Tufts University
Department of Art and Art History
The Art History Graduate Handbook

Welcome to the Department of Art and Art History! This handbook is designed as a quick reference to the faculty, curriculum, resources, and policies of our graduate programs in Art History.

The information provided in this handbook is accurate at the time of printing. The Faculty reserve the right to update and revise any policies or procedures described herein.

For more information please visit:

http://ase.tufts.edu/art/ and also at
http://gs.as.tufts.edu/academics/graduateprograms/art.htm
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DIRECTORY:

FACULTY in the Department of Art and Art History

Daniel Abramson, Associate Professor
  Architecture, Renaissance - Contemporary, Architectural Theory, and Architecture and Urbanism of Boston

Cristelle Baskins, Associate Professor
  Italian Renaissance Art, Secular Painting and Narrative, and Gender and Women’s Studies

Eva Hoffman, Assistant Professor
  Islamic Art, Portable Arts, and Theories and Methods

Ikumi Kaminishi, Associate Professor
  Asian Art and Architecture, Buddhist Art, and Narrative Studies

Christina Maranci, Arthur H. Dadian and Ara Oztemel Associate Professor,
  Armenian Art and Architecture, Byzantine art and Architecture

Andrew McClellan, Professor
  Baroque-Rococo Art, History of Museums, and Sculpture

Jeremy Melius, Assistant Professor
  Modern Art and Art Writing; Critical Theory and Aesthetics; Historiography; Histories of Sexuality

Karen Overbey, Associate Professor, Director of Graduate Studies
  Medieval Art and Architecture, Relics and Reliquaries, Early Irish Art

Peter Probst, Professor, Department Chair
  Contemporary African Art, Critical Theory, Visual Culture, Globalization

Eric Rosenberg, Associate Professor
  American Art, Modern and Contemporary Art, and Theories and Methods

Jacob Stewart-Halevy, Assistant Professor
  Contemporary art, global conceptualism, video art, media theory and anthropology

Malcolm Turvey, Sol Gittleman Professor, Co-Director Film and Media Studies
  History of film, and media theory

Amy Ingrid Schlegel, Director of Tufts University Gallery
  Curatorial Studies

Adriana Zavala, Associate Professor
  Modern and Contemporary Latin American Art, Art of Mexico, and Gender and Women’s Studies

Current Art History Faculty Research Areas

American art; Architectural history; African art; Armenian art; Byzantine art; Late Antique art; Asian art, Islamic art; Latin American art; Medieval art; Renaissance art, Baroque and 18th-century European art; Modern art, Contemporary art; Theory; Gender studies; Museum studies, Film and Media Studies

Faculty publications can be accessed at:
http://ase.tufts.edu/faculty-guide/dept/arthistory.htm
STAFF in the Department of Art and Art History

Rosalie Bruno, Department Assistant
617-627-3567
Rosalie.bruno@tufts.edu

Christine Cavalier, Visual Resources Manager
617-627-5083
Christine.cavalier@tufts.edu

Amy West, Department Administrator
617-627-2785
Amy.west@tufts.edu

SOME USEFUL ADDRESSES:

Graduate School of Arts and Sciences
http://gs.as.tufts.edu/default.aspx
Ballou Hall, Medford, MA 02155
617-627-3395; Fax 617-627-3016

Department of Art & Art History, Graduate Programs
http://ase.tufts.edu/art/graduate,
11 Talbot Avenue, Medford, MA 02155
617-627-3567; Fax 617-627-3890

Tufts University Art Gallery (Tisch and Koppelman Galleries)
http://ase.tufts.edu/gallery/
The Aidekman Arts Center
40R Talbot Ave., Medford, MA 02155
617-627-3518; Fax: 617-627-3121

Museum Studies Certificate Program
http://ase.tufts.edu/museumStudies/programs.asp
Ballou Hall, Medford, MA 02155
617-627-3395; Fax 617-627-3016

Office for Students with Learning Disabilities
Dowling Hall, Medford, MA 02155
617-627-5571
ADMISSIONS:

1. Admissions requirements for Art History MA programs:

Applicants are expected to have a bachelor's degree or its equivalent. An undergraduate major in Art History is the best preparation for this program, but not mandatory. Applicants who have undergraduate degrees in other fields but have minored in Art History, or taken three or four undergraduate art history courses are also encouraged to apply.

