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Welcome to the Institute of Fine Arts.

As the incoming Director of the Institute, I am delighted to extend a warm and enthusiastic welcome to our newly arrived graduate students. You have already impressed us with your many accomplishments and potential for creative thinking. You are joining a wonderful community of individuals who care passionately about the history of art and archeology, and who are dedicated to producing new forms of knowledge across the entire range of artistic expression. While you are with us, we will work closely with you to foster your curiosity in innovative approaches and unfamiliar fields of study, to help you develop expertise in the areas of greatest interest to you, and to assist you in gaining relevant practical experience. I look forward to getting to know each of you as we begin this exciting year together.

Christine Poggi, Judy and Michael Steinhardt Director, and Professor of Fine Arts

I look forward to meeting and working with all of you during your career at the Institute of Fine Arts. You will discover a wide range of courses offered this year, and I encourage you to take full advantage—explore new fields, discover new media and methodologies, and challenge yourself as an art historian. Discuss your choices with your advisor in your field of study, and don’t hesitate to ask me for assistance in course selection or any other matters.

Robert A. Maxwell, Director of Graduate Studies, and Sherman Fairchild Associate Professor of the History of Fine Arts

It is my great pleasure to extend a warm welcome to the M.A. entering class of 2017. I look forward to working closely with each of you and guiding you through the program.

Marvin Trachtenberg, Director of Masters Studies, and Edith Kitzmiller Professor of the History of Fine Arts

Welcome to the Conservation Center of the Institute of Fine Arts! You are here because we believe that you will soon work beside us as fellow conservation professionals. In the next few years, however, you need to learn about artworks and about how art works and this is the best place to do so! You will be bombarded by an abundance of educational advantages both near and far: art history courses at the Duke House, conservation and science studies at the Chan House, summer directed work placements across the country, archaeological excavations around the world—and all the exciting, and sometimes distracting, once-in-a-lifetime opportunities that can augment, or derail, the most disciplined course of studies.

The experienced faculty and staff of the Conservation Center are eager to be your travel guides. We can help you plot your individual itinerary, stay on course, and meet your goals.

Let’s embark on our voyage of learning!

Margaret Holben Ellis, Chair of the Conservation Center and Eugene Thaw Professor of Paper Conservation
GENERAL BUILDING ACCESS & HOURS

The Institute of Fine Arts (IFA) campus is comprised of two buildings: art history and archaeology in the James B. Duke House, and the conservation program, known as the Conservation Center (CC), in the Stephen Chan House.

Students are expected to wear their IFA ID cards at ALL times in both Duke and Chan Houses. Safety is important to us, and our security team and staff needs to verify all visitors to the buildings.

Institute Semester Hours:  Monday–Friday ......................... 8:00 AM–10:00 PM  
                          Weekends ................................. 12:00 PM–7:00 PM  
                          Extended Weekends .................. 9:00 AM–9:00 PM

Institute Summer Hours:  Monday–Friday ......................... 9:00 AM–9:00 PM  
                          Weekends ................................. Closed

CONSERVATION CENTER ACCESS

Chan House is a secure building, but without a security guard, accessed only by card swipe or key entry. Gain entry by holding your NYU ID up to the black box reader to the right of the front door. All conservation students will automatically have access to Chan House. The Conservation Academic Advisor will request card activation for art history students registered in a Foundations II elective, allowing access to the Center during the current semester of enrollment. A request for activation takes at least one week to process.

All students, staff, faculty, and visitors must sign in and out of the Center in the log book on the guard’s desk in the front lobby each and every time they enter or exit the building. It is important for us to know who is in the building at all times in the event of both real emergencies and drills—this log book comes outside with us and will be used to make sure everyone from the building is present and accounted for. Failure to comply with this policy renders the log book meaningless and compromises safety for everyone.

Do not let anyone into the building; conservation staff or NYU Security will screen entry into Chan House.

Make sure the front door shuts securely behind you at all times.

Report suspicious activity to the staff, or call IFA Building Security after hours at x25808.

IMPORTANT! Access to Chan House outside of staffed hours (Monday–Friday, 9:00 AM to 5:00 PM) is allowed ONLY when there are at least two people in the building. Individuals may not come into the CC, or stay in it, without at least one classmate, staff, or faculty member present. On weekends, the Center remains fully locked until two students present themselves and sign in with the Duke House security officer. Meaning, if one person shows up early, they will need to wait for a second person before the Security Guard unlocks the Center’s front door. This rule is for your own safety, and it will be enforced. Please coordinate schedules accordingly.

VISITORS

Students are not permitted to bring guests into Duke House and Chan House without adequate prior permission. Alert all staff members with the proposed date and time of any visits well in advance. Visitors must be escorted at all times. This policy applies to ALL visitors. You must come and personally meet your guests. In Chan House, ensure that they sign in and out on the visitor log sheet.

FIRE SAFETY & EMERGENCIES

In the event of a fire:

- Call 911 and/or pull the nearest alarm
- Call NYU Public Safety (Duke House Security Guard) at x25808
- Do not attempt to extinguish the fire
BASIC RULES & GUIDELINES

• If you hear the fire alarm, don’t delay in leaving the building
• Stay calm and make your way out of the building using unblocked stairwells
• Walk—don’t run; stay low if there is smoke
• Do not use the elevator
• Do not turn back for belongings

If the fire alarm sounds, do not assume it is a drill. Leave the buildings immediately and assemble at least two doors away on the sidewalk to ensure all occupants have evacuated. The Institute has staff members designated as Fire Wardens. Listen to their instructions!

