Proposal for a Ph. D. Program in Art History at Rice

2 April 2008

Summary: The Department of Art History is proposing to establish a doctoral program in art history. In line with President Leebron’s vision for the second century (V2C) and his hopes for collaborative links between departments and between Rice and other institutions in the city of Houston, our program will be carried out with the participation of members of the art history faculty, by professors on campus who teach courses in visual and material culture, and with curators of the Museum of Fine Arts, Houston and the Menil Collection. A recent gift to our department of ten million dollars from the Brown Foundation and other recent and past gifts from generous donors provide the financial support that will enable the program to compete for the best students available.

A doctoral program in art history is a component of every Ivy League university and indeed, is an expected program of top research universities in the country. Houston is the fourth largest city in the country, yet it has no graduate program in the history of art, and there is only one other Ph. D. program in Texas (UT-Austin); indeed, there is a paucity of excellent programs outside of the northeast and the west coast. Given the resources of faculty and books on campus and the superb art collections in the museums of Houston, there is every reason to think that our Ph. D. program will be excellent and will compete with the best programs nationally.

We plan to have the first students enter in the Fall of 2009. We will carefully review all applications and admit only highly qualified students to the program.

Brief history of the department: Art history has long been taught at Rice, and most recently the discipline was comprised in the Department of Art and Art History, which by the 1990s included art history, studio art, theater, and the Sewall Art Gallery. The components of that unwieldy department have become stronger after the division into separate units. The Department of Art History was founded in 2003, and we moved to our present location in Herring Hall. Our department has ten tenure-track faculty lines, and three full-time staff members, three of them in the Visual Resources Center (the image and slide library).

After the establishment of our own undergraduate major in 2003 (it had formerly been an art-history track within the larger department), we have been able to turn our attention to a long-desired goal of establishing a doctoral program in art history. There had formerly been an M.A program in art history (from 1983 to 2000); we suspended that program because a terminal master’s degree was no longer viable on the job market for either teaching or curatorial work; a doctorate is now necessary for good positions in academia and the curatorial sphere of museums. After some planning, and the hiring of a cluster of new faculty in 2001-2002, our proposal for a doctoral program in art history was approved by Dean Gary Wihl and the Humanities Planning Committee. Working with the development office, and with the support of President Leebron...
and the continued strong backing of Dean Wihl, we applied for and received (May 2007) a grant of ten million dollars from the Brown Foundation for our graduate program in art history. A number of other, individual donors have contributed as well, and we now have the means to move forward with our plans.

**Doctoral programs in art history in the U.S.:** There are about forty doctoral programs in the U.S. in the field of art history. These vary greatly in size, with some of the larger program, such as Columbia University and the Institute of Fine Arts of New York University, comprising 25 professors and producing 17-20 doctorates a year, to smaller programs such as Washington University, MIT, Brown, Emory, and the University of Rochester, which produce in the range of about three or four new Ph.D.s per year. In terms of faculty size, our proposed program compares favorably with other successful small-to-medium sized departments that offer a Ph.D. in art history, including, for example, Johns Hopkins (8 full-time faculty members), Emory (9), Brown (8), Penn State (10), and Bryn Mawr (6). Our faculty, as will be explained below, will be augmented in size by affiliated faculty from the museums of Houston and from elsewhere on the Rice campus. We will have the financial resources to produce five new doctorates a year.

Every program in art history has to balance the desire to offer a great breadth of coursework across a wide chronological and geographical spectrum (especially useful for undergraduates), against the wish to cluster faculty in certain areas in order to create curricular strength (useful for supporting a graduate program). For our present undergraduates, we offer courses in ancient, medieval, Islamic/Middle Eastern, Asian, and 18th-21st century art in American and Europe. In our proposed doctoral program, we will be able to support grad study in several areas, including Asian art (aided by the growth in the Asian Studies program at Rice), and we will be especially strong in the areas of European and American art and architecture from the fifteenth century to the present, with a particular clustering in the areas of the fifteenth-sixteenth century and in the later eighteenth century to the present. This latter is a period in which many graduate students choose to study, and we will be responding to the marketplace by having such a concentration. In U.S. doctoral programs in the last seven years, 45% of art history doctorates have been awarded to those carrying out research in this area (18th century to the present). The museum strengths in Houston, greatest in art of Europe and America from 1400 to the present, will also support the focal points of our program.

These focal points of strength should not be understood as isolated areas of investigation, as we foresee that future coursework and student research will cross boundaries of time and geography.

**Our faculty resources:** There are ten full-time faculty lines in the Department of Art History that are tenured or tenure-track. When we have filled all ten positions, our department will be in the same range of size of some other successful art history programs nationally, as noted above. Three of these lines are presently unfilled, although searches are presently underway for all three positions, and contract offers are outstanding for two of them. With the expected promotion of two faculty members presently at the junior rank, it is projected that when the first students enter in the Fall of 2009 seven professors will be at the senior rank and three will be at the advanced assistant professor level. We also have our own departmental postdoctoral fellow who teaches one course per semester; these fellows are chose by the department and serve for two years. In addition, an occasional course in our field will be taught by any Mellon postdoctoral fellow in art
history selected by the committee (that program, different from our own departmental postdoctoral fellowship, is overseen by the HRC, which houses the one-year fellows in the appropriate humanities departments).

Most saliently, our faculty will be supplemented by affiliated faculty members drawn from the Rice faculty and from the ranks of Houston’s museum curators, as will be discussed below.