Please note that we review applications ONLY in February for the following academic year (fall) admission.

Required for application:

- GRE general test score
- A recent writing sample of your best piece of writing
- Personal statement
- Three letters of recommendation
- Reading knowledge of a foreign language

2. Tuition and Financial Aid:

Full-time MA students pay tuition for a graduate degree program only in the first year; second year tuition is exempt. In the second year, students are required to pay only for the health insurance fee and student activity fees.

Financial aid is available for the first year; make sure to apply for it if you think you might need it.

Students who pass the Comprehensive Exam in the beginning of the second year are subsequently eligible for paid Teaching Assistantships and Research Assistantships, pending funding and enrollment.
3. Answers to Frequently Asked Questions on Admissions:

Prospective applicants are encouraged to learn as much as they can about Tufts University in general, and our department in particular. Researching faculty publications, books, articles, essays, and films can be informative for a prospective applicant.

**GRE Scores**
The verbal GRE score is only one indicator of probable success in Graduate School; your personal statement, writing sample and recommendation letters say more about you and your preparation or readiness for graduate work. We do not make a "first cut" of applications on the basis of GRE scores alone.

**Undergraduate Preparation**
An undergraduate major in Art History is not required, but we do expect applicants to have taken a range of art history courses in a variety of historical periods. If you have only taken a few courses so far, we recommend that you broaden your background by taking additional courses through the extension or summer school. Basic art historical knowledge is required to pass the Comprehensive Exam in September of the second year.

**Personal Statement**
Take some time preparing the personal statement. We are looking for applicants who have clear goals for themselves and can articulate how this program and faculty suit those goals. Avoid clichés, like "I have always loved art." Tell us something specific and distinctive about yourself, how you are academically prepared for a graduate program.

**Writing Sample**
Send your best piece of writing. It may or may not be a topic in the field you intend to specialize. Don't send in papers with corrections and grades from your previous instructors; make the editing changes and polish the writing before you send it to us.

**Recommendation Letters**
Recommendation letters should come from your academic instructors who know you, your work, and your potential very well.

**International Students**
Through Tufts' International Center you can get advice regarding visa, immigration and translation of documents for your application.

**Interviews and Campus Visits**
Informational interviews are strictly at the discretion of individual faculty. In general, we prefer to make ourselves available for interviews with those individuals who have already submitted applications and especially with those who have been offered admission. We will also make arrangements for accepted applicants to contact current graduate students.

For a virtual tour of Tufts University, visit http://admissions.tufts.edu/virtual-tour
4. Foreign Language Requirement for M.A. Students:

Reading knowledge of foreign languages is essential to the study of art history at the graduate level. We ask that MA students enter the program with proficiency in at least one foreign language.

Students must pass a foreign language exam in one of the standard art historical languages. In most cases the exam will be administered in-house in early September of the first year. Students may choose from French, German, Italian, or Spanish, but exams in languages such as Greek, Latin, or Asian language, for example, may also be arranged.

The exam tests the student’s ability to translate passages grammatically and accurately. They may petition for exemption if they have previously earned a grade of B or higher in a course for graduate reading knowledge. Students hoping to go on to PhD programs may consider taking a semester of foreign language as one of their eight required courses.

If students fail this test, they will be allowed to re-take the exam at the end of the first semester. If they fail that exam, they will be asked to take — and pass — a reading knowledge course at the end of the first year offered at Tufts or another university. If they fail that course, they must take the language exam offered to incoming MA students in September.
DESCRIPTION AND REQUIREMENTS OF MA PROGRAMS:

The Department of Art and Art History offers the Master of Arts degree in Art History, which has two tracks. The M.A. program normally takes two years to complete.