In the event of a medical emergency or injury:
• Call 911 and state the location of the individual and the nature of the emergency
• Alert staff, who will report to other divisions of the Institute and/or University, as needed
• Stay with the injured individual until help arrives

If ANY type of emergency occurs after regular office hours, you must inform the IFA guard at the Security Desk immediately (x25808).

Don’t hesitate to report any unusual occurrences (odors, flickering lights, etc.) to the staff, or after hours to the Security Desk at x25808, as these could be early indicators of an electrical, chemical, or other type of emergency.

NOTE: Basic first-aid kits are located in most laboratories and on every floor of Chan House. Basic first-aids kits and defibrillators are located at the security desk in Duke House.

SMOKING POLICY

NYU enforces a smoke-free campus policy. Smoking inside the Duke or Chan Houses, or on or near the front entrances, is strictly prohibited.

PHONES

The Chan and Duke Houses are cell phone-free buildings. Please keep your phone on silent. Should you need to use your cell phone, the kitchen in the Duke House is a designated cell phone area, or take the conversation outside the building. Conversations travel and disrupt others in the buildings.

For safety reasons, cell phone use in any capacity—texting or otherwise—is not permitted in any of the conservation labs in Chan House.

There are courtesy phones in the basement level of the Duke and Chan Houses for free local calls.

When using the public phones at the Institute, you must first dial “9” and then “1” followed by the area code and number, even for local calls. For staff and faculty who have their offices at NYU, only their five-digit extension (x####) needs to be dialed.

MAIL

Faculty and staff mailboxes are located in the mailroom on the basement level of Duke House. Student mail, messages, and packages are left in alphabetical mailboxes in the Duke House mailroom. Conservation faculty and staff have mailboxes in Chan House, while conservation students have mailboxes located in the entry lobby of Chan House.

DO NOT use the Institute or Conservation Center as your personal mailing address. Only academic-related or professional membership materials may be sent to the Institute. Packages may be delivered, but avoid having them sent over the summer months. Make sure to arrange for prompt pick up of all materials. Remember to have your mail forwarded prior to leaving for fourth-year conservation Internships, and particularly before graduating.

NOTE: Unclaimed mail will be discarded at the end of the Fall and Spring Semesters.
LOCKERS
The Institute provides locker space to students. Art history students’ lockers are located in the basement level of Duke House and are shared by two students at a time. Conservation students have lockers on the C level of Chan House; locks are not provided. Conservation lockers are assigned to students for their first three years only. At the end of the third year (spring semester), lockers need to be cleared out to make room for incoming students. If you are interested in having locker space assigned to you, visit Hope Spence in the Academic Office for art history lockers and Amelia Catalano in Chan House for conservation lockers. The Institute reserves the right to discard any unclaimed items after a student leaves for their fourth-year conservation internship, or after a student graduates.

FOOD/KITCHEN
Refrigerators and cabinet space are available for student use in the Duke and Chan House kitchens. Students may eat in the Marble Room of Duke House. Keeping the kitchens clean is the responsibility of everyone who uses them. Students are responsible for cleaning their own dishes, emptying them from the drying rack, keeping cabinets neat and tidy, keeping the microwaves clean, and cleaning the refrigerator of any unused food. All refrigerators are emptied on a regular basis and students will be sent ample warning via notifications through email. Anything that is not labeled will be discarded. Mark food with your name and date to avoid having it thrown away. As always, if it is not yours, don’t eat it!

Students wishing to eat or bring food into the Conservation Center must do so only in the following designated areas: C-Level (including Kitchen/Seminar Room and Lecture Hall), first floor, and 4F. Absolutely, positively NO food or drink is allowed in the remaining areas of Chan House.

NOTE: Any food wrappers or drink containers found in laboratory wastebaskets during official external inspections can result in Violation Orders to the Center and/or extremely high fines to New York University.

WIRELESS INTERNET ACCESS
All NYU students can log onto NYU’s wireless network for free. In order to prepare your laptop or other device for use, make sure your software and operating system are current and up-to-date. Visit nyu.edu/its/wireless/configure for detailed instructions on configuring your device for wireless access.

NYU Guest Wireless Access information is updated weekly and the password can be found on George Cintron’s office door (located in Duke House, Basement Level, across from the elevator).

GENERAL USE STUDENT COMPUTERS
There are a number of computers in both the Duke and Chan Houses available for general student use. You can use these for research, surfing the web, checking email between classes, etc. There is a computer lab in the basement level of the Duke House; two research stations in the Library on the 2nd floor of the Duke House; and there are shared computers in the Library of Chan House. The desktops, documents and downloads folders on these machines are cleared on a monthly basis, so please remember to take your personal files with you when you’re done. Please think about paper consumption before you print something out!