Our departmental profile is as follows:

**Department of Art History Faculty:**
- Leo Costello, Ph.D. Bryn Mawr, 2002. Assistant Professor. 18th and 19th century European art
- Shirine Hamadeh, Ph.D. MIT, 1999. Assistant Professor. Islamic/Middle Eastern art and architecture.
- Shih-Shan Susan Huang, Ph. D. Yale University, 2002. Assistant Professor. Asian art
- Linda Neagley, Ph.D. Indiana University, 1983. Associate Professor. Medieval art and architecture.
- Lida Oukaderova, Ph.D. University of Texas at Austin, 2005. Visiting Assistant Professor of Art History (position will change to Assistant Professor, tenure-track in July 2010). Film history; Russian and German film and literature.
- Caroline Quenemoen, Ph. D. Yale University, 2000. Assistant Professor. Classical Greek and Roman art and architecture.
- Diane Wolfthal, Ph.D. New York University, Institute of Fine Arts, 1983. Professor (endowed chair position; chair title to be named soon). Early modern art in northern European; Jewish Studies; and Women and Gender in early modern art (begins July 2008).

Gordon Hughes, Graham Bader, and Lida Oukaderova have signed their contract offers, and will begin July 1, 2008. Diane Wolfthal, candidate for the endowed chair, has signed her contract and we are going through the necessary promotion process now and soliciting outside referees, etc. She will also begin on 1 July 2008.

*Courses offered by Marcia Brennan will be offered only for undergraduates, allowing
other faculty to concentrate more offerings at the graduate level.

Affiliated faculty from the Rice campus: An important part of the program will consist in combining the forces of the Department of Art History with other scholars at Rice who are engaged in the study of art history, architectural history, film, aesthetics, and other aspects of visual culture. The Department of Art History will be ready to facilitate dialogue between groups and bring forth the synergistic energies of different parts of the campus and the museum community. We fully intend that our doctoral program will not be a typical stand-alone art history department, but will instead be part of a collaborative, innovative, intellectual center that, while rooted in the Department of Art History, will make use of affiliated faculty from the local museums and faculty at Rice outside of the Department of Art History.

The following Rice professors have offered to serve as affiliated faculty in our department.

**Affiliated Faculty (from Rice University):**

- Bernard Aresu, Professor, French Studies
- Elias Bongmba, Associate Professor, Religious Studies
- Steve Crowell, Professor, Philosophy
- Terrence Doody, Professor, English
- Charles Dove, Ph.D., lecturer, Visual and Dramatic Arts
- Fares El-Dahdah, Associate Professor, Architecture
- Stephen Fox, Adjunct Lecturer, Architecture
- Beatriz Gonzalez-Stephan, Professor, Spanish
- Jean-Joseph Goux, Chairman & Professor, French Studies
- Deborah Harter, Associate Professor, French Studies
- Christopher Hight, Assistant Professor, Architecture
- Thad Logan, Ph.D., Lecturer, English
- Kirsten Ostherr, Assistant Professor, English
- Richard Smith, Professor, History
- Jenny Strayer, Ph.D., University Curator
- Sarah Westphal, Associate Professor, German Studies
- Gary Wihl, Dean of Humanities, and Professor, English

Affiliated faculty from Houston’s museums: Every academic department that seeks excellence must make full use of available resources. We are particularly fortunate in that the museums in Houston are among the finest in the country. Art historians at Rice have long deemed it vital for teaching and research purposes to interact with the local museums. Many of those forms of interaction have been the result of individual initiatives on the part of faculty members, such as taking classes to museums, or having curators meet students from Rice and discuss works in the collections. Recognition of the rich possibilities for collaboration has resulted from the generous donations that enable us to offer generous student internships at the MFAH through the Camfield Fellowship and the Jameson Fellowship, the latter of which centers specifically around the
collection at Bayou Bend. Combining our own resources with those of the Menil Collection, another Rice student spends a year interning at the Menil Collection.

Recently, with the support of Suzanne Deal Booth, we have established a three-part collaboration with the museums of Houston. We now have a postdoctoral program, in conjunction with the MFAH; a biennial lecture series with the Menil, for the purpose of bringing top scholars to Houston to speak about their research; and funds to support small exhibitions at the MFAH, to be developed with a Rice art historian and a curator at the museum.

In our doctoral program, we wish further to tap the potential that can result from mutually beneficial collaborations between institutions. While the program and its curriculum will be guided by the intellectual interests of the art history faculty, we will benefit from participation by affiliated faculty drawn from the ranks of Houston’s curators. The curators at the MFAH and Menil, who have offered us their strong support, will teach and team-teach courses; our goal is to engage at least one curator a semester to teach a class or team-teach with faculty in existing class or one designed for such collaboration. In an important but lesser level of commitment, curators can also offer a limited number of lectures or tours in our classes; for example, a curator of modern art could lead students in gallery talks for three classroom meetings in a semester, thus greatly enriching the course. Such collaboration already exists for our undergraduate classes, and we will continue and expand this practice for the graduate program. Curators might also co-advises students for their master’s essays and help to evaluate students on qualifying exams. Finally, and most importantly, they can serve as secondary thesis readers for doctoral dissertations. (In this regard, following Rice policy, each curator will have to be approved for this purpose by the Dean of Graduate and Postdoctoral Studies, following our request and presentation of the credentials of these curator/scholars). In short, Houston’s museum curators will serve as the gateway for our students to the excellent collections at the MFAH and the Menil Collection. By listing them on our posters, website, and general announcements as official affiliated faculty, this will increase the visibility of our doctoral program and make it clear that future scholars in art history at Rice will be working closely with first-rate art objects, under the tutelage of curatorial experts in various fields.