Entering graduate students choose one of the following tracks:

   M.A. in Art History
   M.A. in Art History and Museum Studies

1. M.A. in Art History:

The master's program in art history is designed to provide a broad historical understanding of the visual arts, in addition to developing critical thinking and methodological skills. Students address these issues through course work, seminars, independent research, and teaching experience. Students enjoy small classes and opportunities to work closely with faculty. Students complete their degree either by writing a thesis or by submitting two qualifying papers; either option involves an independent research topic designed by the student in consultation with a faculty advisor. M.A. students from our program are successful in applying to and completing, Ph.D. programs.

Requirements for the M.A. degree in Art History

- Reading knowledge of one foreign language upon entry
- Eight semester courses in art history at the advanced (100 and above) level including
  - Historiography and Methodology (FAH 101)
  - At least three (3) seminars
  - Optional one second foreign language course in lieu of a lecture course
- Comprehensive Exam
- At least one semester TA or RA (subject to enrollments and funding)
- M.A. thesis or two Qualifying Papers

For inquiries about the program, please contact the Director of Graduate Studies, Associate Professor, Christina Maranci at Christina.Maranci@tufts.edu or 617-627-5288
2. **M.A. in Art History and Museum Studies:**

The master’s program in Art History and Museum Studies is designed to give students advance qualification in art history and a broad introduction to museum work. The program is offered for those hoping to work in art collection-related fields. It provides students with skills to integrate the theoretical study of art history with practical concerns of displaying, managing, and interpreting art objects in a variety of museum settings. Students take courses in art history and museum studies simultaneously. Graduates of this program typically pursue careers in museums, art galleries, art publishing, museum education, teaching, art libraries, visual resource collection, or auction houses.

**Requirements for the M.A. degree in Art History and Museum Studies**

- Reading knowledge of one foreign language upon entry
- Six semester courses in art history at the advanced (100 and above) level including
  - Historiography and Methodology (FAH 101)
  - At least two (2) seminars
- Five courses in Museum Studies, including a museum internship
- Comprehensive Exam
- At least one semester TA or RA (subject to enrollments and funding)
- M.A. thesis, or 2 Qualifying Papers (QP), or 1 QP and an additional AH seminar

For inquiries about the program, please contact the advisor to the MA in Art History and Museum Studies, Professor Andrew McClellan at Andrew.mcclellan@tufts.edu or 617-627-0358

3. **Policy on Summer Courses (for both tracks):**

Courses taken through the Tufts Summer Session with the intention of fulfilling a degree requirement must be approved by the student’s department. Provided that the course is required for the degree, the graduate school will pay the summer tuition for full-time students (*courses taken in excess of the degree requirements, directed and independent studies, special topics courses, audited courses, and language courses taken to prepare for a language exam are excluded*). Students who withdraw from a course or receive a grade below B- will be responsible for paying for the course. All graduate students must pay the $50 registration fee.
4. Qualifying Papers and Thesis Option - Additional Information:

* The length of the QP ranges from 25-50 pages.
* The length of a Thesis ranges from 50-100 pages.

- A QP/Thesis often gets its start from a seminar paper; it does not have to come from a seminar, though the kinds of in-depth research projects undertaken in a seminar lend themselves to further development.

- A QP represents more than just an edited version of a previously written paper. It should involve a deepened consideration of the topic, more sophistication, and (often) additional bibliography. A thesis represents a year of research and writing and should be, accordingly, even more thorough in its development, methodology, and conclusions.

- In the second semester of your first year you will be asked to identify the readers for either your first QP or your Thesis. Ideally, you should be making progress during the summer before your second year; you will also be studying for the Comprehensive Exams during the summer.

- First readers of either a QP/Thesis will be full-time, permanent faculty in this department; any exceptions to this policy are subject to department approval.

- QP Registration: If you choose the QP option, you should plan on completing one QP each semester of your second year, in order to finish the Program on time.

  - Fall semester: FAH 293
  - Spring semester: FAH 294

- QP Deadlines (guideline):

  - Fall semester: the Friday before Thanksgiving.
  - Spring semester: the Friday before spring break.

  Please note: These deadlines are intended to ensure professors enough time to read and request any revisions that may need to be made before the final grade is submitted."