PRIVACY OF RECORDS & OFFICES
NYU has a legal responsibility to maintain the privacy of student records. Students may not sit at or open faculty or staff member’s desks, browse office files, use faculty or staff telephones, or look at papers or mail in the offices.
EVENTS, NOTICES, ETC.
Various events and deadlines will be announced via email. Other notices of interest (lectures, summer opportunities, etc.) are posted on the bulletin boards in the basement level of Chan House, and on the bulletin board outside the Institute’s Academic Office.

IFA-GSA Listserv
Many listings for conferences, lectures, and other opportunities and important notices are posted frequently on the Institute student listserv. Make sure you’re signed up through Albert online. For information about how to join IFA-GSA, visit http://tinyurl.com/hp99u4l and follow the directions.

IFA-Notice Listserv
As a student at the Institute, you will automatically be subscribed to this listserv, which serves only members of the Institute community, students, as well as alumni, etc. Messages on IFA-Notice must relate to academic and community affairs. Sometimes these are duplicated on IFA-GSA, but since any given notice may only be sent to either listserv, it is recommended that you sign up for both. If you have something relevant to post to IFA-Notice, please email Hope Spence.

CONNOISSEURS CIRCLE PATRON GROUP
An important fundraising program at the Institute is the Connoisseurs Circle patron group. The Circle was established over a decade ago and boasts about sixty members. Membership entails a contribution to the Institute, which is used to fund doctoral fellowships and student activities. In thanks of their gift, members receive an array of benefits including the privilege of auditing lecture courses as well as select colloquia and seminars.

You will often see these auditors in your classes. Thank you in advance for sharing your classroom with these important members of the Institute community. If a member asks you an occasional course-related question that is easy for you to answer, please feel free to help them. However, in general, all questions and concerns from the Connoisseurs Circle should be directed to the Development Office.
MAPS

CHAN HOUSE BUILDING DIAGRAM
In addition to this handbook, all graduate students are urged to familiarize themselves with the GSAS Policies and Procedures manual, which can be found on the GSAS website here: http://gsas.nyu.edu/about-gsas/policies-and-procedures/policies-and-procedures-manual-and-forms.html

GRADING

The recommendations below have been approved by the Institute faculty for assigning grades in lectures, seminars, colloquia, treatment courses, and individualized instruction classes.

- **A+** The student’s work was exceptional. This rare, in-house grade will be noted in the student’s file but will not appear on the NYU transcript. Recipients of an internal A+ grade will have an official final grade of A on their transcript.
- **A** The student’s work was of excellent graduate level.
- **A-** The student’s work was of fine graduate level, but should improve in some aspects.
- **B+** The student showed capability for good graduate level work but needs improvement.
- **B** The student met course requirements.
- **B-** The student did not meet course requirements and may be subject to academic probation.

The highest mark that is permissible by the University is an "A". Please note that a grade of "A+", which appears as an "A" on NYU transcripts, is recorded as an "A+" for internal review at the Institute and is an extremely rare and exceptional grade. If an instructor believes that a student has completed work with extraordinary ability, they are encouraged to also write a note for his or her file to that effect. This kind of information is particularly helpful for writing letters of recommendation and fellowship decisions.

It should be stressed that grading is left to the judgment of the individual instructor, and if he/she believes that a student merits a grade lower than a "B", they are free to assign one.

INCOMPLETES

An incomplete grade, "I", reverts to an "F" one year after the beginning of the semester in which the course was taken, unless an extension of the incomplete grade has been approved by the Office of the Associate Dean for Academic and Student Affairs. At the request of the Departmental Director of Graduate Studies, or the Conservation Center Chair, and with the approval of the course instructor, The Office of the Associate Dean for Academic and Student Affairs will review requests for an extension of an incomplete grade.

A request for an extension of an incomplete must be submitted before the end of one year from the beginning of the semester in which the course was taken. An extension of an incomplete grade may be requested for a period of up to, but not exceeding, one year. Only one, one-year extension of an incomplete may be granted.

If a student is approved for a leave of absence, any time the student spends on that leave of absence will not count towards the time allowed for completion of the coursework.

The Conservation program aims to eliminate Incompletes from its grading policy. Written assignments and treatments, even if incomplete, will be graded at the end of the semester. If a treatment(s) requires more than one semester, or fifteen weeks, to complete, the instructor reserves the right to submit a change of grade upon completion.

MAINTAINING GOOD ACADEMIC STANDING & PROGRESS TOWARDS DEGREE

The GSAS requires that students maintain a GPA of 3.0 or higher and to have completed 66% of points attempted at any time, excluding current coursework. Courses with grades of “I”, “N”, “W”, and “F” are not considered successfully completed. Students also must progress within “time to degree” limits (see below). These GSAS standards are minimal requirements for “good standing”; departments may impose additional requirements and/or set stricter standards. More detailed information can be found under each program's section.
GENERAL ACADEMIC POLICIES

ACADEMIC PROBATION & TERMINATION
If a student’s academic performance falls below the GSAS standard for “good standing” and/or the additional requirements for “good standing” stated above (see “Maintaining Good Academic Standing and Progress Towards Degree” here and under the Conservation Program section), the student will be placed on academic probation by the Department.

