

princeton phd art history

princeton phd art history programs represent a pinnacle of academic achievement and scholarly rigor in the study of visual culture and artistic expression. This article explores the unique features, academic structure, faculty expertise, and research opportunities associated with the Princeton PhD in Art History. Emphasizing interdisciplinary approaches and critical methodologies, the program prepares students for careers in academia, museums, and cultural institutions worldwide. Through an overview of admission criteria, curriculum design, funding options, and alumni outcomes, this comprehensive guide serves as a valuable resource for prospective candidates. The article also examines the integration of digital humanities and global perspectives within the program, reflecting Princeton's commitment to innovation and diversity in art historical scholarship. Below is an outline of the main topics covered.

- Overview of the Princeton PhD Art History Program
- Academic Curriculum and Research Focus
- Faculty Expertise and Mentorship
- Admission Requirements and Application Process
- Funding, Fellowships, and Financial Support
- Career Outcomes and Alumni Network

Overview of the Princeton PhD Art History Program

The Princeton PhD Art History program is renowned for its rigorous academic environment and commitment to advancing the field of visual studies. It offers a comprehensive framework for investigating art across different periods, regions, and media. The program emphasizes critical theory, historiography, and interdisciplinary methodologies, fostering a scholarly community that engages with both traditional and contemporary art historical questions. Students are encouraged to develop original research projects that contribute significantly to the discipline's evolving landscape. Princeton's resources, including extensive library collections and access to major museums, enhance the intellectual experience of doctoral candidates.

Program Structure and Duration

The program typically spans five to seven years, balancing coursework, comprehensive examinations, language proficiency, and dissertation research. Initial years focus on foundational seminars and broad survey courses, while later stages emphasize specialized study and dissertation writing. Princeton supports a flexible approach allowing students to tailor their academic trajectory according to individual research interests and emerging scholarly trends.

Interdisciplinary Opportunities

Recognizing the interconnectedness of art history with other disciplines, Princeton encourages PhD candidates to engage with fields such as anthropology, history, architecture, literature, and digital humanities. Collaborative projects and cross-departmental seminars enrich the curriculum and broaden critical perspectives, preparing students to address complex cultural phenomena through multifaceted lenses.

Academic Curriculum and Research Focus

The Princeton PhD Art History curriculum is designed to cultivate critical thinking, research proficiency, and scholarly writing excellence. Coursework integrates theoretical frameworks, methodological training, and hands-on experience with visual materials. The program's research agenda spans a diverse array of topics, including but not limited to early modern art, non-Western visual cultures, contemporary art, and museum studies.

Core Coursework

Doctoral students undertake a series of core seminars that cover essential art historical theories, historiography, and critical methodologies. These classes establish a solid foundation for independent research and scholarly discourse. Students also engage in language studies essential for primary source research and critical analysis of non-English texts.

Specialized Research Areas

Princeton supports a wide range of research specializations, enabling students to focus on specific periods, regions, or thematic concerns. Common areas of emphasis include Renaissance and Baroque art, East Asian visual culture, modern and contemporary art movements, and global art histories. The department's resources and faculty expertise facilitate in-depth archival research and innovative theoretical inquiry.

Dissertation Development

The dissertation represents a significant original contribution to art historical scholarship. Students receive individualized mentorship throughout the proposal, research, and writing phases. Princeton emphasizes methodological rigor, comprehensive engagement with secondary literature, and the integration of visual analysis with critical theory.

Faculty Expertise and Mentorship

Princeton's art history faculty comprises internationally recognized scholars with diverse research interests and methodological approaches. This breadth of expertise allows doctoral students to receive guidance tailored to their specific academic goals and research topics. Faculty members often collaborate on interdisciplinary projects, further enriching the mentorship experience.

Areas of Faculty Specialization

The department includes experts in various fields such as medieval and early modern European art, Asian art history, modernism, postcolonial theory, and digital art history. Faculty members frequently publish in leading journals, curate exhibitions, and contribute to academic conferences, providing students with valuable professional networks and opportunities.

Mentorship and Academic Support

Students benefit from a structured mentorship model that pairs them with advisors aligned with their research interests. Regular meetings, workshops, and peer review sessions foster an environment of constructive feedback and scholarly development. The faculty's commitment to student success is evident in personalized guidance on academic writing, conference participation, and career planning.