- Second readers give you the benefit of another point-of-view; they are also potential recommendation writers. Present the second reader with a clean, updated copy of the paper complete with a set of illustrations. Some second readers will look at multiple drafts, others prefer to be involved at the penultimate draft stage. Ask to be sure.
5. Comprehensive Exams:

The comprehensive exams will be given over the course of two days in the first week of the fall semester of your second year. The exam consists of three separate parts, graded separately. If you fail to pass one section of the exam, you can make up that section without having to retake the whole exam. Notes may NOT be consulted during the exam.

Preparation - In the past, students have formed a study group to meet over the summer. Ask second year-students for suggestions. The department keeps old exams on file. Attending the lectures in FAH 1 and FAH 2 can be extremely helpful for filling in chronological periods and getting to know professors and their respective approaches to their fields.

Day 1   Part I - 10 of 16 single ID's, 10 minutes each
        Part II - 4 comparisons, 20 minutes each

Day 2   Part I - Methods Essay, 1 hour
        Part II – Two Field Essays, 1 hour each
        Museum Studies track students write only one field essay

Expanded definitions of each part as follows:

Day 1 - Part I: Slide identifications - Categorized (choose 10)

Ancient ca. 2000 BCE to 400 CE          Art of the Americas
African Traditional                      Modern Latin American
Ancient Asian Art and Architecture       17 – 18th century Europe
Islamic                                  1800 – 1945 European
Byzantine - Early Medieval               19 – 20th century America
High Medieval                            15 – 20th century Architecture
Renaissance                              Post - 1945
Later Asian Art and Architecture         African Modern & Contemporary

Identify each, as best you can, by artist, date, period, title; this information will vary depending on the period. Discuss in terms of both historical and art historical context. Think of specifics but also about larger framing issues.

You must pass 8 of the 10 identifications; a passing grade is B- or above.
Comprehensive Exams - continued

Day 1 - Part II: Comparisons

These tend to range widely across fields and test your ability to think creatively about big questions. The comparisons lend themselves to a variety of approaches; we're not trying to find out what you don't know but rather trying to see how you use what you do know.

You must pass 3 of the 4 comparisons; a passing grade is B- or above.

Day 2 - Part I: Method Essay

This question comes from the instructor of the FAH 101 course that you took. Typically, you will be given a text to analyze; the text is available a week prior to the exam.

Day 2 - Part II: Field Essays

Museum Studies students write only one field question; everybody else writes two. A memo will circulate late in the spring asking you each to declare your field/s, e.g. Ancient, Islamic, Asian, Medieval, Renaissance, Baroque, Latin American, African, Modern (European/US), Contemporary, or Architecture. You cannot change your field/s during the exam itself. It is in your interest to speak with the person who is likely to be writing question/s in your field/s, for suggestions. The field questions are NOT necessarily based on the courses offered this year. Each field will be represented by a choice of questions (2 to 3 in each field); typically there are more questions for modern.

We are looking for broad general understanding of critical issues and specific knowledge of objects, people, historical events, etc. Demonstrate some familiarity with key art historical texts or writing in your field.
SCHEDULE FOR COMPLETION OF DEGREE IN 2 YEARS:

1. Suggested Schedule for MA Degree with two QPs:

First Year

Fall  (1) Satisfy language requirement (no credit)
      (2) Take FAH 101
      (3) Take 3 art history courses, including 1 or 2 seminars

Spring (1) Take 4 art history courses, including 1 or 2 seminars
       (2) Choose a field of concentration and a new advisor

Summer  (1) Study for comprehensive exam
         (2) Start on first QP

Second Year

Fall   (1) Take comprehensive exam
       (2) TA in survey course if the budget and enrollment allow
       (3) Complete first QP, start on second

Spring (1) Complete second QP
       (2) TA in survey course

Graduate in May

2. Suggested Schedule for MA Degree with MA Thesis:

First Year—Same as above

Summer  (1) Study for comprehensive exam
         (2) Work on thesis

Second Year

Fall    (1) Take comprehensive exam
       (2) TA in survey course if the budget and enrollment allow
       (3) Continue thesis work

Spring  (1) TA in survey course
       (2) Complete thesis Graduate in May
3. Suggested Schedule for MA in Art History and Museum Studies:

First Year

Fall  
(1) Satisfy language requirement (no credit)  
(2) Take FAH 285 Museums Today: Mission and Function (required)  
(3) Take 101 (required)  
(4) Take 2 other courses

Spring  
(1) Take 4 courses (1 or 2 museum studies)  
(2) Choose field of concentration and new advisor

Summer  
(1) Study for comprehensive exam  
(2) Start on QP or Thesis

Second Year

Fall  
(1) Take comprehensive exam  
(2) TA in survey course if the budget and enrollment allow  
(3) Continue QP or Thesis work, or take a seminar instead of QP  
(4) Take 1 or 2 courses

Spring  
(1) Take FAH 289 Museum Internship  
(2) Take 1 course if needed  
(3) Complete QPs or Thesis, or a seminar if QP1 is done  
(4) Graduate in May

(Having remaining course work in your second year may impact your chances of a teaching assistantship.)
AFFILIATIONS:

1. Tufts University Art Gallery

The Department of Art and Art History works closely with Tufts University Art Gallery, which consists of the Tisch Gallery, Koppelman Gallery, the Remis Sculpture Court, and the Slater Concourse Gallery. The University Gallery offers provocative exhibitions all year round, including four curated exhibitions, a juried summer exhibition, and three MFA Thesis shows by Master students from the School of the Museum of Fine Arts, Boston.

Gallery exhibitions provide Tufts community visually engaging forum for artists, critics, and scholars. Faculty in the Art History department and the Gallery occasionally organize exhibitions and MA students are regularly hired as curatorial assistants or gallery help, with varying responsibilities. Some help curate an exhibition for the 4,000 sq. ft. Tisch Family Gallery, while others give tours of the exhibitions.

For more information, contact Amy Schlegel (Amy.Schlegel@tufts.edu), Director of Tufts University Art Gallery, at (617) 627-3505, or visit the gallery website: http://ase.tufts.edu/gallery/index.html.

2. Museum Studies Certificate Program:

The Museum Studies Certificate Program is closely associated with the Department of Art and Art History but not administered by the Department. For advice, contact Professor Andrew McClellan (Andrew.Mcclellan@tufts.edu) or (617) 627-0358.

Or the program director of Museum Studies Certificate: Cynthia Robinson (Cynthia.Robinson@tufts.edu) or (617) 627-3022 or visit their website at: http://ase.tufts.edu/MuseumStudies.asp

Tufts' certificate in Museum Studies prepares students for positions in administration, development, collections care, education, or curatorial work in both small and large museums. The course work clarifies career goals for those who may be considering museum work, as well as enhances the skills of professionals in the field. Courses draw on the expertise of the Tufts faculty and museum professionals. A diverse group of guest lecturers supplements these resources by offering students additional perspectives on the museum field.

The program is ideal for students with a bachelor’s degree who are:

* Recent graduates interested in a career as a museum administrator, curator, or educator

* Entry-level museum professionals who wish to improve their credentials for career

* Professionals in related fields— such as education, fine arts, research, or arts administration— who wish to shift career direction

Requirements: 4 courses and a one-semester internship

Admission: Send a statement of intent, résumé, official college transcript(s), and a letter of recommendation from a professional colleague or professor to the Museum Studies Certificate Program.
OTHER INFORMATION:

1. Benefits of the Tufts MA in Art History:

* an intimate learning environment tailored especially for MA students
* only one year of tuition owed, paid in the first year; all second-year tuition exempt
* competitive financial aid available
* opportunity to RA/TA in 2nd year of program with faculty mentoring
* opportunity to hands-on curatorial assistantship for the University Gallery exhibitions
* partial funding support for travel to AH conferences available from Graduate and Professional Studies.
* free admission to the Museum of Fine Arts, Boston, and Drawings Study Collection at the Harvard Art Museums.
* reduced rates at the many other museums in the Boston area
* access to the extraordinary combined resources of the Boston Library Consortium
* internships in Boston area museums, galleries, and historic houses
* cross-enrollment in courses at Boston University, Brandeis, Boston College, and Radcliffe seminars in Women’s Studies
* access to a lively academic community with special lectures, symposia, and film Series sponsored by the 52 colleges and universities in the Boston area.
* dialogue with contemporary art and artists through Tufts’ affiliation with the School of the Museum of Fine Arts
* great bookstores, music, cinema, and restaurants
* a beautiful and historic city!
2. **Academic Awards and Workshops:**