The participation of certain curators will be especially important to areas targeted as focal points of our grad program. For example, Menil director Josef Helfenstein, among the world’s experts on Surrealism, has offered to advise students in this area, read doctoral theses, and teach when time permits. Mari Carmen Ramirez, curator at the MFAH and Director of the International Center for Art of the Americas (ICAA), is willing to work with our students and occasionally teach in the area of modern and contemporary Latin American art. These are just a few of the Houston-based scholars willing to collaborate with us and serve as affiliated faculty members. Last semester, two local curators taught courses in our department: James Clifton, Director of the Blaffer Collection and MFAH curator of Old Master paintings, and Menil curator Kristina Van Dyke, an expert in African sculpture. We intend to expand this kind of teaching and collaboration by engaging curators to teach and advise in our graduate program. In turn, our students can throw light on the museum collections and thereby assist in the research mission of those institutions.

Beyond the grad program per se, we intend to continue to work with local museums on exhibitions, joint lecture series, internships for graduate and undergraduate students, joint publications, the postdoctoral program, and other such ventures as opportunities present themselves.
Internships will have a very useful role in our grad program. We presently have year-long fellowship opportunities available for single students (undergrads or our grad students are eligible) at the MFAH (Camfield Fellowship), Menil Collection (Menil Fellowship), and Bayou Bend, the American decorative arts center of the MFAH (Jameson Fellowship). Our grad students will be able to apply for these and have an opportunity to work for a year at those institutions under the close supervision of a curator there. This program has already been successful in playing a role in graduate education in art history. Emily Neff held the Jameson Fellowship while an M.A. student in our former program, and went on to get a Ph.D. in American history (UT-Austin); she is presently curator of American art at the MFAH, and in charge of the paintings at Bayou Bend. Susan Jensen held the Jameson Fellowship as an M.A student in our department, later went on to get a Ph.D. at the University of Richmond, and is a curator in the field of early American art. The more recently established Camfield and Menil Fellowships (the former also established by the Brown Foundation) will play a similar role for doctoral students in our department. Our grad students will have their knowledge enhanced by such hands-on education, and receive course credit towards their degree. Those who go on to have careers as curators will have had valuable and direct experience in the museum world.

Affiliated Faculty from Houston’s museums
Kristina Van Dyke, Ph.D., curator, Menil Collection
Josef Helfenstein, Ph.D., Director, Menil Collection
Edgar Peters Bowron, Ph.D., curator, Museum of Fine Arts, Houston
Michael Brown, curator, Bayou Bend Collection, Museum of Fine Arts, Houston
James Clifton, Ph.D., curator, Museum of Fine Arts, Houston and Director, Blaffer Collection
Katherine Howe, Director of Rienzi, and curator, Museum of Fine Arts, Houston
Emily Neff, Ph. D., curator, Museum of Fine Arts, Houston
Mari Carmen Ramirez, Ph.D., Director, ICAA, and curator, Museum of Fine Arts, Houston
Christine Starkman, curator, Museum of Fine Arts, Houston

The list above includes those curators who are willing and able to teach or team-teach courses in the near future. Other curators who are in Houston are available to show collections to our students, meet for individual classes, and read theses as secondary readers. These curators include: Helga Aurisch, Frances Marzio, Alvia Wardlaw, Anne Tucker, Barry Walker, Alison de Lima Greene of the MFAH and Franklin Sirmans of the Menil Collection.

Working with the Dean of Graduate and Postdoctoral Studies, we will get university certification for these curator/scholars outside of Rice so that they can serve as official readers of our dissertations. They will serve as secondary readers; the first readers will always come from within the ranks of the Department of Art History faculty.

Focus of the program: The program will reflect the intellectual interests of the art history faculty members and their fields of scholarly expertise, as noted above, enhanced by the interests and expertise of the affiliated faculty in the program. Particular strengths of the program will include European and American art from the fifteenth century to the present; the history of architecture; and Asian art, this last area forming part of the new initiatives and growing research profile in the Asian Studies program at Rice.

The curatorial expertise and the art collections in Houston are strongest in the area of
European and American art from the fifteenth century to the present, and there are growing collections in Asian and Islamic art, all providing good support to the Rice faculty and echoing their fields of pedagogy and research. We expect that excellent museum holdings in particular areas will be fruitful in generating dissertation topics and attracting students interested in those subjects, including modern European and American painting (with particular strength in such areas as Post-Impressionism and Surrealism); photography; Early American art; and Latin American modern/contemporary art. Our recent searches for two positions in modern/contemporary art will help us focus our program on this important area in which many graduate students choose to study. Moreover, the recent hire of Diane Wolfthal now gives us a particularly strong cluster of strength in early modern Europe, with three full or associate professors in our department engaged in this area (Joseph Manca, Diane Wolfthal, and Linda Neagley). Affiliated faculty on campus and in the museums of Houston add further strength to this cluster of scholars working on late medieval, Renaissance, and Baroque art.

Our regular faculty and affiliated faculty will be able to offer a great breadth of coverage, with coursework including both theoretical and object-based subject matter.

Library resources: Rice already has an outstanding collection of books and subscriptions to scholarly journals, with a size that ranks with a number of top institutions of education in art history. This is supplemented, of course, by subscriptions to online journals. Rice’s library has a title count of art and architecture books of 88,970 (all numbers here gathered in 2006). By way of comparison, Emory University has 51,584 titles in art history; Northwestern University, 69,851; University of Chicago, 99,400; and Brown University, 87,000. In addition, the quality and proximity of the library at the MFAH (83,500 titles; 250 journal subscriptions) will strongly enhance our program; there are no precise statistics available, but a good estimate is that 30,000 of the titles held by the MFAH do not duplicate those at Rice, and several thousand more are available at the Menil Collection. Thus, the total title count of Rice, the MFAH, and the Menil, when considered together, form one of the top holdings of art history books in the United States. The growing availability of online journals, and the presence of interlibrary loan services, will also greatly facilitate research in this area.