Students on academic probation who do not satisfy the stated terms of probation may be formally terminated from the graduate program by the Department or the Associate Dean for Academic and Student Affairs. Additionally, the Department or the Associate Dean for Academic and Student Affairs may terminate a student at any time for failing to meet stated program requirements that were in effect at the time of the student’s admission. For more information on academic probation and appeal, visit http://gsas.nyu.edu/about-gsas/policies-and-procedures/policies-and-procedures-manual-and-forms.html.

PLAGIARISM
Plagiarism is using the ideas, data, or language of another without specific or proper acknowledgment. If you present someone’s words, thoughts, or data as your own, you are committing plagiarism. The location of the information is irrelevant: when it comes to plagiarism, information from the Internet is equivalent to information from a physical book or journal. To avoid plagiarism you must cite your source every time you:

- Use an author’s exact written or spoken words. In this case, you must also identify the words by enclosing them with quotation marks or indenting the quote on both sides of the margin.
- Paraphrase someone's written or spoken words.
- Use facts provided by someone else that are not common knowledge.
- Make significant use of someone’s ideas or theories.

If you have doubts about any of the above points, or are wondering about related points, err on the side of caution: cite your source. It is also plagiarism to pay a person or Internet service for a paper, or hand in someone else's paper as your own.

CHEATING
Cheating is deceiving a faculty member or other individual who assess student performance into believing that one’s mastery of a subject or discipline is greater than it is by a range of dishonest methods, including but not limited to:

- Bringing or accessing unauthorized materials during an examination (e.g., notes, books, or other information accessed via cell phones, computers, other technology or any other means)
- Providing assistance to acts of academic misconduct/dishonesty (e.g., sharing copies of exams via cell phones, computers, other technology or any other means, allowing others to copy answers on an exam)
- Submitting the same or substantially similar work in multiple courses, either in the same semester or in a different semester, without the express approval of all instructors
- Submitting work (papers, homework assignments, computer programs, experimental results, artwork, etc.) that was created by another, substantially or in whole, as one's own
- Submitting answers on an exam that were obtained from the work of another person or providing answers or assistance to others during an exam when not explicitly permitted by the instructor
- Submitting evaluations of group members’ work for an assigned group project which misrepresent the work that was performed by another group member
- Altering or forging academic documents, including but not limited to admissions materials, academic records, grade reports, add/drop forms, course registration forms, etc.
INTERVIEWS FOR SEMINARS & COLLOQUIA
One-on-one interviews are normally scheduled for all art history faculty teaching seminar
courses and for conservation faculty teaching Foundations II courses. Interviews usually take
place in the Academic Office, conservation or art history faculty offices, or over the phone.
Professors typically want to know about your areas of interest, any previous experience with the
topic, and your educational background. A well-prepared interviewee will also be able to discuss
where his/her area of research interest would be within the course topic.

LETTERS OF RECOMMENDATION
The faculty is pleased to write letters of recommendation given adequate notice and some sense
of the project for which you are seeking support. The following guidelines are suggested:

• At least two weeks minimum before the recommendation is due, notify the faculty member
of the agency or individual to whom the letter/form is to be addressed. Art history students
should copy the Academic Advisor on all requests for letters of recommendation, and con
servation students should copy the Conservation Academic Advisor.

• Provide a brief description of the project for which you are seeking support. This can be
accomplished in a short note or, better, by personal conversation.

NOTE: Failure to adhere to the minimum two-week notification may result in missed deadlines.

COURSES OUTSIDE THE INSTITUTE
Students may enroll in courses outside of the Institute through participating programs as part of
their regular degree requirements. Course offerings at the Bard Graduate Center, and at other
departments in NYU’s Graduate School of Arts and Science, or other graduate-level coursework
at NYU (ISAW, Tisch, etc.) are available to master’s students. The Academic Office will periodically
send out notices for courses in these programs. The Academic Office or Conservation Academic
Advisor can answer any questions about enrolling in a course outside of the Institute. (See the
Ph.D. Program & Requirements section for more information specific to the doctoral program)

APPLYING FOR GRADUATION
It is the student’s responsibility to apply for graduation and it is recommended that students
apply for graduation no later than the beginning of the semester in which all program require-
ments are expected to be completed. For conservation students, this means the fall semester
of your fourth year. Waiting to receive end of term comprehensive exams, thesis or final project
results before applying for graduation may result in a delay in graduation. Refer to the specific
deadlines for the completion of requirements for each graduation available on NYU’s Gradu-
ation webpage: https://www.nyu.edu/students/student-information-and-resources/registration-

NOTE: Graduating students may receive automated monthly emails from NYU implying that
requirements have not been met. Most likely, the Registrar’s Office does not have the most
up-to-date information. If you have not completed a requirement, we will be sure to let you
know well in advance! If you have any questions or concerns, contact your Academic Advisor.
Students at the Institute have a number of opportunities for practical training, studying works of art, and academic research both domestically and internationally, primarily during the summer, spring break, and semester intersessions. Art history students have opportunities to travel to our archaeological sites, as well as to see artworks in-person thanks to the White-Levy Travel Grant. The conservation program facilitates the design of a variety of advanced training and treatment projects for students including those at museums and historic houses, such as Villa La Pietra, NYU’s campus in Florence, Italy.

