at Cornell University and Director of Graduate Studies for the Cornell Institute of Archaeology and Material Studies. Smith holds a PhD (1996) and MA (1993) from the University of Arizona's Department of Anthropology and an M.Phil. (1991) from the Social and Political Science Faculty at Cambridge University. His research is currently focused on the emergence of complex societies in the South Caucasus and the materiality of political authority more broadly. Smith is a co-founder of the joint American-Armenian Project for the Archaeology and Geography of Ancient Transcaucasian Societies (Project ArAGATS), a long-term collaborative research project conducting diachronic investigations in central Armenia. He is the author of *The Political Landscape: Constellations of Authority in Early Complex Polities* (2003), *The Political Machine: Assembling Sovereignty in the Bronze Age Caucasus* (2015), and co-author of *The Archaeology and Geography of Ancient Transcaucasian Societies, volume I: Regional Investigations in the Tsaghkahovit Plain, Armenia* (2009).

## Appendix 2: Archaeology Programs Reviewed by Committee

Institution	Departments/Programs/Institutions
<b>Stanford</b>	Stanford Archaeology Center Department of Anthropology Department of Classics
<b>U Michigan</b>	Department and Museum of Anthropology Interdepartmental program in classical art and archaeology (IPCAA) Department of Near Eastern Studies
<b>UPenn</b>	Department of Anthropology Art & Archaeology of the Mediterranean World Department of Near Eastern Languages and Civilizations Department of the History of Art Department of Classical Studies
<b>Brown</b>	Department of Anthropology Joukowsky Institute for Archaeology Department of Classics Egyptology & Ancient Western Asian Studies History of Art and Architecture Religious Studies
<b>Harvard</b>	The Standing Committee on Archaeology Department of Anthropology Department of the Classics Department of Near Eastern Languages and Civilizations
<b>U Arizona</b>	School of Anthropology Archaeology Division (with concentrations in:) Anthropology of History and Memory Archaeology of the Mediterranean World new Ecological and Environmental Anthropology Medical Anthropology Southwest Land, Culture, and Society Department of Classics (with concentrations in:) Ancient History Classical Archaeology Classical Philology Latin Pedagogy Latin Philology
<b>Arizona State</b>	School of Human Evolution & Social Change (Anthropology)

<b>Institution</b>	<b>Departments/Programs/Institutions</b>
<b>UCLA</b>	Cotsen Institute of Archaeology
<b>Berkeley</b>	Department of Anthropology Ancient History and Mediterranean Archaeology (AHMA) Department of Classics Department of Near Eastern Studies
<b>U Chicago</b>	Department of Anthropology Department of Classics The Oriental Institute/Museum Near Eastern Art and Archaeology
<b>Cornell</b>	Cornell Institute of Archaeology and Material Studies Anthropology Classics Near Eastern Studies History of Art and Visual Studies
<b>Boston U</b>	Archaeology Department
<b>U Toronto</b>	Archaeology Centre Department of Anthropology Department of Near and Middle Eastern Civilizations Department of Art
<b>U British Columbia</b>	Department of Classical, Near Eastern and Religious Studies Department of Anthropology
<b>U Calgary</b>	Department of Archaeology
<b>Tulane U</b>	Classical Studies Department of Anthropology
<b>Washington U, St. Louis</b>	Department of Anthropology Interdisciplinary program in Archaeology Department of Art History and Archaeology Department of Classics
<b>U N. Carolina</b>	The Curriculum in Archaeology Participating departments: Anthropology; Art; Classics; Religious Studies Department of Classics Department of Anthropology
<b>U Cincinnati</b>	Department of Classics: Graduate Program in Archaeology
<b>NYU</b>	Department of Anthropology Institute of Fine Arts Department of Classics Ancient Near Eastern and Egyptian Studies Institute for the Study of the Ancient World

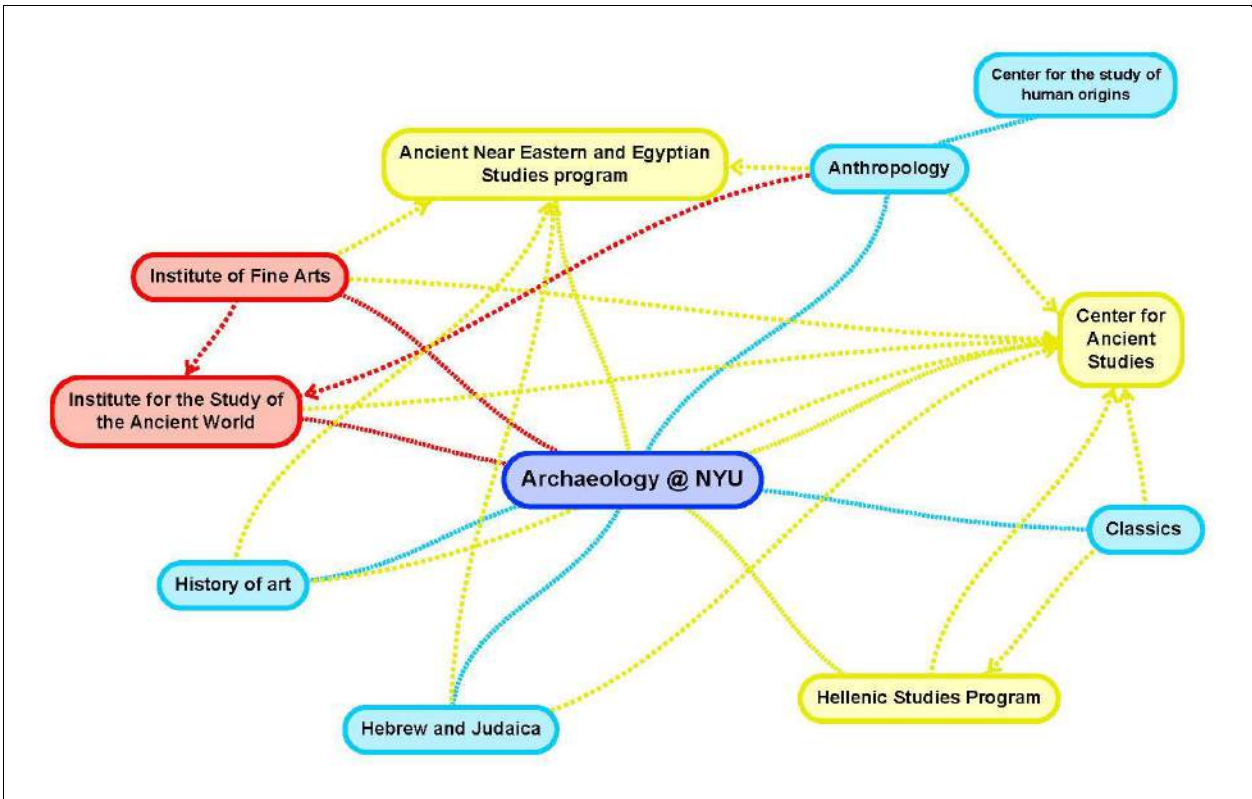
Institution	Departments/Programs/Institutions
CUNY	Department of Anthropology Liberal Studies
Columbia	Center for Archaeology Department of Anthropology Department of Art History & Archaeology Classical Studies Graduate Program



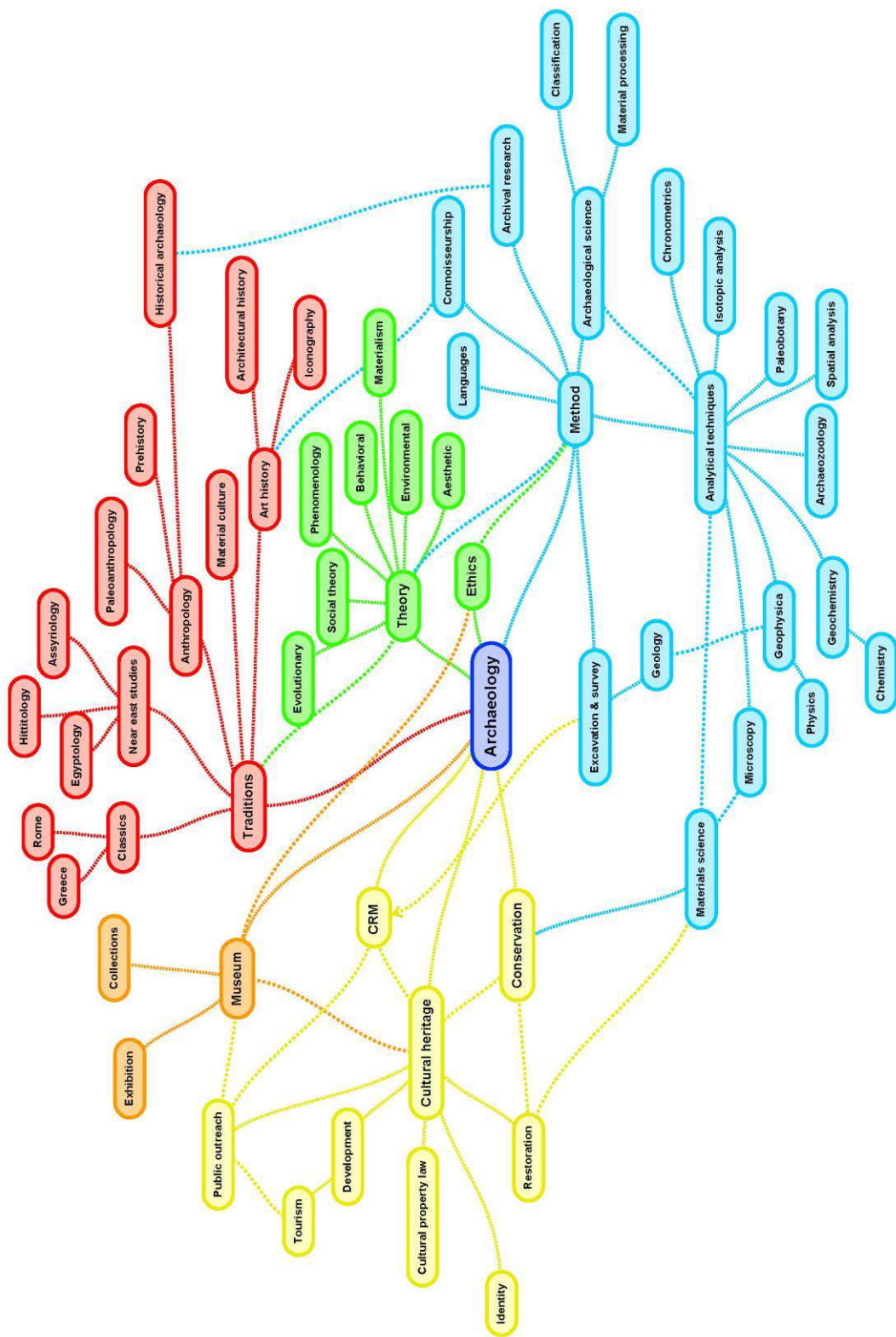
Mellon Student Reading Group meeting



Appendix 3: Archaeology at NYU



Appendix 4: Networks of contemporary archaeology



## Appendix 5: Student questionnaire

Mellon Research Initiative

Mellon Archaeology Committee: Graduate Student Survey

\* Required

Demographic data

### Age \*

- ☐ ☐ 20-25
- ☐ ☐ 26-30
- ☐ ☐ 31-35
- ☐ ☐ 36-40
- ☐ ☐ over 41

### Gender \*

- ☐ ☐ Female
- ☐ ☐ Male

### Country of origin \*

- ☐ ☐ United States
- ☐ ☐ Other:

### Degrees earned \*

(check all that apply)

- ☐ ☐ B.A.
- ☐ ☐ MA
- ☐ ☐ MSc
- ☐ ☐ MPhil
- ☐ ☐ PhD

### Degree in process \*

- ☐ ☐ MA
- ☐ ☐ MSc
- ☐ ☐ MPhil
- ☐ ☐ PhD

**Year in program: \***

**Estimated years remaining to completion: \***

**Estimated total time to degree: \***

**Number of years of funding provided by your graduate program: \***

**10. Have you applied to external sources of support (e.g., NSF, Wenner-Gren, etc.)? \***

- ☐ Yes
- ☐ No

**Have you successfully received external support? \***

- ☐ Yes
- ☐ No

**Regional focus of your work: \***

#### Graduate Program Data

**Program description: \***

- ☐ Terminal MA
- ☐ PhD
- ☐ Other:

**Overall cohort size \***

Number of new students admitted in your admission year

- ☐ 1-5
- ☐ 6-10
- ☐ 11-15
- ☐ 16-20
- ☐ Over 20

**Archaeology cohort size \***

Number of new archaeology students admitted in your admission year

**Which U.S. state is your program located in? \***

## The Graduate Experience

**What are the primarily obstacles to completing your PhD? \***

**What would have moved you through your program more swiftly? \***

**What would have enhanced your training? \***

**How many languages are required by your program; how many do you employ in your research? \***

**Did your graduate training include fieldwork? What challenges did you face in getting into the field? \***

**What kind of career are you preparing yourself for? Academic? CRM? Heritage? Other? \***

**How has your program met your career preparation needs? How has it fallen short? What more could your program have done to prepare you for your chosen career path? \***

**What kinds of assistance does your institution provide with professionalization? \***

**Are you in a program with allied forms of research (i.e. socio-cultural anthropology; classical philology, etc.)? How would you characterize relations with faculty in these affiliated areas? Relations with peer graduate students? \***

**Have courses in affiliated research areas been valuable to your training? How so? \***





## The Future of the Discipline

**What current topics in archaeological research do you find to be the most exciting? \***

**What will the discipline be talking about in 10 years? \***

**What course do you feel most shaped you as a scholar? \***

**What kind of training have you not gotten in graduate school but wish you had? \***

**What training should be required for archaeologists that is not currently? \***

**What training should not be required that is? \***

**What qualities most describe a top graduate program in archaeology?**  
1 (not important) - 10 (most important)

**Top faculty \***

1	2	3	4	5	6	7	8	9	10
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**Reputation of university \***

1	2	3	4	5	6	7	8	9	10
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**Modern labs \***

1	2	3	4	5	6	7	8	9	10
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**Large cohort \***

1	2	3	4	5	6	7	8	9	10
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**Network and professional resources \***

1	2	3	4	5	6	7	8	9	10
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## 2.4 Report of the Conservation Advisory Committee:

### *Graduate Education in Art Conservation*

1. Preface
2. Advisory Committee, 2011-2014
3. Summary of the meetings

#### 1. Preface

The primary aim of the Mellon Research Initiative at the Institute of Fine Arts was to investigate existing and new research in art history, archaeology, and conservation. A major component of this initiative was a series of colloquia that were organized by external experts – in the case of conservation, Jim Coddington, chief conservator of the Museum of Modern Art in New York. In addition, the Mellon Research Initiative supported visiting scholars, including Prof. Aviva Burnstock, a conservation scientist and paintings conservator from the Courtauld Institute of Art, who was in residence for two weeks in December 2012. Lastly, as part of the Mellon Research Initiative, the Institute organized a series of high-level discussions with a group of external advisors between 2011 and 2014 to examine the state of research and graduate education in art history, archaeology, and conservation. A secondary goal of these meetings was to locate the Institute of Fine Arts in these trends. This document describes the meetings held as part of the review of major issues affecting conservation and their implications for graduate education in art conservation in the United States, as well as for the possible future direction for conservation education at the Institute of Fine Arts (IFA).

The following sets of questions formed the core of the Conservation Center-IFA academic review:

- A. In an increasingly “global” working environment, should we be educating conservators to work internationally, and if so, how?
- B. What fields have emerged as critical to the practice of conservation that we should be teaching at the Conservation Center-IFA, and how?
  - a. Three fields were defined as having broad, shared interest to the field: technical art history, library and archive conservation, and preventive conservation. The Conservation Center-IFA has recently invested efforts into each.
  - b. How do we define these fields today, and what would they offer students and future conservators? How might they be further incorporated into the Conservation Center’s curriculum?
  - c. What other trends are we now seeing emerge in conservation and in the museum workplace?
- C. What are the changing roles of conservators in the U.S., and how should they be reflected in the conservation graduate program curricula, and specifically in the course offerings of the Conservation Center-IFA?
- D. Is the model for how and what the graduate programs teach sustainable?

## 2. Advisory Committee Members, 2011-2014

### 2011:

**Michele Marincola** Committee Co-Chair; Sherman Fairchild Chairman and Professor of Conservation, Conservation Center, Institute of Fine Arts-NYU; Conservator, The Cloisters, The Metropolitan Museum of Art (part-time); Conservation Consultant, Villa La Pietra

**Suzanne Deal Booth**, Committee Co-Chair, Board member, Institute of Fine Arts-NYU; IFA-CC alumna

**Norbert Baer**, Hagop Kevorkian Professor of Conservation, Conservation Center, Institute of Fine Arts-NYU

**Aviva Burnstock**, Head of the Department of Conservation and Technology, The Courtauld Institute of Art

**Margo Delidow**, Andrew W. Mellon Teaching Fellow, Conservation Center, Institute of Fine Arts, NYU

**Adrian Heritage**, Professor of Wall Paintings Conservation at Cologne Institute of Conservation Sciences (CICS), Cologne University of Applied Sciences

**Margaret Holben Ellis**, Eugene Thaw Professor of Paper Conservation; Director, Thaw Conservation Center, The Morgan Library and Museum (part-time); Conservation Consultant, Villa La Pietra

**Richard McCoy**, Conservator of Objects and Variable Art, Indianapolis Museum of Art

**Mary Oey**, Preservation Education Specialist, Library of Congress

**Hannelore Roemich**, Institute of Fine Arts Professor of Conservation Science

**Patricia Rubin**, Judy and Michael Steinhardt Director and Professor of Fine Arts, Institute of Fine Arts-NYU

**Timothy Whalen**, Director, Getty Conservation Institute

### 2012:

**Michele Marincola**, Committee Chair; Sherman Fairchild Chairman and Professor of Conservation, Conservation Center, Institute of Fine Arts-NYU; Conservator, The Cloisters, The Metropolitan Museum of Art (part-time); Conservation Consultant, Villa La Pietra

**Norbert Baer**, Hagop Kevorkian Professor of Conservation, Conservation Center, Institute of Fine Arts-NYU

**Aviva Burnstock**, Head of the Department of Conservation and Technology, The Courtauld Institute of Art

**Margaret Holben Ellis**, Eugene Thaw Professor of Paper Conservation; Director, Thaw Conservation Center, The Morgan Library and Museum (part-time); Conservation Consultant, Villa La Pietra

**Debra Hess Norris**, Chair and Professor Art Conservation and Photographic Conservator, Henry Francis DuPont Chair in Fine Arts, University of Delaware

**Hannelore Roemich**, Institute of Fine Arts Professor of Conservation Science

### 2013-14:

**Michele Marincola**, Committee Chair; Sherman Fairchild Chairman and Professor of Conservation; Conservator, The Cloisters, The Metropolitan Museum of Art (part-time); Conservation Consultant, Villa La Pietra

**Norbert Baer**, Hagop Kevorkian Professor of Conservation, Conservation Center

**Jiuan Jiuan Chen**, Assistant Professor, Buffalo State College

**Margaret Holben Ellis**, Eugene Thaw Professor of Paper Conservation; Director, Thaw Conservation Center, The Morgan Library and Museum (part-time); Conservation Consultant, Villa La Pietra



**Ioanna Kakoulli**, Department of Materials Science and Engineering, University of California-Los Angeles; Chair, UCLA/Getty Conservation Interdepartmental Degree Program; Director Archaeomaterials Group

**Debra Hess Norris**, Chair and Professor Art Conservation and Photographic Conservator, Henry Francis DuPont Chair in Fine Arts, University of Delaware

**Ellen Pearlstein**, Associate Professor, Department of Information Studies and Conservation Program, University of California-Los Angeles

**Patrick Ravines**, Director and Associate Professor, Art Conservation, Buffalo State College

### 3. Summary of the Meetings

Four meetings were held as part of the Mellon Research Initiative, beginning in the spring of 2011.

#### 1. April 27, 2011. First Meeting of the External Advisory Committee

Five topics for discussion had been pre-selected: conservation in a “global” context; teaching conservation of library and archives materials; technical art history and its place in the academy; teaching preventive conservation; and emerging trends in conservation and museums in the United States. A set of questions had been distributed prior to the meeting, committee members presented their replies, and the co-chairs led discussion.

Timothy Whalen and Suzanne Deal Booth presented on conservation in the international context, and how the Institute might prepare conservators to work within it. The meaning of “global” was discussed: working in, for example, London is very different from working in a developing country, enough that “educating students to work abroad” is a meaningless expression. Although opportunities for working in other countries are limited, it was stressed that several qualities are desirable for students with this goal in mind. These include: highly developed skills in examination and treatment; the ability to work in teams and in vastly different environments; experience with preventive conservation; and language skills. Tim Whalen reminded the group that the kind of staff infrastructure taken for granted in the U.S. (art handlers, registrars, etc.) is often missing in developing countries, and such support is critical to the success of conservation/preservation activities.

Peggy Ellis and Mary Oey discussed the place of book conservation in the Conservation Center’s program at the Institute, and in the wider field of conservation. Recently established specialties in library and archives conservation at NYU, Winterthur-Delaware and Buffalo State College, thanks to funding from the Mellon Foundation, have allowed each program to emphasize an aspect of conservation that fits the internal profile of its school. NYU and Buffalo focus on the book as a unique artifact and on binding structures, while Delaware has a stronger emphasis on library science and management. Mary Oey identified several skills she believes conservation graduate students should acquire for success in library and archive conservation: the ability to collaborate; an understanding of sustainability in conservation; critical thinking; a broad education in conservation; and presentation and outreach skills. In addition, the needs of universal digital collections are enormous, and require intense collaboration and a shared technical language that the conservator must master.

Michele Marincola and Aviva Burnstock presented the subject of technical art history. This was defined as the study of the materials, technology and physical history of works of art, their function and historical context. There is a growing interest among art historians as well as the

public in new evidence that could be provided by the close study of works of art. Engaging with the material and technology of making art, as well as learning to critically interpret research and data derived from a range of approaches and methods, is at the heart of the enterprise. Interdisciplinary collaborations are key. Problems associated with the practice of technical art history include resources (including specialized equipment) and inter-disciplinary communication, which sometimes fails. Both presenters see technical art history as a growth industry in the U.S., and as an appropriate field for PhD research and education. Successful teaching formats, especially pairing students from different disciplines to learn together, were reviewed. Lastly, the types of professions where technical art historians might work were listed: academic; museum scientist or conservator; historian; curator; arts administrator; cultural heritage advisor.