Slides and digital image collection: The Visual Resources Collection (VRC) of Rice’s Department of Art History has holdings of over 350,000 slides, and a vast and ever growing collection of digital images, with a budget and staff that will allow growth as necessary for particular courses. With three full-time employees and a budget for student help, our VRC is large for a department of our size.

Enhanced by the addition of our subscription to ARTSTOR (an online image bank of over 700,000 images) and Archivision (52,000 images) and an innovative exchange of images with the MFAH, the department’s VRC can now offer faculty access to well over a million images either digitally or via slides, which can be quickly scanned. The size of this visual collection compares favorably that of other nationally prominent programs in art history.

The VRC staff is composed of:
- Mark Pompelia, Director
- Kelley Vernon, Associate Curator
- Kathleen Hamilton, Associate Curator
Financial resources for stipends, fellowships, and travel awards: Because of generous foundational support and help from individual donors, there are excellent resources for the program to enable us to attract top students and compete with the best programs in the field nationally. We presently have enough funds to carry out the graduate program. To enhance these funds, we are presently working with the Development Office to increase the resources in two of our endowments funds, as noted in the list below.

**Brown Foundation grant:** An endowment of 10 million dollars will provide stipends for a total of 20 graduate students (4 new students a year), providing 5-year offers at stipend support of $20,000 per year. This stipend is very competitive in the humanities. Many programs typically pay stipends in the $14,000-$17,000 range, or less. For example, UT-Austin offers stipends of about $18,000, while Washington University pays art history grad students $14,000 a year. A few leading programs pay somewhat more than this (Yale and Columbia, for example, pay stipends in art history at about $23,000 per year), but the higher cost of living in some of these places makes our stipend level very competitive even against these higher nominal amounts.

**Katherine Brown Funds:** An endowment (presently at about $450,000) was established for the graduate program of the department when we had a terminal M.A. program, and has been growing over the years. It presently produces about $18,000 for the graduate program, and can be used to bring in speakers, pay for lecturers, or provide help directly to students for travel or other needs. It is intended that we will continue to use this as budget for speakers, because of the importance of exposing graduate students to lectures by leading scholars, and travel funds will come from the fund listed next.

**Travel funds for graduate students:** Students who need to travel to libraries, archives, museums, conferences, or other sites in the U.S. or abroad can draw on travel funds in the department. In addition to the Katherine Brown Funds (see above), which can be used for this purpose, we hope to raise between $500,000 and one million dollars for a new endowment fund for grad travel. We presently have gifts or commitments of $150,000 for this fund. We are working with Development to continue to raise money for this endowment fund. (The accompanying budget shows an amount of $50,000, as $100,000 is now in an annuity fund that will pass to us only after the death of the donor).

**Fund to pay curators' honoraria:** Various donors have been stepping forward to help establish an endowment to pay the costs of hiring museum curators to teach grad students and read dissertations. This endowment fund presently has gifts or pledges of $260,000 from generous individual donors, and we are working with other donors to get this figure to one million dollars, to provide income each year of about $42,000 for this purpose.

**Camfield Fellowship:** An endowment of about $300,000 provides a stipend of $10,000 per year for an art history student to intern for a year at the Museum of Fine Arts, Houston and work closely with the curatorial staff there. This is open to undergraduate and graduate students, and will be an attractive component of our doctoral program.

**Jameson Fellowship:** An endowment of about $500,000 provides a stipend of $10,000 per year for an art history student to work and study for a year at Bayou Bend, the American decorative arts center of the Museum of Fine Arts, Houston; this fellow works closely with the curatorial staff there. This is open to undergraduate and graduate students across campus, and will be an attractive component of our doctoral program for anyone interested the area of early
American art and culture. The fellowship also has a travel fund each year of $1,000 for a Spring research trip for the fellow.

Professional prospects for graduates of the program: As for career options for those holding a doctorate in the field, art historians are fortunate in that a number of professional choices are available in academia, museums, commercial fields, non-profit art agencies, and business. In addition to the obvious choice of becoming a college professor, a Ph.D. in art history is now the expected terminal degree for those seeking a position as a museum curator (a generation ago a Master’s degree might have sufficed). A doctorate is also desirable for those seeking positions as museum directors, and education and development directors in museums. Moreover, careers are available in commercial art galleries and auction houses, where a doctorate in art history is highly desirable; there are also options for employment in government and international agencies, and opportunities in newer but growing fields such as art banking/wealth management.

Recent statistics compiled by the Art History Newsletter indicate that from 1999 to 2006 about 180 new Ph.D.s in art history per year were created in the U.S., so our program will increase the pool of art historians by under 3%. The number of doctorates created annually must supply the needs of the 4,500 or so colleges or universities in the U.S., thousands of museums (including, for example, 800 art museums and art centers and 4,500 house museums), and the research needs of the large commercial market for buying and selling art. The College Art Association (the national organization for the profession) does not keep statistics on the success in the job market of holders of the doctorate in art history, although responses to us or website listings from different programs indicate very good placement in the field for graduates who have recently received the doctorate in art history. For example, of the last 19 recipients of the Ph. D. in art history at Washington University, 18 have found employment in academia or the museum/gallery world, and only one is listed as an independent scholar. (In looking at these statistics, it can be assumed that some of the scholars are remaining independent by choice, perhaps from family circumstances or other considerations). At Princeton, the 54 recipients of the Ph. D. in art history in the last ten years have found employment in at least 37 different colleges/universities or museums (with, presumably, multiple graduates at some institutions). In the rather new doctoral program at Duke, 60% of graduates are in academic positions, and 40% in non-academic posts. The University of Chicago has rather complete placement information on its graduates: of those having received the doctorate in art history since 2001, over 90% are listed as having good jobs in teaching (75%) or curatorial/gallery positions (25%). At Emory, the art history Ph.D.s since 1998 have done well, with only 6% listed as independent scholars, and the rest (94%) in teaching or museum or other professional art history positions.