ARCHAEOLOGICAL EXCAVATIONS
For over 35 years, students have spent their summers working at Institute-sponsored excavations, including Aphrodisias in Turkey, the Sanctuary of the Great Gods on Samothrace in Greece, and Selinunte in Sicily. Our site in Abydos, Egypt is active in winter/early spring. Conservation students interested in Abydos must discuss this with their primary advisor and the Chair. NYU conservation students also serve as part of the conservation team at the Harvard and Cornell University-sponsored excavation at Sardis in Turkey (a two-summer commitment). Students have the option to join outside funded-excavations directed by other universities in their field of study as well.

General information sessions are held in the fall for all excavation projects and opportunities. Students must apply directly to the field director for consideration. Conservation students should talk to the Chair and their primary advisor of their plans to apply to a dig.

Full-time M.A. students who wish to participate in an Institute excavation during the summer of their second year will receive a September instead of a May degree. All other requirements for the M.A. degree, including submission and final approval of the Thesis, must be fulfilled by May of the graduation year. M.A. students on a part-time (three year) track applying in their third year are bound by the same rules.

Archaeological Field School
The conservation program annually holds a week-long workshop at the end of the academic year, in advance of the summer field season, and is required of all first-time conservation excavation participants. Emphasis is on the application of sound conservation methodology under less-than-ideal conditions. Topics of discussion focus on technical, ethical, and practical issues students will likely face in archaeological fieldwork. The workshop, made possible by the Hagop Kevorkian Fund, includes hands-on exercises, problem solving, and student presentations, in conjunction with directed readings and seminars. This workshop is also open to students from the Institute’s art history and archaeology program, as well as other graduate conservation programs.

VILLA LA PIETRA
Located at NYU’s campus in Florence, Italy, Villa La Pietra (VLP) houses an extensive and relatively undisturbed collection of paintings, textiles, sculpture, furniture, and porcelains. Because the Villa’s collection is so vast and comprises a wide variety of materials and periods, there are literally endless possibilities for conservation and art history education and training. Conservation faculty and Villa consultants, along with Villa conservators, are responsible for the care of the collection. Conservation students accompany the conservators to assist in the treatment of artifacts, to survey segments of the collection, and to provide on-going maintenance of the estate.

The Chair announces Villa projects late in the fall and during the spring semesters. Conservation students must apply to the project supervisor, with final selection made by the Chair and supervisor. Students are given a stipend before departure for meals and incidental expenses and are reimbursed for flight and accommodations according to official NYU Global-VLP Policy.
WHITE-LEVY TRAVEL GRANTS
The Shelby White and Leon Levy Travel Grant was founded in 1985 on the principle that seeing works of art in the original—rather than studying reproduction in books and slides—is essential to the professional development of art historians and archaeologists. Students matriculated into the M.A. in the History of Art & Archaeology program are eligible to apply for a summer travel grant at the end of their first year of study. The terms of the grant’s use are broad: each student creates his or her own itinerary to travel anywhere in the U.S. or abroad with the primary purpose of seeing works of art and architecture of scholarly and aesthetic interest to the student that he or she has not seen before. A research objective is not required, but the student must be able to articulate the personal significance of the sites they plan to see.

Students in the Master of Arts program, who obtain a grade point average of 3.5 in their first year, are eligible to receive a travel grant. A written application is required. Applications for Summer White-Levy Travel Grants are the first week of April. The Academic Office will notify students about their acceptance by early May. Receipt of the grant is conditional on academic eligibility and other terms of the award. White-Levy Travel must occur between May and end of August. Students may not defer their travel. Each recipient of this grant must submit a report as well as high-resolution images to the Academic Office upon the completion of their travel.

PROFESSIONAL DEVELOPMENT & CONFERENCE PARTICIPATION
The Institute of Fine Arts encourages its students to seek out and join professional organizations in the areas of art history, archaeology, and conservation. Faculty at the Institute are members of the College Art Association (CAA), the Society of Architectural Historians (SAH), the Association of Art Historians (AAH), the Archaeological Institute of America (AIA), The American Institute for the Conservation of Historic and Artistic Works (AIC), and many others. (See "Conservation Program & Requirements" for more details about abstract submission and conference funding available to conservation students)

GSAS Dean’s Student Travel Grant Program
The Dean of the Graduate School of Arts and Science (GSAS) provides funds to graduate students in the humanities, social sciences and sciences for travel to professional meetings and conferences to present invited papers or posters. This program provides a total of 225 awards each year, in the amount of $500 each, to help students defray the cost of presenting their scholarly work. The grant may be used for travel, lodging, and related expenses. Applications should be submitted well in advance, even if your presentation has not yet been accepted. Details can be found here: http://gsas.nyu.edu/financial-support/fellowships/dean-student-travel-grant-program.html

NYU Conference Fund
This award is granted once annually to a student presenting research at a professional conference, and provides up to $750 for domestic travel and up to $1,000 for international travel. Selection is made by the Student Senators Council Conference Funding Committee. For more detailed information, visit: http://www.nyu.edu/about/leadership-university-administration/university-senate/membership/councils/student-senators-council/conference-funding.html