Hannelore Roemich and Adrian Heritage presented the topic of preventive conservation as core to the mission of conservation. They defined some of the current issues in preventive care, and focused on sustainability in conservation and how it is currently taught at the Institute and in Germany. Preventive care is seen as the most sustainable way to practice conservation; this is best taught integrated with 'practical' treatment skills in conservation. Sustainable practice in the near future is seen as uncertain; Heritage questioned whether cheap flights and global tourism will continue to the degree we see today, and discussed the possible impact a more restricted economy and a more local tourist trade would have on preservation. Both presenters believe that greater public outreach and education are essential to building awareness of cultural heritage and its preservation needs.

Michele Marincola and Richard McCoy discussed emerging trends. Recent graduates of the Conservation Center-IFA are more likely to work in contract positions, part-time positions, and in private practice than was typical ten or fifteen years ago, when many graduates were hired as museum staff. Richard discussed how the Internet is shaping the social, historical, and theoretical context of artworks, how museums are placing increasing emphasis on their on-line/virtual presence, and that it will become essential (is already essential) for conservators to relate better to the web. In particular, we will need to become better educators for this world-wide audience, and better advocates for the preservation of cultural heritage. Furthermore, conservators of modern and contemporary art are struggling to keep up with the pace at which art production and contemporary art practice is evolving. Contemporary art, electronic media art, and commissioned artworks will become increasingly common in museum collections. Many conservators who work with varied collections now operate more as project managers than as bench restorers. Lastly, conservators are producing knowledge and information much faster, more easily, and more voluminously than ever, and we all struggle to keep up with this onslaught of information.

## 2. October 3, 2011. Second Meeting of the External Advisory Committee

This meeting focused on goals and initiatives the Conservation Center-IFA might pursue that reflect the emerging trends and new roles that conservators fill, as discussed in the April 2011 meeting.

### ***Conservation in the Global Context:***

For students interested in working abroad, their education should include "soft skills" like diplomacy, flexibility and capacity for team work in addition to the knowledge and skills the program already affords. Communication skills are essential and conservators interested in working abroad should learn the appropriate language adequately enough to communicate effectively. There was consensus that the Conservation Center-IFA curriculum does not meet



the current needs of emerging museums in some of the NYU Global sites (Abu Dhabi, Shanghai), where collections care and museum studies are the top priority, though this will change as the collections are formed and require conservation. A combination of two approaches was seen as useful for expanding opportunities for our students internationally: first, bring more foreign students to the Center for study, as well as visiting professors from abroad; their interaction with our students and faculty broaden horizons. Second, encourage students to work abroad for some period of time, either in the summers or during the fourth year internship. Working within an established network of institutions is recommended, to ensure the best experience for our students. [Note: many students already do this.]

### ***Expanding Technical Art History at the Institute of Fine Arts:***

Discussion centered on the success of the Kress Foundation-supported Summer Teachers Institute in Technical Art History (STITAH), and it was agreed to adapt this for students at the Masters and PhD levels. [Note: this has been acted upon, both with the Summer Institute for Technical Art History for doctoral students, funded by the Mellon Foundation, and a semester-long course at the Institute on technical art history, taught for the first time in spring 2015.] Formats might include: gathering around objects on a table; examining objects in a lab at the Conservation Center-IFA; field work on site in New York and further afield. Learning in small groups from teams of teachers is seen as a successful model, since it builds teamwork and interdisciplinarity. An investment in analytical and imaging equipment needed for PhD level research is essential.

### ***Preventive Conservation:***

Preventive conservation is likely to remain critical to the field in the near and far terms. It can be successfully taught at the MA level by: integrating it with practical conservation; encouraging communication, teaching planning and management skills; raising awareness of changing values, of sustainability and decision-making methods. How to motivate students to want to learn preventive conservation remains a challenge (many students gravitate towards examination and treatment). At the Institute preventive conservation is incorporated into many treatment classes, and greater emphasis on its central importance to preservation can be made. When to require Institute students to take a semester-long course on preventive conservation was also discussed; there is some dissatisfaction among students who take it in their second year, since they are building their portfolio then. Should we require it in students' last semester of coursework? However, the lessons are fundamental to conservation and may need to come earlier in the curriculum.

### ***Emerging Trends:***

The web plays (and will continue to play) a central role in research, dissemination, access, outreach and communication of ideas, information, and knowledge in our field. The Conservation Center-IFA can place even more emphasis on teaching students to become sophisticated consumers of images; adept users of online resources; effective public speakers. The Institute should aim to encourage more student presentations, and videotape them. Another idea is to place more student research online.

For expanding the Institute's program in the conservation of modern and contemporary art, more emphasis could be placed on conducting effective artist's interviews through further training in how to conduct them. Other key initiatives could include: exposing students to new kinds of collaboration with artists, for example the production of commissioned art and replicated art; expanding and deepening offerings in electronic media/time-based media conservation, for example through further collaboration with the Moving Image Archiving and

Preservation (MIAP) Master's program at NYU; and on teaching new documentation methods for establishing and recording the work-defining properties of contemporary art.

### ***Additional Issues for the Conservation Center:***

Curriculum: A curriculum review of the Conservation Center program (completed in 2004) rationalized the core courses offered in the first and second years. However, more can be done to amplify connections between the materials science courses and the history of artists' materials and methods courses.

Funding: The Institute student financial support remains inadequate. Almost every faculty line is under-endowed.

Physical Plant: The Center's facilities are aging and require expensive maintenance. What analytical instrumentation will be vital to the success of the program in the next 10 years? Emphasis should be placed on acquiring equipment that would support technical art history, especially imaging equipment and software.

Conservation/Art History: The historical division between the art history/archaeology parts of the Institute and the conservation program persist, despite efforts to reverse this. Better physical integration – for example, better coordination in events planning on both sides of 78th Street – might help contribute to closer connections.

### **3. December 14, 2012. Third Meeting of the External Advisory Committee**

Thanks to committee member Debra Hess Norris for her preparatory document that outlined these considerations.

During this meeting, committee members discussed possible topics of broad interest to the field of graduate education in conservation to explore in a final meeting that would cap the review process. These topics, and the questions they pose, are:

- Given the fast pace of change in our field, how do we maintain a learning environment after graduation?

This topic might focus on post-graduate education – the further development of mid-career training, new certificate programs, leadership skills, etc. It was agreed that leadership training is important and very few conservators took advantage of the former Getty Leadership Institute. Why are curators being trained by selection to be museum leaders but not conservators? It was agreed that there is a range of skills and knowledge that is not taught in graduate school but is desirable for conservators to attain. We believe these skills and knowledge are best undertaken by professional membership organizations, since their mission is the education and training of their members.

- How might we advance global exchange internships and employment?

Global experiences for our graduate students will broaden perspectives, introduce new conservation methods and practices, build cultural understanding, and initiate lifelong networks and professional partnerships. How can this be advanced? What is being done in other professions to strengthen global reach and how can these opportunities be best introduced

during graduate study? What are funding opportunities and should we consider a sustainable model for faculty exchange? Should we target underserved regions of the world as NYU has done with its Levy Scholar program? What are the obstacles to student exchange programs at the graduate level?

- How can the training programs effectively share resources?

While conservation programs collaborate well already – and this is VERY unusual at the graduate level – we can always improve in this regard. New technologies and new methods of education might make this easier. Are there platforms or portals that we should be developing that link to fundamental research and scholarship in our field - that would be used by our graduate students over the course of study? A preventive conservation portal, for example, would be a great benefit to all but this could be developed by our national membership organization (AIC). How do we share ongoing student research with other students in the field more broadly, beyond the annual student conference of the Association of North American Graduate Programs in Conservation (ANAGPIC)? The national group Emerging Conservation Professionals Network (ECPN) is working on this challenge already.

- Are graduate programs in conservation addressing needs of US museums?

And how can our current students and recent graduates receive greater experience in museum practice? What skill sets are needed in today's museum that will ensure our graduate students can work to their full potential? Heritage Health Index (HHI) data can identify the collection preservation needs within small, medium and large museums. HHI II is in the preliminary development stage but once complete, can be accessed to demonstrate how preservation needs have evolved. What are the skills and abilities that are most essential for success and impact in large- and mid-sized museums? Are we preparing our graduates with the best and more urgently needed leadership skills and how can they be more effective advocates within large museums nationally or globally? How do we strengthen their leadership skills while addressing the multitude of other skills that must be learned and developed during graduate study? Here it may be interesting to survey not just the museums but also our alumni working in museums to identify what skills they needed, learned on the job, or are still lacking. An idea: to convene a group of five museum directors (or their associates responsible for collections) from major museums to better understand their conservation staffing needs, where they can and will invest, obstacles to success, etc. The results of this conversation could inform our curriculum and may inspire the creation of greater museum post-graduate internships – perhaps connected to required research, scholarship and dissemination.

- How are we - and how should we - educate conservators of electronic, modern media and contemporary art?

Here there is a clear need and one that is familiar to all of the graduate programs. Members of ANAGPIC have considered this topic before and we could build on it further in an effort to invest time and resources into strengthening our curriculum and opportunities for targeted internships and study in these areas. Electronic media preservation training may be best accomplished in concert with computer science programs and media preservation programs, for instance such as NYU's MIAP program. There is agreement within the committee that one must be well-trained within their discipline (paintings, paper, objects, etc.) first before concentrating on modern and contemporary art, since traditional media still forms part of art-making. Furthermore, successful conservators of modern and contemporary art must think

critically, collaborate, manage projects, innovate, etc...the skills set we aim for with all of our graduates.

- How do we address the lack of diversity in our field?

This, we believe, is one of our greatest challenges - and one we must attend to in collaboration with the AIC and others. Are there models in other fields in higher education for the successful inspiration of underrepresented students to pursue doctoral study within these disciplines? Another avenue to approach this issue is to examine the nature of the applicants to the graduate programs.

- We have many questions about the nature of applicants to our programs: When do they discover conservation? Where are they coming from and where are they ending up? We place a high value on pre-program internships, but what are the costs? It is proposed to share data on applicants to all programs and analyze the demographics overall.

How do we strengthen and diversify our applicant pool/pipeline? Should we develop an advocacy campaign to recruit underrepresented students to our field by establishing traveling lectureships and targeted pre-program internships in art conservation for interested candidates to gain experience? How do we best engage high-school teachers in the arts and sciences with our field? Are there opportunities to develop regular pre-program funded internships at major collecting institutions in the US to provide requisite pre-program experience and to strengthen conservation documentation, treatment, and preventive care initiatives? Are our academic requirements in chemistry, art history, and art appropriate? What is the average loan debt incurred by our entering students? How can we most effectively monitor and share applicant pool demographics nationally? What does the pipeline look like in terms of pre-program and post-graduate placement?

These questions might best be addressed in a survey of graduates from the programs, the data of which is then shared.

Ultimately, it was decided to hold a two-day meeting of representatives from the graduate schools in art and artifact conservation in the U.S. to review these topics, and to discuss in depth one or two of resonance and potential.