Competition: The strength of our program will be based on our excellent departmental and campus-wide faculty, official links to the museum collections and curators who will serve as affiliated faculty, the excellent research and teaching facilities we have in the way of books and slides/digital images, and the financial resources we have to attract the best students nationally. As sketched out above, our resources are at the level of fine smaller or medium sized programs such as Johns Hopkins, Emory, the University of Chicago, and Brown. With our innovative reliance on the strengths in curatorial skill and the art collections of the city’s museums, our program will have a unique focus and visibility.

There is only one other doctoral program in the state of Texas (UT-Austin). Indeed,
there is a very large “geographical moat” south of Saint Louis and between Atlanta and the west coast where Austin remains the only art history doctoral program with a significant reputation. Apart from the regional advantage, we intend that the program will compete with the best programs in the country for top students.

Assessment and oversight of the program: Any new program needs careful review, and the chair and director of graduate studies will annually take on the particular role of getting feedback from the faculty and the students themselves about the program. There will also be a formal and thorough review of the program carried out periodically, carried out both by an internal standing advisory committee and an external review committee. The internal standing committee will consist of the graduate committee, an affiliated faculty member from on campus, and an affiliated scholar/curator from the MFAH or Menil Collection. The external committee will consist of members of other departments at Rice and other institutions. A fruitful time for a major review by both committees will be after three years, and then after six years, when the first cohort of students has defended and is entering the job market.

We will work with the Office of Institutional Effectiveness and respond to university requirements concerning assessment of programs. This is an evolving matter at Rice, and is linked to accreditation issues. Our assessments will be formed by our own insights but shaped also by those concerns that are raised for all departments by the Office of Institutional Effectiveness in its role of overseeing Rice’s academic standards.

Procedures and program requirements: The requirements for the program will be consistent with other national programs in the field, and comparable to other doctoral programs in the humanities at Rice. The following requirements supplement or elaborate on the general academic regulations concerning graduate students as published in the Rice University General Announcements. An adapted form of the items below will go into the General Announcements.

There will be a graduate committee consisting of the director of graduate studies and two other departmental faculty members. The graduate committee will play a key role in oversight of the program, overseeing grievance issues, and assessing the program (see the section above).

Applicants will be accepted only if they intend ultimately to receive a Ph.D. The Department of Art History will not have an M.A. program, although during the course of the program a Master’s degree (M.A.) will be awarded after students have achieved candidacy and are in the process of completing the doctorate (see the typical schedule as outlined below).

Applications will be reviewed first by the graduate committee, and then voted on by the entire art history faculty. Entering students will each be assigned a faculty advisor, as appropriate for the intended field of study. (That faculty member will remain the advisor unless the student later chooses someone else as the principal dissertation advisor.) The advisor will play the key role in working with the student from beginning to end on course selection, second-year research paper topic, topics for qualifying exams, and the dissertation subject, and will be in charge of monitoring the student’s progress after advancement to candidacy. The director of graduate studies will also be active in offering advice to students and faculty advisors in the program.

Beyond the courses to be offered by these affiliated faculty members, art history graduate students will be encouraged, when appropriate, to take other graduate courses at Rice that are important for their field of research. Of the courses listed in the year-by-year schedule below, up
to three may be taken in graduate courses outside the department, as approved by the student’s advisor. As with all graduate programs in art history, there will be no core curriculum or necessary sequence of courses, beyond taking the theory and methods course in the first year. The course selection will be tailored to each student’s needs and intentions, and will be worked out between the student and his or her advisor.

At least two courses must be in areas outside the student’s main field of interest, and at least half of the classes taken must be seminars. Because jobs in the field often call for teaching expertise in more than one area, we will encourage students to acquire breadth of knowledge in both their coursework and the topics covered in the qualifying exams.

Reading knowledge of two foreign languages must be demonstrated by the end of the first two years. For those studying American or European topics, French and German are required, or a language necessary for the student’s doctoral work (e.g., Spanish or Italian) and then knowledge of French or German. For those studying a non-Western topic, knowledge of a language in the primary area of study is necessary, plus French or German. Reading knowledge of one language must be demonstrated by the end of the first semester, and knowledge of the second language must be demonstrated by the end of the second year. Students will be able to take advantage of the regular foreign language courses at Rice, and we will work with the director of the Center for the Study of Languages and make students aware of the language courses at Rice offered specifically for grad students. The two language examinations will be administered as follows: the student's advisor will select a book or set of articles in the target language that is close to the student's interest. The student will have two hours with a dictionary to complete the translation. The exam will be graded by the appropriate language department.

In order to strengthen the job prospects of our students, there will be opportunity to be a teaching assistant or tutorial instructor, or for team-teaching or teaching classes. For those not engaged in classroom teaching, there is will also be a chance to serve as research assistants for professors. As part of the program, all students will be expected to be a teaching assistant, tutorial leader, teacher, or research assistant for at least two semesters. This will typically happen during the third or fourth year.

The qualifying exams will be taken at the end of the Fall semester of the third year and cover topics in students’ major field of study and secondary fields, as agreed upon with the student’s advisor and based on the student’s interests and intended area of study for the doctoral dissertation. Passing the qualifying exams is necessary for continuation in the program into the dissertation phase. The exams will consist of two three-hour written exams and two one-hour oral exams to follow up on the material tested on the written part. The examining committee will consist of three persons: the principal field examiner and two other field examiners.