Curricular Practical Training (CPT) for International Students
NYU Office of Global Services (OGS) will now authorize CPT for graduate students who want to engage in internship activity that is necessary for their thesis or dissertation research. The experience and/or data from the CPT internship must be directly and clearly used in the student’s dissertation or thesis work. To request this type of CPT authorization, an official letter from the internship supervisor must be provided to the Institute Academic Advisor and Director of Graduate Studies at least 6 weeks prior to the start date. This letter must provide in detail the research and work required during the duration of the CPT/internship. If the CPT/internship experience or its data will not directly and clearly be used or be beneficial to the student’s dissertation or thesis work, the CPT request will be denied. If approved, the Academic Advisor and DGS will submit an official letter of approval to OGS.
CPT is typically done on a part-time basis (up to 20 hours a week) during the school year or on a full-time basis during the summer semester. Please note, if you work over 12 months of full-time CPT, you will forfeit all future Optional Practical Training (OPT). For clarification on these procedures, please contact OGS directly: (212) 998-4720

NYU TRAVELER

Students traveling abroad on NYU-related business are required to report their travel plans to the University via NYU Traveler. The NYU Traveler website may be used to book domestic or international travel through the Egencia travel agency. NYU Traveler can also be used to track travel booked both through Egencia and other channels. To access NYU Traveler, go to nyu.edu/nyutraveler and sign on using your NYU NetID and password. The NYU Traveler site is connected to Worldcue, a travel safety service that will automatically alert you to events and conditions in your destination that may have an impact on your safety and well-being and that will let the University respond rapidly with assistance in the event of an emergency.

In case you need proof of your NYU Health Insurance coverage:

1. Contact NYU Student Health Insurance Services (health.insurance@nyu.edu or 212-443-1020) to get a blank Confirmation of Coverage form for students traveling abroad for the relevant period and a reference number for the request. Getting the reference number starts the process. Neither the website for NYU Student Health Center (SHC) nor that of Consolidated Health Plans (CHP) NYU indicate that the Confirmation of Coverage form exists, that it is obtained from the NYU SHC, and that CHP NYU has to receive this form before they can issue the letter. Instead, https://www.nyu.edu/life/safety-health-wellness/student-health-center/insurance-patient-accounts/student-health-insurance/health-plan-details.html merely says that CHP NYU “can assist students with confirmation of coverage letters."

2. Send the completed Confirmation of Coverage form back to NYU Student Health Insurance Services (health.insurance@nyu.edu or fax: 212-443-1011).

3. NYU Student Health Insurance Services will sign and fax the completed Confirmation of Coverage form to CHP NYU.

4. Call NYU Student Health Insurance Services to confirm that the form has been faxed.

5. Call CHP NYU to confirm that the form has been received at 877-373-1170. Their email is nyu@consolidatedhealthplan.com but they will not respond to the email before receiving the Confirmation of Coverage form from NYU Student Health Insurance Services, not even to give the critical information that said form exists and is absolutely necessary.

6. If a scan of the proof of insurance coverage letter is not received via email within 48 hours of receipt of the form, call CHP NYU again.

7. A hard copy of the letter should arrive via postal mail within 5-7 business days of receipt of the scan of the letter. But, CHP NYU is not actually signing the letters with a pen anymore—the signature is just a fancy italic font, so a color printout of the scan should work just as well for visa appointment purposes.

The process can be completed in one week, but it’s better to initiate the request at least two weeks before a visa appointment.
INSTITUTE OF FINE ARTS' LIBRARIES

FACILITIES & SERVICES
The Institute libraries contain over 150,000 volumes, 485 periodicals, and house a distinguished rare book collection. The libraries' holdings are represented in BobCat, NYU's online catalog. We are part of NYU's library system; the Institute Libraries also maintain cooperative access arrangements with major New York metropolitan art libraries. The Stephen Chan Library office is located on the second floor of Duke House at 1 E. 78th Street; the Conservation Center Library is located on the second floor of Chan House at 14 E. 78th Street.

At both locations we provide course reserves (open and closed), student reserve shelves (students may sign up for a personal reserve shelf to facilitate library research), and Bobst return service. In the Duke House, bibliographic material identified by faculty for course reserves is located in the hallway between the Renaissance/Baroque and Archaeology Study Rooms. Closed reserve shelves are located in the library office. Books on closed reserve, either a professor's personal books or books from other libraries, may only be accessed during library office hours. Requests for monographs, documents, and journal articles stored offsite are submitted online and materials are delivered generally within two working days; Interlibrary Loan and EZ-Borrow materials may be requested online through the NYU Libraries web page and may be delivered to the Stephen Chan Library. Recommendations for books or journals to be added to the Institute libraries are always welcome. For more information about these and other services, inquire at the Main Library Office in the Chan Library.

For the academic year, Library staff are available in the Chan Library Monday and Friday, 9:00 AM -5:00 PM, and Tuesday, Wednesday and Thursday, 9:00 AM-6:00 PM. Conservation Center Library office hours are Monday through Friday, 9:00 AM-5:00 PM. The libraries' open stack collections are accessible whenever the buildings are open.

Reference service is available in person at the Conservation Center Library, the Stephen Chan Library, and downtown at Bobst Library. Online reference assistance is available through "Ask NYU Libraries" found on NYU Libraries website at library.nyu.edu. Research guides designed to help with research on the conservation of art, art history and archaeology are available online at guides.nyu.edu/ifa.