#### **4. February 10-11, 2014. Meeting of Conservation Educators**

Representatives from each of the four American graduate programs in art conservation (Conservation Center-IFA/NYU, Winterthur-University of Delaware, Buffalo State College and UCLA-Getty) met to focus on the following questions:

- Are the models for our educational systems sustainable? Can we continue to afford to fund them as we are doing?
- Are we teaching what is needed in the field now, and what we think is needed for the future?

This meeting was noteworthy for its frankness and open sharing of information. Financial data about tuition and stipend costs and support required; application numbers; summer and third/fourth year internship requirements; sustainability of capital expenses like buildings and

equipment; relative strengths of each program; and course content sharing were discussed. From this discussion the following conclusions may be drawn:

***Sustainability of the Graduate Programs in Conservation of Art and Artifacts:***

- Full tuition and stipend support is seen as important to diversity within our student bodies and to lessening the post-graduate burden on students. However, tuition remission is not granted by every university to its conservation program, and some programs have experienced greater difficulty than others in finding new donors and raising funds. Consequently the financial burden of fellowship support is heavier on some schools than others.
- All attempt now to offer full tuition, fees and some level of stipend support, but it is not certain how long this will be sustainable.
- The question of sustainability is of grave concern to the committee. We remain committed to fellowship support for our students, and recognize the need to build or renew facilities and acquire equipment required for teaching conservation in the twenty-first century. Successful fundraising is absolutely essential for us to meet these goals, and there is a pressing need to broaden our fundraising beyond the handful of foundations that have traditionally supported us.
- We believe that joint fundraising offers a particularly strong message to donors. It is suggested that we reach out to a series of potential new donors as a group to make the match for the recently-issued Mellon Foundation challenge to the programs for student stipend support.
- Models for fee-for-equipment-access and other alternatives for raising money for the departments were discussed as well.

***Teaching for the Present and the Future of the Field:***

- There are significant differences in the programs about the amount of science and art history taught and required. The Conservation Center-IFA requires an MA in art history, and focuses on the analytical techniques we consider essential for conservation: microscopy, cross section analysis and PLM, XRF, x-ray radiography, IRR, and SEM-EDS analysis. The Conservation Center-IFA considers it more questionable for students to be fluent in: FTIR, GCMS and other techniques that scientists run and interpret. Education should be on understanding properties of materials through analysis. UCLA/Getty added: collaborating with scientists, and asking the right questions. WUDPAC trains good consumers of science, and stresses both technical study and applied research into assessment of conservation treatments, an area woefully understudied.
- We recognize the differences among our programs and believe these support diversity in the field by encouraging multiple viewpoints. However, can we do more to share resources like course content, so that all students benefit from our individual strengths?
- All agreed that data is needed to answer the question: are we educating our students to work effectively in today's cultural heritage environment? We could consider polling the employers about what they are getting from our graduates and what they need.
- Employers include: museum department heads, library and archives, universities, regional centers, large successful private practices. Do we ask the people who take our students (so use placement lists) or a larger group, to also capture potential employers? We could also poll our graduates about how they perceive their education and has it prepared them for their positions. It would be useful to do it collectively, rather than only within the individual programs.



- How should we best prepare students to 1) work internationally, 2) practice preventive conservation, 3) conserve modern and contemporary art, and 4) become technical art historians? Are we overlooking any emerging fields?

***Several recommendations emerged from this meeting:***

1. The graduate programs in art and artifact conservation in the United States will participate in joint fundraising for student fellowship support, in addition to individual efforts by each school.
2. We will convey our concern to the Mellon Foundation about the sustainability of our current goal of providing full fellowship support to all graduate students in our programs while simultaneously creating up-to-date and effective teaching and research environments.
3. We will seek support to design and implement a survey of the employers of our graduates, to inquire if we are educating them in the skills and information required today. We will consider polling our graduates as well.
4. Taking preventive conservation as a pilot subject, we will share teaching approaches and course materials for the benefits of all of our students. The first meeting among professors of preventive conservation was held at the Institute of Fine Arts in the fall of 2014, to begin these discussions.



Professor Aviva Burnstock visits with Conservation students

# PUBLIC PROGRAMMING





## 3. PUBLIC PROGRAMMING

### 3.1 Overview:

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The Mellon Research Initiative gave the Institute the opportunity to invite distinguished scholars as project consultants and collaborators, as participants in workshops and symposia, and as visiting professors. One component of the projects was to hold workshops and conferences designed to explore trends, themes, and topics in current research. Three external coordinators were invited to work with Institute faculty to develop workshops and conferences exploring key issues in conservation, archaeology, and art history as separate and as interlocking disciplines and in relation to other fields. The coordinators were **Jim Coddington** (Chief Conservator, Museum of Modern Art), **Jaś Elsner** (Humphrey Payne Senior Research Fellow in Classical Archaeology and Art, Corpus Christi College, Oxford University), and **David Wengrow** (Professor of Comparative Archaeology, Institute of Archaeology, University College London).

Following a complete overview of the Initiative's public programs – including those organized by postdoctoral fellows and Institute faculty - reports by each of the external coordinators explain the rationale providing the framework for the events that were organized and reflect on their place in the respective disciplines.

#### **Presentism** (November 2011)

Coordinated by **Jim Coddington**, this workshop posed questions about how we incorporate historical context in our treatment of, and interactions with objects in the present. With presentations by conservators, archaeologists, and art historians ranging in focus from pre-history to the present, the workshop used the NYU Institute for Study of the Ancient World's concurrent exhibition *Edge of Empires: Pagans, Jews, and Christians at Roman Dura-Europos* as a case study.

#### **Speakers:**

**Thea Burns** (Independent Scholar, Kingston, Ontario)

**David Carrier** (Champney Family Professor, Case Western Reserve/Cleveland Institute of Art)

**Rebecca Farbstein** (Visiting Scholar, McDonald Institute for Archaeological Research, University of Southampton)

**Lance Mayer** and **Gay Myers** (independent conservators at Lyman Allyn Art Museum)

#### **Comparativism** (March 2012)

Convened by **Jaś Elsner**, *Comparativism* brought together a group of scholars who are uniquely identified for their accomplishments across more than one art historical sub-field. The speakers reflected upon the strengths and weaknesses of comparative practice in art history. The conference included a visit to the galleries of the Metropolitan Museum of Art to observe and compare objects on site. The colloquium and its findings provided a framework for understanding the place of the comparative in the future study of art history, and for discussion of parallel problems in archaeology and conservation.

## Speakers:

**Whitney Davis** (George C. and Helen N. Pardee Professor of Art History, UC Berkeley)  
**Finbarr Barry Flood** (William R. Kenan Jr. Professor of the Humanities, Institute of Fine Arts and College of Arts and Science)  
**Christopher P. Heuer** (Assistant Professor, Department of Art and Archaeology, Princeton University)  
**Matthew Jesse Jackson** (Associate Professor of Art History, University of Chicago)  
**Richard Neer** (David B. and Clara E. Stern Professor of Humanities, Art History and the College, University of Chicago)  
**Margaret Olin** (Senior Research Scholar, Yale Divinity School)  
**Avinoam Shalem** (Professor of the History of Islamic Art, Ludwig-Maximilians University in Munich)  
**Ittai Weinryb** (Assistant Professor, Bard Graduate Center, New York)  
**Wu Hung** (Harrie A. Vanderstappen Distinguished Service Professor in Art History and East Asian Languages and Civilizations, University of Chicago; Director, Center for the Art of East Asia; Consulting Curator, Smart Museum of Art)

### *Image and Ontology in Comparative Perspective (April 2012)*

Organized by **David Wengrow**, this conference examined the ontological status of images. One aim was to highlight historical and cultural diversity with examples and case studies that cut across regions, disciplinary frameworks, and chronological periods within a single territory. At a deeper level, the conference asked whether comparisons of this sort can amount to more than a multiplicity of historically contingent perspectives.

## Speakers:

**Zainab Bahrani** (Edith Porada Professor of Ancient Near Eastern Art and Archaeology, Columbia University)  
**Suzanne Blier** (Allen Whitehill Clowes Professor of Fine Art; Professor of African and African American Studies, Harvard University)  
**Philippe Descola** (Professor of Anthropology, Collège de France)  
**Finbarr Barry Flood** (William R. Kenan Jr. Professor of the Humanities, Institute of Fine Arts and College of Arts and Science, New York University)  
**Jonathan Hay** (Ailsa Mellon Bruce Professor of Fine Arts, Institute of Fine Arts-NYU)  
**Fred Myers** (Silver Professor of Anthropology, Department of Anthropology, New York University)  
**Alexander Nemerov** (Vincent Scully Professor of the History of Art, Yale University of Art)  
**John Robb** (Reader in European Prehistory, Department of Archaeology, University of Cambridge)  
**Anne-Christine Taylor** (Director of the Education and Research Department, Musée du quai Branly)  
**Lillian Lan-ying Tseng** (Associate Professor of East Asian Art and Archaeology, Institute for the Study of the Ancient World, New York University)

### *Beyond Representation: An Interdisciplinary Approach to the Nature of Things (September 2012)*

This event was convened by **Jaś Elsner** with **Finbarr Barry Flood** (Institute of Fine Arts-NYU) and **Ittai Weinryb** (Bard Graduate Center). The three-day conference responded to a

significant new interest in questions of agency, animation and animism in images within the discipline of art history, and in dialogue with cognate disciplines from anthropology and archaeology to environmental studies and the history of science. The conference brought together an international group of scholars - including Horst Bredekamp (Humboldt University, Berlin), Gerhard Wolf (Director, Kunsthistorisches Institut, Florence) and others – for an in-depth look at this important topic.

#### **Speakers:**

**Zainab Bahrani** (Edith Porada Professor of Ancient Near Eastern Art and Archaeology, Columbia University)

**Brigitte Bedos-Rezak** (Professor of History, Department of History, New York University)

**Jane Bennett** (Professor, Department of Political Science, Johns Hopkins University)

**Horst Bredekamp** (Professor, History of Art, Humboldt Universität, Berlin)

**Caroline van Eck** (Professor of History and Theory of Architecture and the Visual Arts until 1800. Leiden University)

**Frank Fehrenbach** (Professor, History of Art and Architecture, Harvard University)

**David Frankfurter** (Professor, Department of Religion, Boston University)

**Beate Fricke** (Associate Professor, History of Art Department, University of California – Berkeley)

**Milette Gaifman** (Associate Professor, Classics and History of Art, Yale University)

**Peter Geimer** (Professor of Recent and Contemporary Art History, Freie Universität, Berlin)

**Richard Neer** (William B. Ogden Distinguished Service Professor of Art History, Cinema and Media Studies, and the College, University of Chicago)

**Spyros Papapetros** (Associate professor, History and Theory of Architecture, Princeton University)

**Glenn Peers** (Professor, Department of Art and Art History, University of Texas, Austin)

**Hugh Raffles** (Professor of Anthropology, The New School)

**Pamela Smith** (Seth Low Professor of History, Columbia University)

**Caroline Walker Bynum** (Professor emerita of Medieval European History, Institute for Advanced Study, Princeton)

**Gerhard Wolf** (Academic Program Director and Managing Director, Kunsthistorisches Institut in Florenz, Max-Planck-Institut)

**Christopher Wood** (Carnegie Professor, History of Art, Yale University)

#### **Digital Art History (December 2012)**

Organized by **Jim Coddington**, this conference sought to examine the topic of digital humanities in both theory and, to some extent, in practice. Broad questions addressed by the speakers ranged from methodological to pedagogical to practical. A fundamental question or theme was whether computers do things art historians have traditionally done. If so, do they do them in different ways, or by digging deeper into existing data/images?