After a student has passed the qualifying examination, the student will work with a dissertation committee composed of three members, approved by the department's graduate committee; one member of this committee must be the student's departmental advisor, who will be part of the art history faculty; the second reader also comes from within the department; and the third reader must be from outside the department. As soon as the thesis committee approves the student's dissertation prospectus, the student must file a petition for approval of candidacy for the Ph.D. with the Graduate Office. The term "Ph.D. candidate" refers only to persons so certified by the Graduate Office. The university requires that students pursuing the Ph.D. must be approved for candidacy before the beginning of the ninth semester of their residency at Rice.

Ph.D. candidates must present an original piece of scholarly work in the form of a
dissertation as the final step in completing the degree. Dissertations may be written on any subject that falls within the supervisory competence of a permanent member of the department, and the prospectus is approved by the thesis committee. After the approval of the thesis committee, assuming all other requirements have been met, the admission to candidacy will be signed by the departmental chair.

The program is designed to be completed in five years, following a schedule widespread in the field in art history and in other humanities programs. However, certain fields in which the acquisition of foreign languages typically presents a hurdle (e.g., the study of Asian art) might necessitate the expectation of a sixth year in the program. In this case, students will have to find outside support for the sixth year.

The normal number of years of the program (five) is compatible with other American doctoral programs: for example, Bryn Mawr expects students to plan on five years of study, Berkeley and Harvard advise at least six years, and the Penn State program is based on four years. Our students will be advised that it is possible to finish in five years, although in practice (as is common in the humanities) this could extend to six years depending on the progress of the student, the nature of the thesis topic, and other factors.

A typical schedule for a student in the program would be:

Year 1: Six courses (three each semester), one to include the theory and methods seminar in the Fall of the first year. The student must pass one language exam in the Fall semester.

Year 2: Four courses (two in the Fall semester, two in the Spring) and an independent study course each semester for preparing a research paper to be completed by the Spring. This essay will be read by the student’s advisor and one other faculty member or affiliated faculty, chosen by the advisor. Students must pass the second language exam by the end of the Spring semester.

Year 3: Independent study in the Fall in preparation for the written and oral qualifying exams, taken in December.

In the Spring semester, the student will prepare a prospectus for the doctoral dissertation; the advisor and the rest of the thesis committee will review the prospectus and approve the topic by mid-April. At that point, the student will advance to candidacy. The M.A. will be awarded at that time.

During the third year, students will have the option of serving as teaching assistant, tutorial instructor, teacher, or research assistant (see under program requirements above).

Students will be encouraged in the third and fourth years to apply for outside funding that will assist them with travel costs and other aspects of their thesis research.

Year 4: Dissertation research and writing. During the fourth year, students will have the option of serving as teaching assistant, tutorial instructor, teacher, or research assistant.

Year 5: Dissertation research and writing. There will be a public thesis defense at the end of the fifth year (or later, if necessary).

Preliminary list of courses for art history graduate students: The following courses will be able to accommodate graduate students in the art history program. Unlike some fields, there is no specific sequence of courses that a student needs to take; the courses chosen will be worked out for each individual student in consultation with his or her advisor.
The list below does not include the courses in the future that might be team-taught by the museum curators or courses by some of the affiliated faculty on campus; nor does it include the two courses a year that will be taught by our departmental postdoctoral fellow. Nor does it yet include the courses to be taught by those hired in the searches underway for the three vacant positions in art history. After approval of the program, we will request numbering of the courses at the 500 level for accommodating graduate students in them, as is done in other departments. The courses presently taught as undergraduate courses will be augmented for this purpose: extra assignments, added meetings, and longer research papers will be required so that the course requirements for grad students are more rigorous than those for undergrads. The courses in the art historians’ lists with an XX number are those courses that we project will be offered over the first several years of the program; these will be declared and listed with the registrar after approval of the program by the Faculty Senate and administration. They are listed here to show the great range of courses that will be offered once the program is fully approved and underway.

Courses in the Department of Art History:

Leo Costello
HART354 - Age of Romanticism in Europe (2009-2010)
HART356 – Art in the Vanguard: Visual Culture & Radical Politics, 1800-2005
HART357 – Constable and Turner (2010-2011)
HART358 – Impressionism and Post-Impressionism
HART359 – Issues in Early Modernism: Fauvism to Expressionism
HART452 – Manet(s) and Modernism(s) (2009-2010)
HART5XX - Marxism and Art History: Theory and Practice
HART5XX - Art and Space in the French Revolution (2010-2011)

Caroline Quenemoen
HART415 – Art and Empire, Athens & Rome (2009-2010)
HART416 – The Quest for Originality in Classical Art
HART417 – Buried Cities: The Art & Architecture of Akrotiri, Pompeii, and Herculaneum
HART5XX - Art and Text in the Roman World
HART5XX – Rome (2010-2011)
HART5XX - The Reception and Reconstruction of Antiquity
HART5XX - The Hellenistic World: Alexander to Augustus

Linda Neagley
HART330 – Early Medieval Art
HART331 – Gothic Art and Architecture in Northern Europe, 1140-1300: The Age of Cathedrals
HART332 – Late Gothic Art and Architecture in Northern Europe, 1300-1500
HART430 – The Gothic Portal (2010-2011)
HART431 – Architecture of the Gothic Cathedral from the Middle Ages to the 20th Century
HART441 – Bosch and Bruegel: A seminar on the Representation of the Sacred & Profane
HART5XX - Vision and Visuality in the Middle Ages (2010-2011)
HART5XX - Gothic/Renaissance Architecture: The End of the Gothic (2009-2010)

Susan Huang
ASIA211 – Asian Civilizations
HART371 – Chinese Painting
HART372 - Chinese Art and Visual Culture
HART374 – Art and Religion in China (2010-2011)
HART4XX – Visual and Material Culture in Medieval China
HART4XX – China and the Neighbors: 900-1400
HART4XX – Taoist Visual & Material Culture (2009-2010)
HART5XX - Chinese Funeral Art
HART5XX - Chinese Painting, Song dynasty 960-1279 (2010-2011)
HART5XX - Chinese Art under the Mongol Rule, 1279-1368