Admission Requirements and Application Process

Admission to the Princeton PhD Art History program is highly competitive, reflecting the program's prestigious status and limited cohort size. The application process evaluates academic excellence, research potential, and alignment with faculty expertise. Successful candidates typically demonstrate strong undergraduate and/or master's level preparation in art history or related disciplines.

Application Components

Applicants must submit several materials, including:

- Official academic transcripts from all previous institutions
- Letters of recommendation from academic referees
- A statement of purpose outlining research interests and career goals
- A writing sample demonstrating analytical and scholarly capabilities
- GRE scores (if required, depending on current admissions policies)
- Proof of language proficiency for non-native English speakers

Selection Criteria

Admission committees assess applications holistically, giving weight to intellectual rigor, originality of research proposals, and fit with departmental strengths. Additionally, demonstrated capability for independent research and potential for scholarly publication are key factors in the selection process.

Funding, Fellowships, and Financial Support

Princeton provides robust financial support to its PhD students in art history, recognizing the importance of relieving economic burdens to facilitate academic focus. Funding typically covers tuition, health insurance, and a living stipend, enabling full-time study and research.

Types of Funding Available

- University Fellowships covering tuition and stipend
- Teaching Assistantships providing teaching experience and additional income
- Research Grants supporting travel, fieldwork, and archival research
- External Fellowships and scholarships facilitated through departmental advising

Application for Financial Aid

Prospective students are encouraged to apply for funding concurrently with their admissions application. Continuing students may compete for additional grants and fellowships based on academic merit and research proposals.

Career Outcomes and Alumni Network

Graduates of the Princeton PhD Art History program pursue diverse careers in academia, museums, galleries, cultural policy, and publishing. The program's rigorous training and strong professional networks facilitate competitive placements and leadership opportunities within the arts and humanities sectors.

Academic and Museum Careers

Many alumni secure faculty positions at universities or curatorial roles in major museums and cultural institutions. Their expertise in art historical research and critical analysis equips them for teaching, exhibition development, and scholarly publication.

Alumni Engagement and Networking

Princeton maintains an active alumni community that supports current students and recent graduates through mentorship, job placement assistance, and professional development events. This network is an invaluable resource for building connections within the global art history field.

Frequently Asked Questions

What are the admission requirements for the Princeton PhD program in Art History?

Applicants to the Princeton PhD program in Art History typically need a strong academic background in art history or a related field, GRE scores (if required), letters of recommendation, a statement of purpose, and a writing sample. Specific requirements may vary, so it is best to consult the official Princeton Art and Archaeology department website.

What areas of specialization are offered in the Princeton PhD Art History program?

The Princeton PhD program in Art History offers a range of specializations including medieval art, Renaissance and Baroque art, modern and contemporary art, non-Western art, and architectural history, among others. Students work closely with faculty to tailor their research focus.

How long does it typically take to complete a PhD in Art History at Princeton?

The PhD program in Art History at Princeton generally takes about 5 to 7 years to complete, depending on the student's research progress, dissertation topic, and other academic requirements.

Are there funding opportunities available for Princeton PhD Art History students?

Yes, Princeton provides full funding packages for most admitted PhD students in Art History, which typically include tuition coverage, a stipend for living expenses, and health insurance. Additional fellowships and teaching assistantships may also be available.

Can Princeton PhD Art History students pursue interdisciplinary research?

Absolutely. Princeton encourages interdisciplinary research, and PhD students in Art History often collaborate with other departments such as archaeology, classics, history, and visual studies to enrich their research and academic experience.

What career paths do graduates of the Princeton PhD Art History program typically pursue?

Graduates of Princeton's PhD program in Art History often pursue careers in academia as professors or researchers, as well as roles in museums, galleries, cultural institutions, art conservation, curating, and art criticism.

How does Princeton support PhD students in Art History with research resources?

Princeton offers extensive research resources including access to specialized libraries, digital archives, museum collections, and funding for research travel. The department also hosts lectures, workshops, and conferences to support scholarly development.

What is the application deadline for the Princeton PhD program in Art History?

The application deadline for the Princeton PhD program in Art History is typically in early December for admission the following fall. Prospective applicants should check the department's official website each year for the exact deadline and application instructions.