#### **Speakers:**

**Andrew Bevan** (Senior Lecturer, Institute of Archaeology, University College London)

**Caroline Bruzelius** (Anne M. Cogan Professor of Art and Art History, Duke University)

**Anne Helmreich** (Senior Program Officer, The Getty Foundation)

**Paul Jaskot** (Professor of Art History, DePaul University)

**C. Richard Johnson Jr.** (Geoffrey S. M. Hedrick Senior Professor of Engineering, Cornell University)

**Lev Manovich** (Professor, CUNY Graduate Center and Director, Software Studies Initiative)



**Stephen Murray** (Lisa and Bernard Selz Professor of Medieval Art History, Columbia University)

**Dan Rockmore** (Professor of Mathematics and Computer Science, Dartmouth College)

**Ron Spronk** (Professor of Art History, Queen's University, Ontario)

**Mapping: Geography, Power, and the Imagination in the Art of the Americas (March 2013)**

This graduate symposium was organized by **Jennifer Raab**, the Mellon Postdoctoral Fellow at the Institute (2011-2013). Focusing on the North and South American landscape in the nineteenth and twentieth centuries, the conference explored mapping as a conceptual and artistic practice from a hemispheric perspective. It included three student sessions, two plenary lectures by senior scholars, a curatorial roundtable, and an object study session at the Cisneros Collection.

**Speakers:**

Keynote Lectures:

**Jennifer L. Roberts** (Professor of History of Art and Architecture, Harvard University)

**Irene V. Small** (Assistant Professor of Art and Archaeology, Princeton University)

Curatorial Roundtable:

**Richard Aste** (Curator of European Art, Brooklyn Museum)

**Peter John Brownlee** (Associate Curator, Terra Foundation for American Art, Chicago)

**Dennis Carr** (Carolyn and Peter Lynch Curator of American Decorative Arts and Sculpture, Art of the Americas, Museum of Fine Arts, Boston)

**Deborah Cullen** (Director and Chief Curator, Miriam and Ira D. Wallach Art Gallery, Columbia University)

**Georgiana Uhlyarik** (Assistant Curator, Canadian Art, Art Gallery of Ontario)

Graduate Student Speakers:

**Cabelle Ahn** (Courtauld Institute of Art)

**Layla Bermeo** (Harvard University)

**Lauren Jacks Gamble** (Yale University)

**Sean Nesselrode** (Institute of Fine Arts, New York University)

**Gabriela Piñero** (Universidad Nacional Autónoma de México, Mexico City)

**D. Jacob Rabinowitz** (Institute of Fine Arts, New York University)

**Caroline Riley** (Boston University)

**Oliver Shultz** (Stanford University)

**Catalina Valdés Echenique** (École des Hautes Études en Sciences Sociales, Paris)

**Archaeology, Heritage, and the Mediation of Time (April 2013)**

This conference was convened by **David Wengrow** to consider how changing concepts, measures, and representations of time are redefining the field of archaeological enquiry. Exploring the visual cognition of time, and the mediation of temporal experience through archaeological landscapes and materials, this conference formed a bridge to the art history and conservation strands of the Mellon Research Initiative. Discussion was structured around three complementary areas: 1. Archaeological Representations of Time in Historical Perspective 2. The Status of the Long-term within Contemporary Archaeological Interpretation 3. Divergent Temporalities of Archaeology and Heritage.

## Speakers:

**Matthew Adams** (Senior Research Scholar, Institute of Fine Arts-NYU)

**Zoe Crossland** (Assistant Professor of Anthropology, Columbia University)

**Shannon Lee Dawdy** (Associate Professor of Anthropology and of Social Sciences, University of Chicago)

**Ian Hodder** (Dunlevie Family Professor of Anthropology, Stanford University)

**Gavin Lucas** (Assistant Director, Institute of Archaeology, Iceland)

**Clemente Marconi** (James R. McCredie Professor in the History of Greek Art and Archaeology; University Professor, Institute of Fine Arts-NYU)

**Patricia McAnany** (Kenan Eminent Professor, University of North Carolina at Chapel Hill)

**Tim Murray** (Charles La Trobe Professor of Archaeology, La Trobe University)

**David O'Connor** (Lila Acheson Wallace Professor of Ancient Egyptian Art, Institute of Fine Arts-NYU; Co-Director, Yale University-University of Pennsylvania-Institute of Fine Arts, NYU Excavations at Abydos)

**Alain Schnapp** (Professor of Classical Archaeology, University of Paris I, Panthéon-Sorbonne)

### *Art History and the Art of Description (October 2013)*

Organized by **Jaś Elsner**, this colloquium was designed for art historians, and art history as a discipline, to reflect on its own practice in massaging the object into a form susceptible to argument and verbal analysis. This is a subtle, interpretative business but one that in general is taught and reflected upon too little. The particular thrust of an argument will have a significant effect on the words chosen and the structure of description used in making a work of art usable in the discussion. That raises a set of issues, ethical as well as aesthetic, art-critical as well as historical, methodological and intermedial, that remain both vibrant and urgent in our collective and individual practice.

## Speakers:

**Svetlana Alpers** (Professor Emerita, History of Art Department, University of California – Berkeley)

**Leonard Barkan** (Class of 1943 University Professor; Chair, Department of Comparative Literature, Princeton University)

**Thomas Crow** (Rosalie Solow Professor of Modern Art, Institute of Fine Arts; Associate Provost for the Arts, New York University)

**Michael Fried** (Professor, J. R. Herbert Boone Chair in the Humanities; Professor of Humanities and the History of Art, Johns Hopkins University)

**David Joselit** (Carnegie Professor, History of Art, Yale University)

**Alexander Nemerov** (Carl and Marilyn Thoma Provostial Professor in the Arts and Humanities, Department of Art and Art History, Stanford University)

**Verity Platt** (Associate Professor, Department of Classics, Cornell University)

**Dell Upton** (Professor, Department of Art History, University of California – Los Angeles)

### *Conservation and Its Contexts (December 2013)*

Organized by **Jim Coddington**, this session surveyed the emerging interactions between conservation and associated disciplines. Art history, archaeology, ethnography, and other disciplines are absorbing aspects of the theory, practice, and rhetoric of conservation while conservation does the same from those disciplines. This multi-disciplinary symposium examined this trend in terms of present practice, as well as from a historical perspective.

## Speakers:

**Noémie Etienne** (Mellon Postdoctoral Fellow, Institute of Fine Arts – NYU)

**Michael Gallagher** (Sherman Fairchild Conservator in Charge of Paintings Conservation, Metropolitan Museum of Art)

**Matthew Hayes** (PhD Candidate, Institute of Fine Arts – NYU)

**Fernando Dominguez Rubio** (Assistant Professor in the Department of Communication, University of California, San Diego)

**Glenn Wharton** (Clinical Associate Professor of Museum Studies, New York University)

### Workshop on Digital Tools (February 2014)

This workshop examined the use and potential of digital technologies in the research of art history, archaeology, and conservation. With support from the Mellon Foundation, the Institute distributed grants to five students to further their research by learning and applying tools such as GIS technology and *ImageJ* software. At the workshop, the students presented the progress of their research and their experience of using digital tools:

**Claire Brandon** (PhD Candidate): *Mapping the recent history of expository sites in Rome, 1970-2010*

**Elizabeth Buhe** (PhD Candidate): *Visualizing Egypt in the Louvre, circa 1827*

**Lindsay Ganter** (MA Candidate): *Reconstructing La Grange Terrace*

**Christina Long** (MA Candidate): *Mapping Social and Ritual Landscapes through GIS: A Case Study of the Northern Cemetery at Abydos, Egypt*

**Margaret Wessling** (MA Candidate in Conservation): *Tracking Deterioration on Daguerreotypes with ImageJ Open-Source Software*

The workshop sessions were moderated by **Jim Coddington** (Chief Conservator, Museum of Modern Art, New York); **Jonathan Hay** (Deputy Director for Faculty and Administration, Ailsa Mellon Bruce Professor of Fine Arts, Institute of Fine Arts-NYU); **Elizabeth McCalpin** (Assistant Director of Learning and Curriculum Development, NYU Global Technology Services); **Holly Orr** (Geospatial Specialist, NYU Global Technology Services); and **Jason Varone** (Webmaster, Institute of Fine Arts-NYU)

### Is Contemporary Art History? (February 2014)

Organized by **Robert Slifkin** (Assistant Professor of Fine Arts, Institute of Fine Arts-NYU), this symposium addressed how in the past few years, interest in contemporary art as a viable subject for art historical scholarship and pedagogy has substantially expanded. As increasing numbers of graduate students pursue dissertations and masters theses on the art produced in their lifetimes, many art history programs have sought to enlarge course offerings and faculty expertise in these fields. While these trends certainly reflect the growing clout of contemporary art in the marketplace and museums it may also suggest a larger shift in the discipline of art history itself. This symposium sought to better understand these broader methodological implications of the new disciplinary terrain of contemporary art.

## Speakers:

**Alexander Alberro** (Virginia Bloedel Wright Professor of Art History, Barnard College)

**Claire Bishop** (Professor, PhD Program in Art History, CUNY Graduate Center)

**Johanna Burton** (Keith Haring Director and Curator of Education and Public Engagement New Museum)

**Thomas Crow** (Rosalie Solow Professor of Modern Art, Institute of Fine Arts; Associate Provost for the Arts, New York University)

**Darby English** (Starr Director of the Research and Academic Program, Sterling and Francine Clark Art Institute)

**Matthew Jesse Jackson** (Associate Professor of Visual Arts and Art History, University of Chicago)

**Carrie Lambert-Beatty** (Professor, Department of Visual and Environmental Studies and Department of History of Art and Architecture, Harvard University)

**Joe Scanlan** (Director, Professor of Visual Arts in the Lewis Center for the Arts, Princeton University)

**Materiality in Japan: Making, Breaking and Conserving Works of Art and Architecture**  
(April 2014)

This one-day conference was organized by **Anton Schweizer** (Mellon Postdoctoral Fellow, Institute of Fine Arts, New York University): Japan is widely regarded as an exemplar in terms of the preservation of material integrity, the perpetuation of historical production techniques and the responsible preservation of works of architecture and artifacts in museum contexts. It is frequently overlooked, however, that there is actually a wide range of divergent approaches towards originality and authenticity even in contemporary Japan. While some of these inconsistencies find their counterparts in the West, others are related to pre-modern cultural practices, e.g. concurrent concepts of artifacts in divergent contexts of reception and evaluation. This conference aimed to shed light on this issue with a series of case studies as a means to deconstruct overly simplistic explanatory models.