Shirine Hamadeh
HART220/520 – Istanbul: Life of an Imperial City
HART327 – Art & Empire: The Ottoman World (2010-2011)
HART325 – What is Islamic Art?
HART422 – The Making of the Orient
HART5XX - Cities and Urban Life in the Muslim Mediterranean
HART5XX - The Ottomans and Europe (2010-2011)
HART5XX - Istanbul: Life of an Imperial City
HART5XX - Ottoman modernity

Francesca Leoni:
HART 4XX: Art of the Book in the Islamic World (2009-2010)
HART 4XX: Ritual and Power: Islamic Cities (2009-2010)

Joseph Manca
HART341 – Early Renaissance Art in Italy
HART342 – The High Renaissance and Mannerism in Italy (2009-2010)
HART343 – Masters of the Baroque Era
HART360 – American Architecture & Decorative Arts before 1900 (2010-2011)
HART444 – Leonardo and Michelangelo (2010-2011)
HART5XX - American Domestic Architecture, 1750-1800 (2010-2011)
HART5XX - Narrative and Meaning in Italian Renaissance Art

**Diane Wolfthal**

HART 4XX: Gender and Violence
HART 4XX: Museums and Material Culture
HART 4XX: Multicultural Europe (2009-2010)
HART 4XX: Seeing Sex in European Art (2010-2011)
HART 5XX: Merchants and Culture (2010-2011)
HART 5XX: Art of the Book
HART 5XX: Early Netherlandish Painting (co-taught with Linda Neagley)

**Gordon Hughes**

HART 4XX Cubism and the Problem of Form
HART 4XX Seminar on Video, Film, and Expanded Cinema in the 1960s and 1970s (Spring 2009)
HART 4XX Fascism, Totalitarianism, and Returns to Order: 1908-1945 (Fall 2009)
HART 4XX Seminar on Dada (Fall 2010)
HART 4XX Minimalism into Post-Minimalism (Spring 2011)
HART 5XX Theories of the Avant-Garde (Spring 2010)

**Staff**

HART5XX: Theory and Methods in Art History (2009-2010) (2010-2011) and thereafter
HART6XX: Second-year research paper, I (Fall) (2009 and thereafter)
HART6XX: Second-year research paper, II (Spring) (2009 and thereafter)

**Graham Bader**

HART4XX: Between Avant-Garde and Dictatorship: Art in Germany, 1915-1935
HART5XX: Rethinking Spectatorship since Pollock (2010-2011)
HART5XX: Readings in Aesthetics and Politics ((2010-2011)
HART5XX: The Aesthetics of Collage
Lida Oukaderova:

HART4XX: Readings in Film History (2009-2010)
HART4XX: Film and Propaganda (2010-2011)
HART4XX: Film and the Russian Revolution, 1917-1928
HART5XX: Post-Wall European Cinema
HART5XX: Architecture and Film (2010-2011)

Courses taught by affiliated faculty on campus:

Fares El-Dahdah, Architecture
ARCH659 – Modern Brazil (2010-2011)

Stephen Fox, Architecture
ARCH611 – Houston Architecture (2009-2010)

Christopher Hight, Architecture

Kirsten Ostherr, English
ENGL575 – Theorizing the Visual
ENGL588 – Representing Reality: The Body in Visual Culture
ENGL588 – Representing Reality: Cinema, Television, and Digital Technologies

Thad Logan, English
ENGL541 – Victorian Literature & Culture

Bernard Aresu, French Studies
FREN566 – The Narratives & The Other Arts (2010-2011)
FREN582 – Discourses of Dissidence

Deborah Harter, French Studies
FREN555 – From Nostalgia to Hysteria: Balzac, Stendhal, Flaubert, Zola (2010-2011)

Jean-Joseph Goux, French Studies
FREN423 – Modern French Painters & Their Writers (2009-2010)
FREN480 – Cocteau: Filmaker, Writer, Painter, Poet (2010-2011)
FREN571 – French Philosophers & Images
FREN584 – Aesthetic Theories of Modernism & Postmodernism (2010-2011)
Steve Crowell, Philosophy  
PHIL309 – Aesthetics (2009-2010)

Elias Bongmba, Religious Studies  
RELI423 – African Myths & Rituals (2009-2010)  
RELI5XX – Art & Religion in Africa (2010-2011)

Beatriz Gonzalez-Stephan, Spanish  
SPAN390 – Hispanic Cinema (2009-2010)  
SPAN405 – Latin American Literature in the Movies (2010-2011)  
SPAN450 – Civilization & Barbarism (2010-2011)

Charles Dove, Visual and Dramatic Arts  
HART382 – Modalities of Cinema (2009-2010)  
HART383 – Global Cinema  
HART480 – Seminar in Film Authorship (2010-2011)  
HART286 – Classical & Contemporary Film Theory

Courses to be taught by affiliated faculty from Houston’s museums:

James Clifton, Curator, MFAH, and Director of the Blaffer Collection  
HART5XX: The Techniques of Early Modern Art (2010-2011)  
HART5XX: European Printmaking, 1400-1700 (2009-2010)  
HART5XX: Art in the Reformation and Counter-Reformation

Kristina Van Dyke, Curator, Menil Collection  
HART528 Introduction to African Art History (2010-2011)

Appendix I: Proposed text for requirements to appear in the General Announcements (this is similar to but slightly different from the narrative of the requirements offered above):

Degree Requirements for MA and PH D in Art History

For general university requirements, see Graduate Degrees in the General Announcements (pp. ).