Additional Resources

1. *Art and Academia: The Princeton PhD Experience in Art History*

This book offers an in-depth look at the rigorous academic journey of Art History PhD students at Princeton University. It explores the curriculum, research methodologies, and mentorship that shape scholars in this field. Additionally, it highlights notable dissertations and the impact of Princeton-trained art historians on the discipline.

2. *Visual Cultures and Critical Theory: Princeton's Approach to Art History*

Focusing on the theoretical frameworks embraced by Princeton's Art History PhD program, this volume examines how critical theory is integrated into art historical research. It discusses key intellectual influences and the evolving discourse surrounding visual cultures in the academy. The book also showcases exemplary student work that has contributed to new understandings in the field.

3. *From Manuscript to Museum: Princeton PhD Research in Historical Artifacts*

This title explores the diverse range of primary sources and artifacts studied by Princeton's art history doctoral candidates. Emphasizing interdisciplinary research, it underscores how students engage with objects ranging from medieval manuscripts to contemporary installations. The book also considers the role of Princeton's collections and libraries in supporting original scholarship.

4. *Global Perspectives in Princeton's Art History Doctoral Program*

Highlighting the international scope of Princeton's PhD program, this book presents research that spans continents and cultures. It addresses how students incorporate global art histories into their work, challenging Eurocentric narratives. The text includes case studies from Asia, Africa, the Americas, and Europe, demonstrating the program's commitment to diverse perspectives.

5. *The Princeton Art Historian's Toolkit: Methods and Materials*

Designed as a practical guide, this book details the research tools and analytical techniques employed by Princeton PhD students. It covers archival research, digital humanities, conservation science, and fieldwork methodologies. The volume serves as both a resource for current students and an overview of contemporary art historical practice.

6. *Dissertation Dialogues: Princeton PhD Theses in Art History*

This collection features excerpts and summaries of groundbreaking doctoral dissertations completed at Princeton. It reveals the breadth of topics and innovative approaches embraced by students. The book includes reflections from advisors and alumni on how these dissertations have influenced their careers and the discipline.

7. *Mentorship and Scholarship: Faculty and Student Dynamics in Princeton's Art History PhD Program*

Examining the mentor-mentee relationships within the program, this book sheds light on how faculty guidance shapes scholarly development. It discusses pedagogical strategies, collaborative projects, and the cultivation of academic networks. Personal narratives from students and professors illustrate the supportive environment that fosters intellectual growth.

8. *Art History and Interdisciplinarity at Princeton University*

This volume explores the intersections between art history and other academic fields such as anthropology, literature, and political science within the PhD program. It highlights collaborative research initiatives and cross-departmental coursework. The book argues for the importance of interdisciplinary approaches in expanding the boundaries of art historical inquiry.

9. *Future Directions: Emerging Trends from Princeton's Art History Doctoral Research*

Looking ahead, this book surveys the latest themes and methodologies emerging from current Princeton PhD projects. It identifies shifts towards digital media studies, environmental art history, and postcolonial critiques. The text provides insights into how Princeton-trained scholars are shaping the future of the discipline.

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princeton phd art history: *Graduate Programs in Art History*, 2008 Graduate Programs in Art History is an indispensable, comprehensive guide to schools that offer a Master's, doctoral, or related degree in art studies, including history of art and architecture, visual studies, museum and curatorial studies, arts administration, and library science. Compiled by the College Art Association, this easy-to-use directory includes over 260 schools and English-language academic programs in the United States, Canada, Great Britain, and elsewhere worldwide. Listings provide descriptions of special courses; numbers, names, and specializations of faculty; facilities such as libraries and labs; student opportunities for research and work; information on financial aid, fellowships, and assistantships; application requirements; and details on housing, health insurance, and other practical matters. An index lists schools alphabetically and by state and country for quick reference. An introductory essay provides a detailed description of the elements of a program entry, including explanations of the various kinds of programs and degrees offered, placing the search and selection process in context. This is the third edition of this directory published by CAA.

princeton phd art history: Directory of Ph.D. Programs in Art History , 1984

princeton phd art history: *Transatlantic Reflections on the Practice-Based PhD in Fine Art*

Jessica Schwarzenbach, Paul Hackett, 2015-08-11 Once the US was the only country in the world to offer a doctorate for studio artists, however the PhD in fine art disappeared after pressures established the MFA as the terminal degree for visual artists. Subsequently, the PhD in fine art emerged in the UK and is now offered by approximately 40 universities. Today the doctorate is offered in most English-speaking nations, much of the EU, and countries such as China and Brazil. Using historical, political, and social frameworks, this book investigates the evolution of the fine art doctorate in the UK, what the concept of a PhD means to practicing artists from the US, and why this degree disappeared in the US when it is so vigorously embraced in the UK and other countries. Data collected through in-depth interviews examine the perspectives of professional artists in the US who teach graduate level fine art. These interviews disclose conflicting attitudes toward this advanced degree and reveal the possibilities and challenges of developing a potential doctorate in studio art in the US.

princeton phd art history: The Contested Territory of Architectural Theory Elie G.