**Speakers:**

**Monika Bincsik** (Andrew W. Mellon Curatorial Fellow, Department of Asian Art, Metropolitan Museum of Art)

**Rosina Buckland** (Senior Curator of Japanese Collections, National Museums Scotland, Edinburgh)

**Ivan Gaskell** (Professor; Curator and Head of the Focus Gallery Project, Bard Graduate Center)

**Christoph Henrichsen** (Architectural conservator and independent scholar, Cologne)

**Murielle Hladik** (Architect and curator, Paris and Associate Professor, Ecole Nationale Supérieure d'architecture de Clermont-Ferrand ENSACF)

**Dipti Khera** (Assistant Professor, Department of Art History and the Institute of Fine Arts – NYU)

**Deborah L. Krohn** (Associate Professor, Bard Graduate Center; Fellow, Spring 2014, Italian Academy for Advanced Studies)

**Yukio Lippit** (Harris K. Weston Associate Professor of History of Art and Architecture, Harvard University)

**Jennifer Perry** (Conservator for Japanese paintings in the Department of Asian Art, The Metropolitan Museum of Art)

**Nicole Coolodge Rousmaniere** (Handa IFAC Curator for Japanese Arts, British Museum and Research Director, Sainsbury Institute)

**Andrew Watsky** (Professor of Japanese Art History, Department of Art and Archaeology, Princeton University)

**George Wheeler** (Director of Conservation Research, Graduate School of Architecture, Planning and Preservation, Columbia University; Research Scientist, The Metropolitan Museum of Art)

**From 'Surface' to 'Substrate': The Archaeology and Art History of Material Transfers**  
(November 2014)

Convened by **David Wengrow**, this conference addressed the ways in which the discipline of archaeology is undergoing a scientific revolution, with broad implications for its sister field of art history. Techniques such as DNA analysis, isotope analysis, optical and electron microscopy, and chemical study of both organic and inorganic remains allow past movements of materials—as well as living beings—to be traced with unprecedented accuracy. They promise answers to some of its most persistent questions about the nature and extent of interaction in past societies. This conference brought together leading researchers in archaeology, anthropology, and art history to consider this analytical shift from 'surface' to 'substrate', and its implications for teaching, research, and public outreach.

**Speakers:**

**Patricia Crown** (Distinguished Professor of Anthropology, University of New Mexico)

**Rebecca Farbstein** (Postdoctoral Fellow, University of Southampton)

**Olivier Gosselain** (Professor in the Department of History, Art and Archaeology and the Department of Social Science, Université Libre de Bruxelles)

**Jonathan Hay** (Deputy Director; Ailsa Mellon Bruce Professor of Fine Arts, Institute of Fine Arts – NYU)

**Erma Hermens** (Lord Kelvin Adam Smith Associate Professor in Technical Art History, College of Arts, University of Glasgow)

**David Killick** (Professor of Anthropology, University of Arizona)

**Clemente Marconi** (James R. McCredie Professor in the History of Greek Art and Archaeology; University Professor, Institute of Fine Arts – NYU)

**Michele Marincola** (Sherman Fairchild Distinguished Professor of Conservation, Institute of Fine Arts – NYU; Conservator, The Cloisters, The Metropolitan Museum of Art (part-time); Conservation Consultant, Villa La Pietra)

**Marcos Martinon-Torres** (Professor of Archaeological Science, University College London)

**Field/Work: Object and Site** (February 2015)

Organized in conjunction with the College Art Association's annual conference

The Institute of Fine Arts convened three related panels with the theme of *Field/Work* in order to explore topics arising from the work of the Mellon Research Initiative. The Initiative was pleased to take the occasion of the CAA annual meeting to announce the reports from the area-based committees – archaeology, conservation, and art history – and to continue to discuss key questions regarding future directions in graduate training, in teaching, and in research. These panels asked what constitutes the work of our fields today and look forward to the future. Field work is understood here as the way that disciplinary fields are defined at the moment and the way that current work is challenging and changing those definitions, with special reference to the training of the coming generation of “fieldworkers.” The panels also considered the nature and place of fieldwork proper in research and in graduate training – in excavations, archives, museums, libraries, and laboratories.

**The Art of Archaeology; an Art Historical Perspective**

**Chair: David O'Connor** (Lila Acheson Wallace Professor of Ancient Egyptian Art, Institute of Fine Arts-NYU; Co-Director, Yale University-University of Pennsylvania-Institute of Fine Arts, NYU Excavations at Abydos)



**Zainab Bahrani** (Edith Porada Professor of Art History and Archaeology, Department of Art History and Archaeology, Columbia University)

**Sheila Bonde** (Professor of History of Art and Architecture, Professor of Archaeology and the Ancient World, Chair of History of Art and Architecture, Brown University)

**Clemente Marconi** (James R. McCredie Professor in the History of Greek Art and Archaeology; University Professor, Institute of Fine Arts – NYU)

**Robert W. Preucel** (Director of Haffenreffer Museum of Anthropology; Professor of Anthropology, Brown University)

#### *Conservation and the Future of Art*

Chair: **Michele Marincola** (Sherman Fairchild Distinguished Professor of Conservation, Institute of Fine Arts-NYU)

**Sanchita Balachandran** (Curator/Conservator, Johns Hopkins Archaeological Museum; Lecturer, Department of Near Eastern Studies, Johns Hopkins University)

**Jim Coddington** (Chief Conservator, Museum of Modern Art, New York)

**Jeanne Marie Teutonico** (Associate Director, Getty Conservation Institute)

**Carol Mancusi Ungaro** (Associate Director for Conservation and Research, Whitney Museum of American Art; Founding Director of the Center for the Technical Study of Modern Art, Harvard Art Museums)

#### *The Field of Art History and its Work*

Chair: **Patricia Rubin** (Judy and Michael Steinhardt Director; Professor of Art History, Institute of Fine Arts – NYU)

**Jean Campbell** (Professor of Art History, Emory University)

**David Joselit** (Distinguished Professor, Art History, The Graduate Center, CUNY)

**Finbarr Barry Flood** (William R. Kenan Jr. Professor of the Humanities, Institute of Fine Arts and College of Arts and Sciences, New York University)

**Jennifer Roberts** (Elizabeth Cary Agassiz Professor of the Humanities, Department of History of Art and Architecture; Harvard College Professor; Chair of the Program in American Studies, Harvard University)

#### *Surfaces (Fifteenth–Nineteenth Centuries)* [March 2015]

Organized by **Noémie Etienne** (Mellon Postdoctoral Fellow, Institute of Fine Arts, New York University), this one-day symposium addresses the issue of surface in paintings, sculptures, architecture and the decorative arts in Europe between the fifteenth and Nineteenth centuries. The focus of this reflection is an examination of how surfaces function: how do their specific properties challenge representation or the viewer? How do they determine the consumption and engagement with the object? Later variations such as graffiti, repairs, and traces of multiple hands are of interest in understanding how the surface of an artwork is redefined over time. The conference included presentations of research by senior scholars, as well as by Institute art history and conservation students.

#### **Speakers:**

**Daniella Berman** (PhD Candidate, Institute of Fine Arts – NYU)

**Diane Bodart** (Assistant Professor, Department of Art History and Archaeology, Columbia University)

**Francisco Chaparro** (PhD Candidate, Institute of Fine Arts – NYU)

**Christina Ferando** (Visiting Assistant Professor, Williams College, Williamstown)

**Finbarr Barry Flood** (William R. Kenan Jr. Professor of the Humanities, Institute of Fine Arts and College of Arts and Sciences, New York University)

**Catherine Girard** (Lecturer and Andrew Mellon Postdoctoral Fellow, Columbia University)

**Charlotte Guichard** (Researcher, Centre National de la Recherche Scientifique (CNRS), Paris)

**Jonathan Hay** (Deputy Director for Faculty and Administration; Ailsa Mellon Bruce Professor of Fine Arts, Institute of Fine Arts – NYU)

**Matthew Hayes** (PhD Candidate, Institute of Fine Arts – NYU)

**Etienne Jollet** (Professor, Paris 1 Panthéon-Sorbonne)

**Michele Marincola** (Sherman Fairchild Distinguished Professor of Conservation, Institute of Fine Arts – NYU)

**Laura Panadero** (MA Candidate in Conservation, Institute of Fine Arts – NYU)

**Kari Rayner** (MA Candidate in Conservation, Institute of Fine Arts – NYU)

**Susan Sidlauskas** (Professor, Department of Art History, Rutgers University)

**Juanita Solano** (PhD Candidate, Institute of Fine Arts – NYU)



Jim Coddington introduces speakers at the *Presentism* conference

## 3.2 Project Coordinator Reports:

### 3.2.1 ART HISTORY:

#### **Jaś Elsner**

Humfrey Payne Senior Research Fellow in Classical Archaeology and Art, Corpus Christi College, Oxford University

#### ***Program Context:***

The current place of art history is in interesting and significant flux: this is a fast changing academic climate with the rapid shift from analogue to digital models of teaching and research (e.g. from slides to PowerPoint, from hard copy journals and books to online etc.), a gradual shift away from the traditional models of very specific field specialization (in which the Institute has been a premier institution) to global and “world art” models of artistic production and visual reception, as well as a substantive emphasis on the contemporary.

In matters of training, students come with fewer (or no) foreign and ancient languages and less cultural knowledge of the past than in an earlier generation. There is a real challenge in providing a teaching model that offers both sufficient depth and command in a given field (both its corpus of objects and its cultural/historical setting and worldview), and in a sufficient breadth of understanding that can set this field theoretically and conceptually in relation to other different fields within the discipline. The result has been a pull towards a-chronological and explicitly anachronistic approaches as well as a priori theoretical ones as opposed to those with a deep focus on chronological structure.

Arguably within the field – and in relation also to the parallel disciplinary approach of the Mellon project to conservation and archaeology – the fundamental problem is whether art history is one discipline or many. As a series of very different historical and cultural fields, in different periods and with different evidential corpora, we might argue the art history is just an umbrella for a series of sub-disciplines, which have nothing to say to each other. A version of this is indeed the case in many departments. Across the entire field – at any rate in the U.S., the U.K. and Germany – it is clear that there is a consistent student-led demand for the contemporary, which is putting pressure on all the historical fields. In looking forward, how far should the discipline bend to this pressure (or is it a bubble?)? How far, in response to the demand for contemporary should it compromise the need to grow new fields (such as Latin American, sub-Saharan African, Austral-Asian Aborigine) and the real need for producing the next generation’s teachers and curators in traditional areas from Chinese to Islamic, from ancient Greek to Nineteenth-Century European?

#### ***Broad Observations on the Field:***

One significant question within the current splintering of specialized fields that go under the rubric of “art history” is how to create a conversation across these subfields (within any given department): what they share, we may argue, is an overriding interest in the object, the man-made artifact with qualities that may give rise to aesthetic appreciation. That interest in the object is shared also with conservation and with archaeology (and not least with the museum). The difficulty of a cross-period, cross-area-of-study conversation is exacerbated by the great demands of specialization and the increasing narrowness of the knowledge-base – with a resistance to generalists, and to relatively “thin” breadth of knowledge by contrast with relatively more restricted depth. The move from the theoretical turn of the 1980s and 1990s

means that, beyond a small, restricted and arguably ethnocentric historiography, there is very little to unite the field as a whole on the general or theoretical level.

The aim of the four art history-centered conferences, including *Is Contemporary Art History* (and it should be said here that the archaeology and conservation conferences were hardly immune from art-historical contributions!), was above all to find themes of vital and current interest, which could resonate across all the areas and sections of interest in the Institute. The intention was to create the dynamic and the basis for a conversation at a theoretical level to supplement and support more field-specific focuses. The advantage of such a conversation is to bring vitality, elucidation of one's own field through contrast and comparison with others, the honing of methodological acuity through exploring the methods of others. The ultimate aim is to lead to a more collective enterprise within all areas in the discipline in trying to understand the object in its variety of frames, from people working from very different starting points historically and methodologically.