NOTE: THE LIBRARY COLLECTIONS ARE NON-CIRCULATING. No library materials may leave the buildings. Please cooperate by signing materials out to reserve shelves properly, returning them promptly, and using them carefully.

THERE IS NO EATING OR SMOKING ALLOWED ANYWHERE IN THE LIBRARY. CELL PHONE USE IS PROHIBITED. Drinks are permitted in reading rooms as long as they are in covered containers. Patrons are responsible for all materials signed out to them.

Be considerate of others in your use of reserve shelves; keep personal property to a minimum. INSTITUTE BOOKS ON RESERVE SHELVES MUST BE PROPERLY SIGNED OUT. If not signed out, they will be returned to the stacks.

POST IT NOTES MAY NOT BE USED IN ANY LIBRARY BOOKS. When found, they will be removed.

Questions regarding library services may be addressed to: ifa.library@nyu.edu, or visit library staff at the Chan House or Duke House Library Offices.

CONSERVATION CENTER LIBRARY
The Conservation Center Library is a non-circulating research collection located on the second floor of Chan House (2F Reading Room, 2R, and 2M). The library contains approximately 16,000 volumes, including collections of journals, rare books, videos, and student treatment reports. A small portion of these are stored offsite. Library holdings are represented in BobCat.

The library is open to conservation students and others enrolled in conservation classes at all times Chan House is open. Eating, drinking from non-lidded containers, and talking on cell phones are prohibited. Books should not be left on the reading room tables overnight. When finished, either return books to their appropriate reserve shelf or the "to-be-shelved" shelf.
Conservation Center Reserve Shelves
Bibliographic material identified by faculty for course reserves are located on shelves on the west wall in the reading room. These books must remain in the reading room and be returned to their shelves upon completion of use. Conservation students may sign up for a personal reserve shelf to which they may sign out books to facilitate research. All books removed from library stacks must be signed out so that others may locate them. Personal reserve shelves in reading rooms at the Duke House are also available to conservation students for material held in the main IFA library.

OFFSITE MATERIALS
A portion of the library collections at the Conservation Center, the Duke House, and Bobst are stored offsite. Items may be requested for delivery by logging-in to Bobcat, identifying the material, opening the holdings screen, and clicking on "Request". Journal articles, depending on length, may be scanned, converted to PDF, and emailed in lieu of volume delivery. Volumes typically arrive within two business days and a notice will be emailed announcing its availability. Offsite material from the Stephen Chan Library may be picked up at the Stephen Chan Library office and must stay within the Duke House. Conservation Center material may be picked up from the Conservation Center Library supervisor and must remain in Chan House. Offsite material from Bobst Library may be picked up and, in most cases, circulated from Bobst. PhD students may request to have Bobst materials—including offsite—delivered to the Institute (Duke House).

BOBST RETURN SERVICE
The Institute libraries offer Bobst book return service to the IFA community.

OTHER LIBRARIES
In addition to the Stephen Chan Library, the Conservation Center Library, and Bobst Library, IFA students can also gain access to a number of local libraries:

- Thomas J. Watson Library, Metropolitan Museum of Art
- Frick Art Reference Library, The Frick Collection
- Museum of Modern Art Library
- New-York Historical Society Library
- American Museum of Natural History Library
- Avery Architectural and Fine Arts Library, Columbia University
- Adam and Sophie Gimbel Design Library, Parsons School of Design
- The Cooper Union Library
- New York Public Library
The Digital Media/Computer Services (DM/CS) staff provides a variety of student services, including production of images on demand for seminar presentations, papers and articles; assistance using the University’s long list of image databases; instruction in how to use the Artstor and Bridgeman Education databases; AV and software support; assistance with printing, network, hardware and software issues; access to the Institute’s immense image collection, which is one of the largest and best in the country; assistance with locating help among the University’s vast technical resources; informal copyright and publishing advice; and much more. The DM/CS staff is able to help with any imaging or technology-based project!

One of the most important services offered by DM/CS is FREE scanning-on-demand for students giving seminar presentations. The staff will make scans from books, slides, postcards, negatives—just about anything—on a 3-day turnaround. Please visit the department for ordering information.

Hours while classes are in session:

- The main office is open Monday through Friday, 9:00 AM-5:00 PM, and is staffed by Manager Jenni Rodda and Administrative Aide Fatima Tanglao. Senior Computer Technician George Cintron is available 9:00 AM-5:00 PM, in the office opposite the Duke House basement elevator stop. Technology Administrator, Joe Rosario, is also available 9:00 AM-5:00 PM. His office is to the right off the Duke House basement level computer lab.
- Nita Roberts, our Photographer, is available for consultation by appointment Monday through Thursday, 10:15 AM-7:15 PM. Her office is in the subbasement of the Duke House, below the main DM/CS office.
- Jason Varone, Web Master and Digital Content Manager, is available Monday through Friday, 9:00 AM-5:00 PM. His office is in the shared office space adjacent to the main DM/CS office.