Haddad, 2022-10-21 This book brings together a diverse group of theoreticians to explore architectural theory as a discipline, assessing its condition and relevance to contemporary practice. Offering critical assessment in the face of major social and environmental issues of today, 17 original contributions address the relevance of architectural theory in the contemporary world from various perspectives, including but not limited to: politics, gender, representation, race, environmental crisis, and history. The chapters are grouped into two distinct sections: the first section explores various historical perspectives on architectural theory, mapping theory's historiographical turn and its emergence and decline from the 1960s to the present; the second offers alternative visions and new directions for architectural theory, incorporating feminist and human rights perspectives, and addressing contemporary issues such as Artificial Intelligence and the Age of Acceleration. This edited collection features contributions from renowned scholars as well as emergent voices, with a Foreword by David Leatherbarrow. This book will be of great interest to graduate and upper-level students of architecture, as well as academics and practicing architects.

princeton phd art history: *A Companion to Medieval Art* Conrad Rudolph, 2019-05-07 A fully

updated and comprehensive companion to Romanesque and Gothic art history This definitive reference brings together cutting-edge scholarship devoted to the Romanesque and Gothic traditions in Northern Europe and provides a clear analytical survey of what is happening in this major area of Western art history. The volume comprises original theoretical, historical, and historiographic essays written by renowned and emergent scholars who discuss the vibrancy of medieval art from both thematic and sub-disciplinary perspectives. Part of the Blackwell Companions to Art History, *A Companion to Medieval Art*, Second Edition features an international and ambitious range of contributions covering reception, formalism, Gregory the Great, pilgrimage art, gender, patronage, marginalized images, the concept of spolia, manuscript illumination, stained glass, Cistercian architecture, art of the crusader states, and more. Newly revised edition of a highly successful companion, including 11 new articles Comprehensive coverage ranging from vision, materiality, and the artist through to architecture, sculpture, and painting Contains full-color illustrations throughout, plus notes on the book's many distinguished contributors *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe*, Second Edition is an exciting and varied study that provides essential reading for students and teachers of Medieval art.

princeton phd art history: Byzantium in Eastern European Visual Culture in the Late

Middle Ages , 2020-08-03 Byzantium in Eastern European Visual Culture in the Late Middle Ages, edited by Maria Alessia Rossi and Alice Isabella Sullivan, engages with issues of cultural contact and patronage, as well as the transformation and appropriation of Byzantine artistic, theological, and political models, alongside local traditions, across Eastern Europe. The regions of the Balkan Peninsula, the Carpathian Mountains, and early modern Russia have been treated in scholarship within limited frameworks or excluded altogether from art historical conversations. This volume

encourages different readings of the artistic landscapes of Eastern Europe during the late medieval period, highlighting the cultural and artistic productions of individual centers. These ought to be considered individually and as part of larger networks, thus revealing their shared heritage and indebtedness to artistic and cultural models adopted from elsewhere, and especially from Byzantium. See inside the book.

princeton phd art history: Eclecticism in Late Medieval Visual Culture at the Crossroads of the Latin, Greek, and Slavic Traditions Maria Alessia Rossi, Alice Isabella Sullivan, 2021-11-22 This volume builds upon the new worldwide interest in the global Middle Ages. It investigates the prismatic heritage and eclectic artistic production of Eastern Europe between the fourteenth and seventeenth centuries, while challenging the temporal and geographical parameters of the study of medieval, Byzantine, post-Byzantine, and early-modern art. Contact and interchange between primarily the Latin, Greek, and Slavic cultural spheres resulted in local assimilations of select elements that reshaped the artistic landscapes of regions of the Balkan Peninsula, the Carpathian Mountains, and further north. The specificities of each region, and, in modern times, politics and nationalistic approaches, have reinforced the tendency to treat them separately, preventing scholars from questioning whether the visual output could be considered as an expression of a shared history. The comparative and interdisciplinary framework of this volume provides a holistic view of the visual culture of these regions by addressing issues of transmission and appropriation, as well as notions of cross-cultural contact, while putting on the global map of art history the eclectic artistic production of Eastern Europe.