**The Rhonda Saad Graduate Prize in Art History**

The Rhonda Saad Graduate Prize in Art History recognizes amongst graduating Masters students in Art History or Art History/Museum Studies outstanding academic excellence in art history, as well as related achievement in teaching, research, museum work, or community involvement. The award is established in memory of Rhonda Saad MA’08, with the generous assistance of Rhonda’s classmates.

**MA Research Day**

At this annual early April forum all second-year MA students present their MA Thesis or Qualifying Paper research and share ideas and methods with an audience of fellow department graduate students and faculty.

**Art History Graduate Workshop**

An annual critical thinking workshop for MA students, offered over several sessions, in the Spring semester, gives participants a chance to think what an art history MA degree can offer and how it helps them prepare for the next stage—Ph.D. programs and jobs (not necessarily museum or gallery related jobs). In the first session we brainstorm what skills are learned in our discipline. We then practice writing job/internship application letters. We also discuss how to take interviews.
3. Job Opportunities

In the Department of Art and Art History:

* Teaching Assistant (paid by the semester or accumulated working hours):
  TA positions are available based on the size of enrollments in undergraduate introductory courses, including FAH 1, 2, 5, 8, and 100. A close faculty-mentoring is given for the TAs in FAH 1 and 2, which provides TAs a valuable opportunity to learn how to design a course, write syllabus, prepare study sheets, run weekly recitations, write and grade exams and papers.

* Research Assistant (paid by the number of hours): RAs assist faculty research including sources research, publication preparation assistance, making copies, etc. Availability depends on funding.

* Visual Sources Assistant (paid by the number of hours): VSA helps the audio-visual system for the FAH 1 and 2 classes. There would be further opportunity to assist the Visual Resources Specialist upon demands.

At Tufts University Art Gallery: Apply directly to Amy Schlegel, Director.

* Two Graduate Curatorial Assistants (paid by the number of hours, 8-10 hrs/week): Available for the first-year MA students. Send a cover letter and resume, due mid-August; interviews will be in late August. The selection is based on the students’ interest and prior (undergraduate) course work in contemporary/Post World War II art and the relevance of undergraduate and/or work experience in the museum/gallery field. The responsibilities range but assist the Director in the development of major exhibitions. In the past, our MA students co-curated major exhibitions with Amy Schlegel: e.g. Empire and Its Discontents (2008), Sacred Monsters (2009). They also assist the collection registrar as needed, and the Intra-university art loan program. They are asked to contribute to the new audio commentary/cell tour interpretive program, to write short essays, as needed, to accompany smaller exhibitions, and to conduct curatorial tours of the exhibitions.

* Gallery Attendant (paid by the number of hours; 8 hrs/week):

* Guide; Voice Your Vision! Program (unpaid; competitive selection, up to 7 guides)
  Discussion-based tour program that fosters directed looking and critical dialogue using Visual Thinking Strategies (VTS)

At the University in general:

The Federal Work-Study is available throughout campus. Contact the Student Employment Office, Dowling Hall Student Services Center at 617-627-2000. Our MA students have found work in Tisch Library, the Tufts University Gallery, the Campus Center, among other offices.
6. Tufts’ Students— Life After the MA:

After completing the MA, some of our students go on to pursue a Ph.D. degree, while others go directly into museum and gallery jobs as careers in art publishing, art education, art libraries, visual resources collections, auction houses or dealerships. A list of recent graduates provides some idea of possible paths following graduation.