The three conferences arranged by the coordinator approached questions of comparativism in art history (in this case in parallel with the first archaeology conference on ontologies of the image in a comparative context), of materialism and animation (in the large conference arranged jointly with Bard Graduate Center, entitled *Beyond Representation*) and the problem of describing objects. All three fields are thematic and methodological, spanning the entirety of the discipline in all periods and cultures. They sought to bring established scholars as well as some of the field's more innovative younger scholars together and, in the case of *Beyond Representation*, to give a platform to distinguished scholars in adjacent disciplines such as anthropology, history, environmental studies and the history of science.

In multiple ways these colloquia have effectively interrogated the *object*, as the key shared basis of inquiry in all three disciplines.

The *object* is at the center of inquiry in each discipline and in several ways:

- Theory (including a material "semiotics" of how objects signify as three-dimensional and formal arrangements of matter)

- History (including the cultural contexts of objects at given periods etc.)

- Historiography (how objects have been written about over the long history of our disciplines)

- Conservation (including the history of previous conservation and the varieties of friability of the object)

- Archaeology (both the history of the finding of objects, where relevant, and of their original contexts of disinterment, which may be also of usage, where these can be known)

- Biography (the "lives" of object in the often long period after the moment of inception, which has historically been too often privileged)

### 3.2.2 ARCHAEOLOGY:

**David Wengrow**

Professor of Comparative Archaeology, Institute of Archaeology, University College London

#### ***Program Context:***

The Mellon Research Initiative posed a challenge concerning the definition of the state-of-the-art across the fields of art history, conservation, and archaeology. The hosting of the initiative



at the Institute of Fine Arts placed this challenge within a particular context, and the aim of the archaeology strand of the program was to address this context in a number of ways. Archaeology is integral to the teaching and research activities of the Institute, which hosts and funds a number of major field projects, but it has never formed the core of the Institute in terms of staffing and student numbers. Its focus is upon the Classical world and the Ancient Near East, including Egypt. An implicit question posed by the Mellon Initiative and its program is: how far is archaeology, as currently practiced at the Institute, representative of the broader field as it has developed elsewhere, including at departments and institutes where archaeology is major focus?

The particular context of archaeology in the New York area has to be taken into account here. The intellectual “landscape” of archaeological research at NYU is fragmented. An extraordinary concentration of expertise exists but it is distributed quite evenly between departments, institutes and museums without any obvious center of gravity. There has never been a unified forum for academic archaeologists working in the city, and the Mellon Initiative provided an unprecedented opportunity to open up dialogues of this kind. At the same time, the program was designed to be inclusive to art historians and conservators, to give exposure to, and purchase on, a range of types of archaeological research. In particular we took the opportunity to juxtapose prominent archaeological and anthropological thinkers with art historians in a way that is rarely done, and in a way that was consciously eclectic, and designed to explore the boundaries of these disciplines in a way that would be highly inclusive, as well as provocative and stimulating.

### ***Broad Observations on the Field:***

The choice of topics for the archaeology program was guided by the need to keep discussions open and inter-disciplinary. Issues of perception, classification, and epistemology – of general significance to the humanities – formed a guiding strand. These can be broadly summarized under the headings of “ontology,” “temporality,” and “materiality,” and the themes were echoed across the art history and conservation programs. The choice of speakers and participants was intended to represent the cutting edge of archaeological theory, and to reflect the global reach of archaeological theory and practice, including contributions on the archaeology of Mesoamerica, historical archaeology of New Orleans, prehistoric Middle East, Madagascar, and so on.

The choice of topic and speakers was also intended to reflect three key areas of development that are a focus of current debate: the relationship between archaeology and anthropology; the relationship between archaeology and cultural heritage; and the relationship between archaeology and the natural sciences. An attempt was made to capture something of the range and eclecticism of the discipline as it has developed over the past few decades, and to indicate the breadth of skills and approaches that now form part of archaeological research and education. The specific demands of fieldwork and laboratory work, and their place within the wider discipline were also addressed, as were the ethical responsibilities of archaeologists in relation to host countries and communities.

Within this broad remit, a particular guiding strand of the archaeology program was to develop and debate the case that “high culture” and “aesthetics” cannot be understood in isolation from their wider material, cognitive, and social contexts. Image worlds and concept of the sacred are grounded in broader ontologies that feed into mundane areas of life such as farming and eating. “Art objects” and “icons” are material composites, the creation of which is bound up with patterns of trade and commerce. Common analytical frameworks can be applied to the analysis



of art objects from literate and non-literate societies, with valid results. Archaeology offers distinct epistemological frameworks that can challenge histories of art based largely on visual criteria and written sources. These and other positions were explored and discussed through specific case studies.

The development of archaeology over the past half a century has been strongly shaped in opposition to the “Classical” tradition, leading not only to paradigm shifts but to a major restructuring of the way archaeology is funded and taught throughout the world. The emergence of the “New Archaeology” in the 1960s was a conscious attempt to undermine the “Great Tradition” with its focus on high culture, and on a civilizational narrative focused on Europe and the Mediterranean. Modern archaeological theory developed with an emphasis on prehistory and the study of non-literate cultures. The “World Archaeology” movement, especially since the 1980s, was specifically intended to place the study of previously neglected areas (e.g. sub-Saharan Africa, central and south Asia) on an equal footing to that of more established fields such as Egyptology, Assyriology, and Classics.

At the same time, archaeologists working on literate and “complex” societies strongly embraced forms of social evolutionary theory that were intended to foster comparisons on a global scale, and not necessarily within a historical framework of analysis (e.g. comparisons between “Old” and “New” World civilizations). The nature of archaeological fieldwork has also changed enormously over the past half century. Funding is generally sought on a competitive basis from central government bodies, rather than being provided mainly by private donors or institutions. There is a strong emphasis on the responsibilities of archaeologists in relation to host countries and source communities, including issues of training and conservation, and the incorporation of local and indigenous perspectives on the presentation of the past.

### 3.2.3 CONSERVATION:

#### **Jim Coddington**

Chief Conservator, Museum of Modern Art

#### ***Program Context:***

Conservation has seen its profile in academia, museums and the public sphere rise considerably over the last decades. The reasons are numerous but certainly one is the professionalization of the field which can be traced to the maturation of the training programs in the U.S., those being the Conservation Center at the Institute of Fine Arts, the University of Delaware/Winterthur Museum program and at Buffalo State College. Yet in the very term “training program” lays a defining tension, between that of the teaching of practical skills and the imparting of research knowledge and skills, as implied by the advanced degree the University bestows on graduates. Because one aspect of the Mellon Research Initiative mandate was to review the research programs at the Institute, the sessions necessarily focused on the latter of those two.

The sessions that focused on conservation sought to bring a diversity of disciplines to them as a means to examine the theoretical and research side of the profession/discipline. Those disciplines included philosophy, mathematics, electrical engineering, and sociology. Areas of strength in the field and the IFA-CC in particular, such as technical art history, were eschewed in favor of this effort. Yet core values that the profession has articulated and embodied in curricula over the years were validated in the conservation sessions. It is worth noting that

ethics emerged in discussion periods throughout these sessions, reflective of an instinctive self-awareness/self-critique within the teaching and practice of conservation.

### ***Broad Observations on the Field:***

A theme that emerged from all the conferences and is referenced elsewhere in this report is the intellectual vitality of collaboration with other disciplines. In the case of conservation this was not viewed as a crisis or an occasion for reflection but as a natural, flourishing practice springing from the foundational requirement of an education that spans the sciences and humanities. The conservation sessions' effort to explicitly bring other disciplines to the conferences was thus viewed as an opportunity to explore yet more disciplines with which to collaborate.

In particular the digital realm was identified as one that could well provide significant new ways to parse and impart knowledge. Indeed there was a sense that it inevitably will and thus the question became how to most effectively make that happen. The difficulty of establishing collaboration with other disciplines, digital or other, both practically (how can time be found) and intellectually (what problems are well defined enough to bring to an intelligent collaboration) was identified as requiring more focus on the part of conservation teaching institutions. Perhaps tellingly no direct art historian-conservator collaborations were part of any of the organized sessions across the initiative. This observation can, to some extent, be attributed to the lack of technical art history in the program. However where such examples are found in academia, they very much tend to arise in institutions that offer training in both disciplines.

At no point was the fundamental teaching or curriculum model that moves from general to specialized knowledge brought into question. Amongst the lectures that addressed core teaching questions like sources of evidence in objects and written texts the sense was that the Institute students were well positioned to carry that discussion and modes of inquiry themselves with the classwork they currently take. What constitutes data, perhaps slightly different from evidence, was raised in the context of digital art history. The irreducible importance of treatment in the context of art historical research and simply as an end of conservation study, was underlined and not questioned.

As with art history, the response of conservation to the education and training of conservators of contemporary art appears to place considerable strain on the current curriculum. Conservators focused on contemporary art, while conversant in their core discipline methods and theories, need more training to successfully work in their area of focus. Specifically, a conservator working in contemporary art needs to have some basic understanding of video and computer technologies coupled with knowledge of the vast range of synthetic materials available to artists now. In particular new media requires different advanced skills, while the field still demands grounding in the fundamental precepts the discipline has established in the last half century. Generally, the sense was that contemporary art conservators need some additional tools, principally around documentation, of sorts other than those required by traditional conservation. These include interviewing artists, collaboration with multiple disciplines in characterizing technologically-based art, as well as some understanding of those technologies (analog video, digital file formats, software). Of some concern though is that the "object" in new media is quite fluid and less exact than with "traditional" objects.

Returning to more traditional objects, the "material turn" in art history was brought up in discussions amongst the review group. It would seem to offer a rubric for structuring a program

that opens up lines of research that could continually revitalize the disciplines at the Institute. As noted in the other reviews by the group, the Institute is still well positioned to devise and implement such programs, perhaps through regular programs like those that were developed for this review.

## ONLINE PROGRAM ARCHIVE:

***For conference descriptions and video recordings of the proceedings:***

<https://www.nyu.edu/gsas/dept/fineart/research/mellon/mellon-video-archive.htm>



Poster presentations at the conference *Archaeology, Heritage, and the Mediation of Time*





# STUDENT ACTIVITIES

## 4. STUDENT ACTIVITIES

### Overview

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#### Reading Group

Led by Professor Robert Slifkin and the Mellon Postdoctoral Fellows, the Mellon Student Reading Group provided the opportunity for Institute students to discuss key texts related to the series of Mellon conferences and the themes identified with each. The group met prior to each Mellon conference (approximately twice per semester). The aim was to provide a relaxed and congenial forum for discussing conceptual and methodological issues across the fields of art history, archaeology, and conservation science, and to enable a deeper engagement in the Mellon symposia.