princeton phd art history: Space, Image, and Reform in Early Modern Art Arthur J. DiFuria, Ian Verstegen, 2021-11-08 The essays in *Space, Image, and Reform in Early Modern Art* build on Marcia Hall's seminal contributions in several categories crucial for Renaissance studies, especially the spatiality of the church interior, the altarpiece's facture and affectivity, the notion of artistic style, and the controversy over images in the era of Counter Reform. Accruing the advantage of critical engagement with a single paradigm, this volume better assesses its applicability and range. The book works cumulatively to provide blocks of theoretical and empirical research on issues spanning the function and role of images in their contexts over two centuries. Relating Hall's investigations of Renaissance art to new fields, *Space, Image, and Reform* expands the ideas at the center of her work further back in time, further afield, and deeper into familiar topics, thus achieving a cohesion not usually seen in edited volumes honoring a single scholar.

princeton phd art history: *The Ashgate Research Companion to Monsters and the Monstrous* Asa Simon Mittman, Peter J. Dendle, 2017-02-24 The field of monster studies has grown significantly over the past few years and this companion provides a comprehensive guide to the study of monsters and the monstrous from historical, regional and thematic perspectives. The collection reflects the truly multi-disciplinary nature of monster studies, bringing in scholars from literature, art history, religious studies, history, classics, and cultural and media studies. The companion will offer scholars and graduate students the first comprehensive and authoritative review of this emergent field.

princeton phd art history: *Understanding Authenticity in Chinese Cultural Heritage* Anke Hein, Christopher J. Foster, 2023-03-15 *Understanding Authenticity in Chinese Cultural Heritage* explores the construction of authenticity and its consequences in relation to Chinese cultural heritage—those objects, texts, and intangible practices concerned with China's past. Including contributions from scholars around the world reflecting on a range of different materials and time periods, *Understanding Authenticity* emphasizes the situatedness and fluidity of authenticity concepts. Attitudes toward authenticity change over time and place, and vary between communities and object types, among stakeholders in China as they do elsewhere. The book examines how authenticity relates to four major aspects of cultural heritage in China—art and material culture; cultural heritage management and preservation; living and intangible heritage; and texts and manuscripts—with individual contributions engaging in a critical and interdisciplinary conversation that weaves together heritage management, art history, archaeology, architecture, tourism, law, history, and literature. Moving beyond conceptual issues, the book also considers the

practical ramifications for work in cultural heritage management, museums, and academic research. *Understanding Authenticity in Chinese Cultural Heritage* provides an opportunity for reflection on the contingencies of authenticity debates - not only in relation to China, but also anywhere around the world. The book will be of interest to scholars and students in a variety of fields, including heritage studies, Asian studies, art history, museum studies, history, and archaeology.

princeton phd art history: *Locating Renaissance Art* Carol M. Richardson, 2007-01-01 Renaissance art history is traditionally identified with Italian centers of production, and Florence in particular. Instead, this book explores the dynamic interchange between European artistic centers and artists and the trade in works of art. It also considers the impact of differing locations on art and artists and some of the economic, political, and cultural factors crucial to the emergence of an artistic center. During c.1420-1520, no city or court could succeed in isolation and so artists operated within a network of interests and local and international identities. The case studies presented in this book portray the Renaissance as an exciting international phenomenon, with cities and courts inextricably bound together in a web of economic and political interests.

princeton phd art history: *"Michael Baxandall, Vision and the Work of Words"* Robert Williams, 2017-07-05 "The most important art historian of his generation?" is how some scholars have described the late Michael Baxandall (1933-2007), Professor of the Classical Tradition at the Warburg Institute, University of London, and of the History of Art at the University of California, Berkeley. Baxandall's work had a transformative effect on the study of European Renaissance and eighteenth-century art, and contributed to a complex transition in the aims and methods of art history in general during the 1970s, '80s and '90s. While influential, he was also an especially subtle and independent thinker - occasionally a controversial one - and many of the implications of his work have yet to be fully understood and assimilated. This collection of 10 essays endeavors to assess the nature of Baxandall's achievement, and in particular to address the issue of the challenges it offers to the practice of art history today. This volume provides the most comprehensive assessment of Baxandall's work to date, while drawing upon the archive of Baxandall papers recently deposited at the Cambridge University Library and the Warburg Institute.

