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

Christina Maranci, Department Chair, Arthur H. Dadian and Ara Oztемel  Professor Armenian Art and Architecture
  Armenian Art and Architecture, Early Christian, Byzantine, Romanesque, and Gothic art and architecture

Cristelle Baskins, Associate Professor
  Italian Renaissance Art, Mediterranean Studies, early modern books, and portraiture

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

Diana Martinez, Assistant Professor, Director Architectural Studies
  American architecture history, global architecture history, post-colonial studies, materiality

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

Jeremy Melius, Assistant Professor (on leave fall 2017)
  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, Transfer of Credit Representative
  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 (on leave 2017-18)
  Contemporary art, global conceptualism, video art, media theory and anthropology

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

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
STAFF in the Department of Art and Art History

Anne Burgess, Staff Assistant
617-627-3567
Anne.burgess@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

Student Accessibility Services
Dowling Hall, Medford Campus
Phone: 617-627-4539
Fax: 617-627-5447
Email: accessibility@tufts.edu
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. Language Requirement for M.A. Students:

Reading knowledge of multiple languages is essential to the study of art history at the graduate level. The ability to read additional languages allows you to engage with a range of scholarly research, and is also excellent preparation for both PhD programs and careers in the global art world.

M.A. candidates demonstrate reading ability by passing the translation exam offered by the Graduate School of Arts and Sciences in late September of the first year. This exam tests your ability to translate passages grammatically and accurately. It is a two-hour exam, and a dictionary may be used. Exams are offered in French, German, Italian, and Spanish; exams in other languages, such as Greek, Latin, or Japanese, may be arranged.

If you fail the GSAS language exam in September, you may retake the exam up to three times. (Exams are usually held twice each semester.) A student who does not pass the exam by the end of the first year is expected to prepare over the summer – through self-study or a reading knowledge course – before taking the exam in September of the second year.

The non-English language requirement may also be satisfied by:

- Native-born fluency
- A grade of B or higher in a graduate level course for reading knowledge
- An undergraduate major or minor in a language

MA candidates may elect to take an optional second language exam, and (if passed) the result will be added to the transcript. This can be helpful for students planning to enter a PhD program, where knowledge of two or more languages is usually required.
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 non-English language
- Eight semester courses in art history at the advanced (100 and above) level including
  - Historiography and Methodology (FAH 101)
  - At least three (3) seminars
  - A graduate level language course in a second foreign language maybe taken in lieu of a lecture course with the permission of the graduate director
- Comprehensive Exam
- At least one semester TA or RA (subject to passing the Comprehensive Exam, enrollments and funding)
- M.A. thesis or two Qualifying Papers

For inquiries about the program, please contact the Director of Graduate Studies, Associate Professor, Karen Overbey at karen.overbey@tufts.edu
2. M.A. in Art History and Museum Studies:

The master’s program in Art History and Museum Studies is designed to give students advanced 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 non-English language
- 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 passing the Comprehensive Exams, 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)**

<table>
<thead>
<tr>
<th>Category</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ancient ca. 2000 BCE to 400 CE</td>
<td>Art of the Americas</td>
</tr>
<tr>
<td>African Traditional</td>
<td>Modern Latin American</td>
</tr>
<tr>
<td>Ancient Asian Art and Architecture</td>
<td>17 – 18th century Europe</td>
</tr>
<tr>
<td>Islamic</td>
<td>1800 – 1945 European</td>
</tr>
<tr>
<td>Byzantine - Early Medieval</td>
<td>19 – 20th century America</td>
</tr>
<tr>
<td>High Medieval</td>
<td>15 – 20th century Architecture</td>
</tr>
<tr>
<td>Renaissance</td>
<td>Post - 1945</td>
</tr>
<tr>
<td>Later Asian Art and Architecture</td>
<td>African Modern &amp; Contemporary</td>
</tr>
</tbody>
</table>

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 pass the comprehensive exam, 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 pass the comprehensive exam, 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 pass the comprehensive exam, 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.

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 2\(^{nd}\) year of program with faculty mentoring (to TA must pass comprehensive exam)

* 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 (must successfully pass the comprehensive exam.)

* 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 Resources Assistant (paid by the number of hours): VRA 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:

* Each year one M.A. student in art history is selected to work as paid graduate curatorial assistant at the Tufts University Art Gallery. Responsibilities include: exhibition and interpretive planning, curatorial research, cataloging the University's permanent art collection, exhibition installation assistance, and, when appropriate, co-curating an exhibition with the Gallery Director. Preference is given to candidates with work experience in the museum or commercial art world and an interest in and/or experience with contemporary art. Graduate assistantships run from September to August. Interviews are conducted the last week of August. To apply, send a letter of interest and résumé in August to the Lissa Cramer, Exhibitions Coordinator.

* 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, other academic departments, 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
Danielle Carabino ’01, Associate Research Curator in European and American Art, Harvard Art Museums
John Corso ’03, is the Doris and Paul Travis Associate Professor of Art History at Oakland University in Rochester, NY
Marie Costello , Gallery Manager & Art History Teacher, Brooks School, N. Andover, MA
Maura Coughlin ‘94, Associate Professor, Visual Studies at Bryant University, Smithfield RI
Ayesha Fuentes ‘11, Ph.D. candidate School of Oriental and African Studies, University of London, UK
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 , Lecturer, Dept. of Visual and Critical Studies, SMFA@Tufts
Joanne Groarke ’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
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 ’94, Professor of Architecture at University of Texas at Arlington
Naomi Lazney ’16, Painting and Copyright Specialist at the U.S. Copyright Office at the Library of Congress, DC
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
Andrea Morgan ‘16, Ph.D. program in Art History at Queen’s University in Ontario Canada
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 Petrov, ’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
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 Soensken ’10, Toshiba Internal Foundation intern, Clark Center for Japanese Art & Culture, Hanford, CA
Anna Stothart ‘09, Curatorial Assistant, Institute of Contemporary Art, Boston, MA
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John Tyson ‘08, Ph.D. Emory University, Post-Doc at National Gallery, Asst. Professor Art History, UMass Boston
Michelle White, ’04 Curator, the Menil Collection, Houston, TX
Cynthia Woo ‘07, Director of Pao Arts Center, Boston Chinatown Neighborhood Center, Boston, MA
Christian Whitworth ‘17, PhD program in Art History at Stanford University
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