Ashley Beer Laverock ’08, Ph.D. Candidate Emory University, Georgia
Julie Barry, ’10, Research Assistant, Childs Gallery, Boston
Michelle Bernardin ‘99, Associate Director of Development, Women & Philanthropy, Loyola Marymount U., LA, CA
Amy Brandt ’03, PhD, Graduate Center CUNY - Curator of Modern & Cont. Art, Chrysler Museum of Art, Norfolk, VA
Carrie Butt , Asst. Editor, Journal of the American Medical Assoc., Medical Humanities Div., Chicago
Marie Costello , Gallery Manager & Art History Teacher, Brooks School, N. Andover, MA
Maura Coughlin, Assistant Professor, English & Cultural Studies, Bryant College, Smithfield, RI
Ayesha Fuentes ’11, UCLA/Gettys Master’s Program in Conservation of Archaeological and Ethnographic Materials.
Heidi Gearhart ’02, Ph.D. University of Michigan; Curatorial Fellowship, Harvard Art Museum Bush-Reisinger
Karen Georgi ’93 Ph.D. Boston University, Adjunct Associate Professor at John Cabot University, Rome, Italy
Emily Gephart ’97 Ph.D, MIT
Joanne Groanke ’06, Program & Production Manager, Irish Arts Center, Manhattan, NY
Carolyn Grosch ’09, Registrar and Assistant Curator, Lyman Allyn Art Museum, New London, CT
Amy Johnson ’98, Assistant Professor, Otterbein College, Westerville, Ohio
Stamatina Halkia , Chair of the European Joint Research Centre Women & Science Network.
Carl Herko ’99, Vice President of Media & Public Relations, Oregon Symphony
Anna Wexler Katsnelson ’99, Ph.D. Harvard, 2007; Faculty, Slavic Languages & Literature, Princeton University
Patricia Kelley, Assistant Professor of Art History at DePaul University in Chicago.
Christopher Ketcham ’09, PhD. Candidate in Modern and Contemporary at MIT
Sumbul Khan ’05, Director, Arts, at the British Council, Pakistan
Mark Lamster, Architecture Critic, Dallas Morning News
Heather Leavell ’01, Curator, Peabody Historical Society, Peabody, MA.
Lexi Lee Sullivan ’09, Assistant Curator, Decordova Sculpture Park and Museum, Lincoln, MA.
Anna Lovecchio ’07, Ph.D. University of Bologna, Italy; Soprintendenza dei Beni Storici Artistici della Liguria, Italy
Ewa (Makowska) Moncure, Press Office, European Food & Safety Authority, Parma, Italy
Susan Merriam, Ph.D. Harvard, Associate Dean, Bard College, Hudson, NY
Michelle Moore Apotsos, ’07, Ph.D. African Art, Stanford University, Asst. Prof. Williams College, MA
Anna Myjak-Pycia ’04, Ph.D. program, UCLA Santa Barbara, CA
Todor Petev, ’95, Director of the US Office of American Research Center in Sofia (ARCS), Bulgaria
Alisa Petti ’01, Curatorial Assistant, Modern & Contemporary Art, Santa Barbara Museum of Art, CA
Ann Popadic ’99, Getty Research Institute, LA, Calif.
Taylor Poulin ’11, Curatorial Research Associate, Art of the Americas Department at the MFA, Boston
Erin Rice ’10, Ph.D. Candidate University of Bern in Switzerland
Annie Robinson ’99, Published Peabody & Stearns: Country Houses and Seaside Cottages, W. W. Norton Publishing
Chosen for the Henry Russell Hitchcock Award, Outstanding book in the area of 19th c. Architecture
Kerry Rose ’10, Curatorial assistant in the Modern and Contemporary Art department at the National Gallery, Washington
Virginia Soenksen ’10, Toshiba Internal Foundation intern, Clark Center for Japanese Art & Culture, Hanford, CA
Anna Stothart ’09, Curatorial Assistant, Institute of Contemporary Art, Boston, MA
Katherine Taronas ’12, Harvard University, PhD Candidate in Byzantine art
Michelle White, ’04 Curator, the Menil Collection, Houston, TX
Cynthia Woo ’07, Director of Programs & Special Events, LynnArts, Lynn, MA
Suzanne Wright, Director of Education and the Education Staff, Phillips Collection, Washington D.C.
Benjamin Zweig ’07, Ph.D. Candidate Courtauld Institute of Art, London, UK