princeton phd art history: *Memory Traces* Laura M. Amrhein, Cynthia Kristan-Graham, 2015-10-28 In *Memory Traces*, art historians and archaeologists come together to examine the nature of sacred space in Mesoamerica. Through five well-known and important centers of political power and artistic invention in Mesoamerica—Tetitla at Teotihuacan, Tula Grande, the Mound of the Building Columns at El Tajín, the House of the Phalli at Chichén Itzá, and Tonina—contributors explore the process of recognizing and defining sacred space, how sacred spaces were viewed and used both physically and symbolically, and what theoretical approaches are most useful for art historians and archaeologists seeking to understand these places. *Memory Traces* acknowledges that the creation, use, abandonment, and reuse of sacred space has a strongly recursive relation to collective memory and meanings linked to the places in question, and reconciles issues of continuity and discontinuity of memory in ancient Mesoamerican sacred spaces. It will be of interest to students and scholars of Mesoamerican studies and material culture, art historians, architectural historians, and cultural anthropologists.

princeton phd art history: *Iconography Beyond the Crossroads* Pamela A. Patton, Catherine A. Fernandez, 2021-06-24 This volume assesses how current approaches to iconology and iconography break new ground in understanding the signification and reception of medieval images, both in their own time and in the modern world. Framed by critical essays that apply explicitly historiographical and sociopolitical perspectives to key moments in the evolution of the field, the volume's case studies focus on how iconographic meaning is shaped by factors such as medieval modes of dialectical thought, the problem of representing time, the movement of the viewer in space, the fragmentation and injury of both image and subject, and the complex strategy of comparing distant cultural paradigms. The contributions are linked by a commitment to understanding how medieval images made meaning; to highlighting the heuristic value of new perspectives and methods in exploring the work of the image in both the Middle Ages and our own time; and to recognizing how

subtle entanglements between scholarship and society can provoke mutual and unexpected transformations in both. Collectively, the essays demonstrate the expansiveness, flexibility, and dynamism of iconographic studies as a scholarly field that is still heartily engaged in the challenge of its own remaking. Along with the volume editors, the contributors include Madeline H. Caviness, Beatrice Kitzinger, Aden Kumler, Christopher R. Lakey, Glenn Peers, Jennifer Purtle, and Elizabeth Sears.

princeton phd art history: *The Zoomorphic Imagination in Chinese Art and Culture* Jerome Silbergeld, Eugene Y. Wang, 2016-10-31 China has an age-old zoomorphic tradition. The First Emperor was famously said to have had the heart of a tiger and a wolf. The names of foreign tribes were traditionally written with characters that included animal radicals. In modern times, the communist government frequently referred to Nationalists as “running dogs,” and President Xi Jinping, vowing to quell corruption at all levels, pledged to capture both “the tigers” and “the flies.” Splendidly illustrated with works ranging from Bronze Age vessels to twentieth-century conceptual pieces, this volume is a wide-ranging look at zoomorphic and anthropomorphic imagery in Chinese art. The contributors, leading scholars in Chinese art history and related fields, consider depictions of animals not as simple, one-for-one symbolic equivalents: they pursue in depth, in complexity, and in multiple dimensions the ways that Chinese have used animals from earliest times to the present day to represent and rhetorically stage complex ideas about the world around them, examining what this means about China, past and present. In each chapter, a specific example or theme based on real or mythic creatures is derived from religious, political, or other sources, providing the detailed and learned examination needed to understand the means by which such imagery was embedded in Chinese cultural life. Bronze Age taotie motifs, calendrical animals, zoomorphic modes in Tantric Buddhist art, Song dragons and their painters, animal rebuses, Heaven-sent auspicious horses and foreign-sent tribute giraffes, the fantastic specimens depicted in the Qing Manual of Sea Oddities, the weirdly indeterminate creatures found in the contemporary art of Huang Yong Ping—these and other notable examples reveal Chinese attitudes over time toward the animal realm, explore Chinese psychology and patterns of imagination, and explain some of the critical means and motives of Chinese visual culture. *The Zoomorphic Imagination in Chinese Art and Culture* will find a ready audience among East Asian art and visual culture specialists and those with an interest in literary or visual rhetoric. Contributors: Sarah Allan, Qianshen Bai, Susan Bush, Daniel Greenberg, Carmelita (Carma) Hinton, Judy Chungwa Ho, Kristina Kleutghen, Kathlyn Liscomb, Jennifer Purtle, Jerome Silbergeld, Henrik Sørensen, and Eugene Y. Wang.