#### Student Bursaries

The Institute granted research bursaries to students in conjunction with several of the Mellon conferences. The students gave a ten-minute presentation at the conferences and created a poster detailing their research. This program was incorporated into the following conferences:

- **Image and Ontology in Comparative Perspective** (April 2012):

**Matthew Breatore** (PhD candidate): *Ontology and Drapo Vodoun*

**Marci Kwon** (PhD candidate): *Composite Ontologies: Joseph Cornell's Untitled (Pharmacy), 1952-1953*

**Sean Nesselrode** (PhD candidate): *The Generative Image: Ex-voto a Nuestra Señora de Guadalupe*

**Brendan Sullivan** (PhD candidate): *"Please Look Closely"*

**Matthew Worsnick** (PhD candidate): *War Memorial as the Substance of Nation in Bosnia*

- **Digital Art History** (November 2012):

**Adwoa Adusei** (MA/M.S. candidate): *Island Hopping: Mapping the Anglophone Caribbean*

**Emily Bauman** (PhD candidate), **Sara Ickow** (MA candidate), and **Allison Young** (PhD candidate): *Art and the Emergence of Technology: Timeline and Terminology Project*

- **Archaeology, Heritage, and the Mediation of Time** (April 2013):

**Andrea M. Achi** (MA candidate): *"Sit in your cell, collecting your thoughts": The Monastic Reuse of Abydos' Sacred Landscape: Articulations of Collective Memory*

**Rachel Boate** (PhD candidate): *Eclipse of the Monument: Memory Sites in Post-Wall Berlin*

**Brian Castriota** (MA candidate in Conservation): *Equipment Significance and Obsolescence in Diana Thater's The Bad Infinite*

**Kirsten Lee** (PhD candidate): *The Foundation Dates of Selinus: A Case Study in the Twentieth Century Construction of Archaeological Chronologies*





**Allyson McDavid** (PhD candidate): *Ritual Time, the Longue Durée, and the Evolution of the Hadrianic Baths at Aphrodisias in Late Antiquity*

- **Art History and the Art of Description** (September 2013):

**Joseph Ackley** (PhD candidate): *Modern and Medieval Classifications of Precious-Metal Alloys in Western Medieval Metalwork*

**Kara Fiedorek** (PhD candidate): *F. Holland Day's The Seven Words: Description as/and Art in Pictorialist Photography*

**Katerina Harris** (PhD candidate): *Confronting Late Medieval Funerary Sculpture*

**Brett Lazer** (PhD candidate): *Describing Las Meninas: Applications of Computer Text Analysis for Art History and Historiography*

**Ileana Selejan** (PhD candidate): *Fragile Objects – Esthetics, Ethics and War Photography*

- **Workshop on Digital Tools** (February 2014):

**Claire Brandon** (PhD Candidate): *Mapping the recent history of expository sites in Rome, 1970-2010*

**Elizabeth Buhe** (PhD Candidate): *Visualizing Egypt in the Louvre, circa 1827*

**Lindsay Ganter** (MA Candidate): *Reconstructing La Grange Terrace*

**Christina Long** (MA Candidate): *Mapping Social and Ritual Landscapes through GIS: A Case Study of the Northern Cemetery at Abydos, Egypt*

**Margaret Wessling** (MA Candidate in Conservation): *Tracking Deterioration on Daguerreotypes with ImageJ Open-Source Software*

- **From 'Surface' to 'Substrate': The Archaeology and Art History of Material Transfers** (November 2014):

**Elizabeth Buhe** (PhD Candidate): *Sam Francis, Diffused Paint*

**Annika Finne** (MA Candidate in Conservation): *What does the Altar Model Model? A look at Bavarian and Austrian Baroque church environments in relation to their preparatory counterparts*

**Elizabeth McGovern** (PhD Candidate): *The Tomb of Nebamun: Color, Texture and the Expression of Identity*

**Maria Veronica Munoz-Najar Luque** (MA Candidate): *Deconstructing Amantecayotl: Material Transfers of a Pre-Columbian Technique*

**Andrew Ward** (PhD Candidate): *Opus Africanum: The Efficacy of a Construction Technique as Identity Marker*

## Office Hours

In line with the Institute's goal to further engage students with the opportunities put forth by the Initiative, the Mellon coordinators offered office hours to the students. Students were invited periodically to meet individually with **Jim Coddington**, **Jaś Elsner**, and **David Wengrow** in an informal setting to discuss their research.



## POSTDOCTORAL FELLOWS REPORTS



## 5. POSTDOCTORAL FELLOWS REPORTS

The Andrew W. Mellon Postdoctoral Fellows taught one course per year, exposing students to subjects which they would have otherwise lacked access. The Fellows contributed greatly to the Mellon Initiative – participating in committee meetings, leading new programs, and organizing a conference that introduced their research to the Institute community. The fellows have greatly expanded the range of scholarly expertise within the Institute’s faculty, bridging topics from art history and conservation in their teaching and research. The impact of the fellows on the Institute has been of great mutual benefit, as they have taught in an area not currently represented at the Institute while permitted ample time to complete several articles and a book project during their stay.

### 5.1 2011-2013 Mellon Postdoctoral Fellow:

**Jennifer Raab**

Assistant Professor, History of Art, Yale University

How important was the Mellon Postdoctoral Fellowship to my career? Absolutely critical. The fellowship provided the time and resources to write, teach and mentor graduate students, organize a major international conference, and become part of the intellectual fabric of the Institute of Fine Arts. During my two years I was able to finish my book, *The Art and Science of Detail: Frederic Church and Nineteenth-Century Landscape Painting*, and send it off for review (it will be published in Fall 2015 by Yale University Press). I also wrote and published other articles, book reviews, and catalogue essays. This was a direct result of having the sustained time to research, think, and write. Having colleagues with whom I could share my work also proved invaluable, especially in re-conceptualizing my book. While at the Institute I taught two graduate courses, an experience that was, I later learned, an essential element in my current department’s decision to offer me a position. I have remained in close contact with many students at the Institute, serving on their oral examination committees, writing recommendations, and discussing their dissertations. A conference, “Mapping: Geography, Power, and the Imagination in the Art of the Americas,” that I organized with two students in March 2013 and which won a major grant from the Terra Foundation for American Art, instigated a special issue of the journal *American Art*, due out this summer. Faculty at the Institute became close friends and valued interlocutors. I am enormously grateful to the Mellon Foundation for their support of the fellowship. I cannot emphasize enough how vital those two years have been to my career.

### 5.2 2012-2014 Mellon Postdoctoral Fellow:

**Anton Schweizer**

Professor of Practice, History of Art, Tulane University

The Andrew W. Mellon Postdoctoral Fellowship at the Institute of Fine Arts-NYU has without a doubt been one of the major opportunities I have had thus far in my academic career. During my two-year appointment, I was able to gather graduate teaching experience in English, publish three scholarly articles, give six lectures and organize the interdisciplinary conference *Materiality in Japan: Making, Breaking and Conserving Works of Art and Architecture* that was

held at the Institute on April 11, 2014, with contributors from the United States, Europe and Japan.

I found the Institute's faculty as highly active, remarkably diverse, open-minded and a profoundly inspiring community. As a specialist of Japanese art history with a strong interest both in methodology and issues of materiality I found the Institute's unique configuration with branches in art history, archaeology and conservation ideal for my work.

Not only the academic environment at NYU and its many partner institutions as well as the sheer geographical proximity of the Metropolitan Museum of Art and Museum Mile, but also a plethora of other factors have enabled my overwhelmingly positive experience. To name a few: the "China Project Workshop," a monthly discussion format developed by Institute faculty members Jonathan Hay and Hsueh-man Shen, provided an excellent platform to meet graduate students and young colleagues from New York City and abroad and discuss their current research. The Institute's diversified circles of donors, collectors and supporters offered otherwise rare opportunities to build-up a network of like-minded persons. I believe that the Postdoctoral Fellows function as a profoundly necessary liaison between students and professors. I sincerely hope that a corresponding position will be established at the Institute in the near future so that other young scholars can make similarly formative experiences.

### 5.3 2013-2015 Mellon Postdoctoral Fellow:

#### **Noémie Etienne**

2015-2016 Postdoctoral Fellow, Getty Research Institute

During my two years as a Mellon Postdoctoral Fellow at the Institute, I was able to increase considerably my list of publications: in December 2013, I coedited a book about bodies and representation (*A Bras le Corps*, Paris, Presses du Réel, 2013). This publication developed from a conference co-organized by the Gender Studies Department at the University of Geneva and the Haute École d'Art et de Design, Geneva in 2011. I was also guest editor of a special issue of the publication *Material Culture Review* entitled: *Things between Worlds. Creating Exoticism and Authenticity in the West from the Nineteenth Century to the Present*, published in January 2015. In addition, I published an article in this issue entitled *Memory in Action. Clothing, Art and Authenticity in Anthropological Dioramas (New York, 1900)*. This is the result of a research project I had the opportunity to develop during my fellowship. While in New York, I became increasingly interested in museum history and display, with a particular emphasis on Nineteenth-Century anthropological dioramas in the United States. Finally, owing to the support of Institute of Fine Arts conservation professor Michele Marincola, the Getty Institute is currently translating my book (based on my dissertation) into English under the title: *The Materiality of Painting in Eighteenth Century Paris: Restoration and Renewal of Artworks* (to be published in 2015).

While at the Institute, I also organized various events: the lecture series *Rendez-vous* on French art (Eighteenth-Twentieth Centuries) by young scholars was held monthly at the Institute throughout the 2013-2014 academic year. In spring 2015, I convened a conference on the notion of surfaces in the art of fifteenth to nineteenth centuries. It included presentations by senior scholars and Institute students. Furthermore in spring 2015, I co-chaired a panel with Professor Meredith Martin (NYU/IFA) in Los Angeles on the movement and changing materiality of artworks across time, space, and culture during the long eighteenth century. This

opportunity has allowed me to develop another research focus on the connection between materiality and mobility.

The collaboration with Prof. Martin is just one of numerous contacts I have had the occasion to foster during my fellowship at the Institute. In spring 2015, I am co-teaching a seminar with Professor Alexander Nagel (Institute of Fine Arts-NYU). These inspiring people, as well as the proximity of the Conservation Center and surrounding institutions (Metropolitan Museum of Art, Frick Collection, etc.), have provided an extraordinary framework for my research and teaching about conservation history and materiality.

## 5.4 2015-2016 Mellon Postdoctoral Fellow:

### Andrew Finegold

2015-2016 Mellon Postdoctoral Fellow, Institute of Fine Arts-NYU

In Fall 2015, the Institute welcomes its final Postdoctoral Fellow as part of the Mellon Initiative. Andrew Finegold received his PhD from Columbia University (2012), specializing in ancient American art. While at the Institute he will develop the book project *Vital Voids: Cavities, Holes, and the Philosophy of Nothingness in Ancient Mesoamerica*. Centering on a close analysis of a single Classic Maya dish, this book project examines the creative potentials attributed to negative spaces by ancient Mesoamericans. As with dozens of other Maya vessels, the so-called Resurrection Plate was pierced with a hole typically interpreted as “killing” it – releasing its spirit and ending its functionality following the death of its owner. However, the congruence of this perforation with the iconography painted on the dish suggests the drilling of the vessel was understood as being akin to several distinct, yet related ritual activities associated with creation, abundance, and life: the breaking of the living earth to release its agricultural bounty, the drilling of fire as an act of temporal renewal, and the piercing of human flesh in auto-sacrificial rites. As these ideas are examined in successive chapters, the discussion will be expanded to include a range of beliefs, practices, and material culture that together serve to demonstrate the consistent, widespread, and transmedial experience of voids as fecund nodes of generative potential in ancient Mesoamerica.



Student presentations in Noémie Etienne's seminar



# MELLON RESEARCH INITIATIVE

## ONLINE PROGRAM ARCHIVE

For conference descriptions and video recordings of the proceedings:

<https://www.nyu.edu/gsas/dept/fineart/research/mellon/mellon-video-archive.htm>