Only applicants who intend to receive a Ph.D. will be accepted into the program. The
Department of Art History does not have an M.A. program, although during the course of the program a Master’s degree (M.A.) will be awarded after students have achieved candidacy and are in the process of completing the doctorate (see the typical schedule as outlined below).

Entering students will each be assigned a faculty advisor, as appropriate for the intended field of study. (That faculty member will remain the advisor unless the student later chooses someone else as the principal dissertation advisor.) The advisor will play the key role in working with the student from beginning to end on course selection, master’s essay topic, topics for qualifying exams, and the dissertation subject, and will be in charge of monitoring the student’s progress before and after advancement to candidacy. The director of graduate studies will also be available to offer advice to students in the program.

Beyond the courses to be offered by these regular and affiliated faculty of the department of art history, students will be encouraged, when appropriate, to take other graduate courses at Rice that are important for their field of research. Of the courses listed in the year-by-year schedule below, up to three may be taken in graduate courses outside the department, as approved by the student’s advisor.

A summary of the program requirements is as follows:

Courses. Satisfactory completion of at least 30 hours of graduate coursework (500 level). One of the courses will include HART 5XX (Theory and Methods in Art History), to be taken in the Fall of the first year. At least two of the courses taken must be in areas outside the student’s main field of interest, and at least half of the classes taken must be seminars. Because jobs in the field often call for teaching expertise in more than one area, students are encouraged to acquire breadth of knowledge in both their coursework and the topics covered in the qualifying exams.

Substantial research paper. Two semesters of coursework are required (HART6XX and HART6XXa) towards a substantial research paper (Fall and Spring of the second year). This paper can be an exploration into a possible dissertation topic or area.

Reading knowledge of two foreign languages to be demonstrated by the end of the second year. For those studying American or European topics, French and German are required, or a language necessary for the student’s doctoral work (e.g., Spanish or Italian) and then knowledge of French or German. For those studying a non-Western topic, knowledge of a language in the primary area of study is necessary, plus French or German. Reading knowledge of one language must be demonstrated by the end of the first semester, and knowledge of the second language must be demonstrated by the end of the second year. Students will be able to take advantage of the regular foreign language courses at Rice, and we will work with the director of the Center for the Study of Languages and make students aware of the language courses at Rice offered specifically for grad students. The two language examinations will be administered as follows: the student's advisor will select a book or set of articles in the target language that is close to the student's interest. The student will have two hours with a dictionary to complete the translation. The exam will be graded by the appropriate language department.
Teaching and research opportunities. In order to strengthen the job prospects of our students, there will be opportunity to be a teaching assistant or tutorial instructor, or for team-teaching or teaching classes. For those not engaged in classroom teaching, there is will also be a chance to serve as research assistants for professors. As part of the program, all students will be expected to be a teaching assistant, tutorial leader, teacher, or research assistant for at least two semesters, and for as many as four semesters as an option. This will typically happen during the third or fourth year.

Qualifying exams, with a written and oral component. The qualifying exams will be taken at the end of the Fall semester of the third year and cover topics in students’ major field of study and secondary fields, as agreed upon with the student’s advisor and based on the student’s interests and intended area of study for the doctoral dissertation. Passing the qualifying exams is necessary for continuation in the program into the dissertation phase. The exams will consist of two three-hour written exams and two one-hour oral exams to follow up on the material tested on the written part. The examining committee will consist of three persons: the principal field examiner and two other field examiners.

Doctoral thesis and defense. After a student has passed the qualifying examination, the student will work with a dissertation thesis committee composed of three members, approved by the department's graduate committee; one member of this committee must be the student's departmental advisor, who will be part of the art history faculty; the second reader also comes from within the department; and the third reader must be from outside the department.

As soon as the thesis committee approves the student's dissertation prospectus, the student must file a petition for approval of candidacy for the Ph.D. with the Graduate Office. The term "Ph.D. candidate" refers only to persons so certified by the Graduate Office. The university requires that students pursuing the Ph.D. must be approved for candidacy before the beginning of the ninth semester of their residency at Rice.

Ph.D. candidates must present an original piece of scholarly work in the form of a dissertation as the final step in completing the degree. Dissertations may be written on any subject that falls within the supervisory competence of a permanent member of the department, and the prospectus is approved by the student’s advisor and a vote of the department. After such a vote, the advisor will sign the student’s application for admission to candidacy.

Schedule. The program is designed to be completed in five years. However, certain fields in which the acquisition of foreign languages typically presents a hurdle (e.g., the study of Asian art) might necessitate the expectation of a sixth year in the program.

A typical schedule for a student in the program would be:

Year 1: Six courses (three each semester), one to include the theory and methods seminar in the Fall of the first year. The student must pass one language exam in the Fall semester.

Year 2: Four courses (two in the Fall semester, two in the Spring) and an independent study course each semester for preparing a substantial research paper, to be completed by the end
the Spring semester and read by the student’s advisor and one other faculty member or affiliated faculty, chosen by the advisor. Students must pass the second language exam by the end of the Spring semester.

*Year 3:* Independent study in the Fall in preparation for the written and oral qualifying exams, taken in December.

In the Spring semester, the student will prepare a prospectus for the doctoral dissertation; the advisor and the rest of the thesis committee will review the prospectus and approve the topic by mid-April. At that point, the student will advance to candidacy. The M.A. will be awarded at that time.

During the third year, students will have the option of serving as teaching assistant, tutorial instructor, teacher, or research assistant.

Students in the third and fourth years are encouraged to apply for outside funding that will assist them with travel costs and other aspects of their thesis research.

*Year 4:* Dissertation research and writing. During the fourth year, students will have the option of serving as teaching assistant, tutorial instructor, teacher, or research assistant, unless this has happened in the third year.

*Year 5:* Dissertation research and writing. There will be a public thesis defense at the end of the fifth year (or later, if necessary).