princeton phd art history: *Historical Narratives of Global Modern Art* Irina D. Costache, Clare Kunny, 2023-07-31 Diversifying the current art historical scholarship, this edited volume presents the untold story of modern art by exposing global voices and perspectives excluded from the privileged and uncontested narrative of “isms.” This volume tells a worldwide story of art with expanded historical narratives of modernism. The chapters reflect on a wide range of issues, topics, and themes that have been marginalized or outright excluded from the canon of modern art. The goal of this book is to be a starting point for understanding modern art as a broad and inclusive field of study. The topics examine diverse formal expressions, innovative conceptual approaches, and various media used by artists around the world and forcefully acknowledge the connections between art, historical circumstances, political environments, and social issues such as gender, race, and social justice. The book will be of interest to scholars working in art history, imperial and colonial history, modernism, and globalization.

princeton phd art history: *The Meaning of Mecca* M. E. McMillam, 2011-12-05 The hajj, the fifth pillar of Islam, is a religious duty to be performed once in a lifetime by all Muslims who are able. The Prophet Muhammad set out the rituals of hajj when he led what became known as the Farewell Hajj in 10 AH / 632AD. This set the seal on Muhammad's career as the founder of a religion and the leader of a political entity based on that religion. The convergence of the Prophet with the politician infuses the hajj with political, as well as religious, significance. For the caliphs who led the Islamic community after Muhammad's death, leadership of the hajj became a position of enormous

political relevance as it presented them with an unrivalled opportunity to proclaim their pious credentials and reinforce their political legitimacy. Exhaustively researched, *The Meaning of Mecca* is the first study to analyse the leadership of the hajj in the formative and medieval periods and to assess the political subtext of Islam's most high-profile religious ritual.

princeton phd art history: Nazis in the New World Aaron Gillette, 2025-05-27 In *Nazis in the New World*, Aaron Gillette presents vivid narratives and personal accounts to reveal the unknown history of Nazi German exchange students sent to America in the 1930s. Gillette argues that Nazism was an abject failure in the United States, that antisemitism was on the decline, that German espionage in America was a disaster for the Reich, and that FDR and J. Edgar Hoover brilliantly manipulated Nazi blunders to propel America into the war against Hitler and empower the FBI. Meanwhile, numerous German exchange students in the United States were transformed from Nazis into fiercely patriotic Americans--

princeton phd art history: Encyclopedia of Historians and Historical Writing Kelly Boyd, 2019-10-09 The *Encyclopedia of Historians and Historical Writing* contains over 800 entries ranging from Lord Acton and Anna Comnena to Howard Zinn and from Herodotus to Simon Schama. Over 300 contributors from around the world have composed critical assessments of historians from the beginning of historical writing to the present day, including individuals from related disciplines like Jürgen Habermas and Clifford Geertz, whose theoretical contributions have informed historical debate. Additionally, the *Encyclopedia* includes some 200 essays treating the development of national, regional and topical historiographies, from the Ancient Near East to the history of sexuality. In addition to the Western tradition, it includes substantial assessments of African, Asian, and Latin American historians and debates on gender and subaltern studies.

princeton phd art history: *The Routledge Companion to Digital Humanities and Art History* Kathryn Brown, 2020-04-15 The *Routledge Companion to Digital Humanities and Art History* offers a broad survey of cutting-edge intersections between digital technologies and the study of art history, museum practices, and cultural heritage. The volume focuses not only on new computational tools that have been developed for the study of artworks and their histories but also debates the disciplinary opportunities and challenges that have emerged in response to the use of digital resources and methodologies. Chapters cover a wide range of technical and conceptual themes that define the current state of the field and outline strategies for future development. This book offers a timely perspective on trans-disciplinary developments that are reshaping art historical research, conservation, and teaching. This book will be of interest to scholars in art history, historical theory, method and historiography, and research methods in education.

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