The computer labs are open Monday through Friday, 9:00 AM-8:00 PM; the Duke House computer lab is also open Saturday and Sunday 12:00 PM-6:00 PM on weekends when the Duke House is open. Library and Conservation Center workstations are available whenever the buildings are open. Labs will not stay open past posted hours, unless requested in writing by a faculty member for use in a special project. The Duke House computer lab is also equipped for Adobe Photoshop and Illustrator workshops; watch for posted hours and classes, so they do not interrupt your work. Please remember that our lab computers are shared! Be respectful of your colleagues, and do not leave personal files on any of the shared computers.

The Institute makes a variety of printers and scanners available. The BookEye scanner, on the second floor Duke House landing, is free and allows users to scan to either portable media (stick drives) or to e-mail. There is an NYU-networked printer in the Duke House (which is accessible via the Internet); and several special-use printers throughout the Institute’s buildings. Printing accounts are available to all students. The account set-up process for printing will begin the week after fall orientation.
STUDENT EMPLOYMENT

Students may be hired as Graduate Assistants for Classes (GAC) and should inquire about opportunities with the Academic Office or respond to job announcements from ifa-notice. GAC are not Graduate Assistants for Research or Teaching Assistants. GAC may work a maximum of 3.5 hours per week per class taught for 14 weeks per semester. Allocation of this time is determined by individual faculty. Please note that all those hired in this capacity must be Institute students and have eligibility to work in the United States. Responsibilities may include:

- In class technical support: Responsible for loading, running, and trouble-shooting PowerPoint presentations in the Duke House lecture hall and seminar rooms and on the dedicated computers in each space, as well as ensuring the prompt and efficient use of a microphone.
- Class reserve support: Responsible for authoring class reserve blogs and for maintaining class reserve shared file space.
- Image preparation support: Act as liaisons between faculty and the Digital Media/Computer Services office, providing data for requested scans under direction of the DM/CS staff.
- Development Office support: Provide course readings that have been digitized to DMS staff within 12 hours of being assigned. DMS staff is responsible for sharing these documents with the Development Office—in order to disseminate to the Connoisseurs Circle—by posting the digitized document to the designated Google drive.

Training for the above responsibilities is required of all GAC and is conducted by the DM/CS staff.

Other job opportunities at the Institute include Digital Projects Assistants (DPAs), working in Digital Media/Computer Services. DPAs edit image scans, input metadata to our Artstor database through the Shared Shelf cataloging platform, and assist with technical support throughout the Institute. DM/CS also has openings for students with video production and specialized language skills, working on specific projects. For more information, please contact Jenni Rodda, Manager of DM/CS.

Conservation program opportunities include class, library, and lab assistant positions. Students may inquire about these opportunities with the Chair. Students employed through the conservation library can work up to 20 hours per week.

All students wishing to work at the Institute must be registered with the Office of Career Services. For more information, contact the Wasserman Center, http://www.nyu.edu/life/resources-and-services/career-development.html. For all positions, see Lisa McGhie in the Finance Office to complete your employment paperwork.

THE GRADUATE STUDENT ASSOCIATION

The Graduate Student Association (GSA) of the Institute assists in the education of students and promotes the quality of student life by acting as liaison between students and members of the faculty and administration. It holds open meetings for discussion of issues of concern to students, and officers meet regularly with the Director of the Institute. Listed below is this year’s Executive Committee Members, study area representatives, and lecture series coordinators.

GSA Executive Committee Members 2017-18
President: Sanya Mirpuri
Vice President: Taylor Alessio
Internal Communications: Alison Tufano
Social Communications: Bronte Hebdon
Academic Office Liaison(s): Louisa Raitt
Academic Office Liaison(s): Fosca Maddoni
University Liaison: Maria Slautina
Finance/Treasurer: Phoebe Boosalis
Social Chair; Trivia Night Director: Stacy Newport
Social Chair; Alumni Relations: Alana Dull
Library Services Liaison: Peggy Chow
NYU STUDENT RESOURCES & SERVICES

Digital Media Liaison: Quinn Bolte
Conservation Center Representative: Rachel Mochon
PhD Representative(s): Johanna Sluiter
PhD Representative(s): Alexis Monroe

Artists at the Institute:
Eana Kim
Heyeon (Erin) Kim

Daniel H. Silberberg Series:
Alex Bigman
English Cook
Ilhan Ozan

Institute of Fine Arts-Frick Collection Symposium:
Alyssa Hughes
Sanya Mirpuri

Works-In-Progress:
Cristina Aldrich
Guillaume Malle
Sarah Mallory
Tara Trahey

STUDENT HEALTH SERVICES

Student Health Center (SHC)
health.center@nyu.edu
726 Broadway at Waverly Place
3rd & 4th Floors, New York, NY 10003
General Information: 212-443-1000

Counseling & Wellness Services
wellness.exchange@nyu.edu
726 Broadway, Suite 471
212-998-4780
Fax: 212-995-4096

Wellness Exchange 24/7 Hotline: 212-443-9999

HEALTH EMERGENCIES

Medical & Mental Health Treatment
In a life- or limb-threatening emergency: dial 911 to reach New York City Emergency Medical Services. After dialing 911 and speaking to an operator, dial NYU Public Safety at 212-998-2222.

For urgent mental health needs when SHC is closed: call the Wellness Exchange hotline at 212-443-9999 or NYU Public Safety at 212-998-2222. NYU has a team available 24 hours a day, 7 days a week, dedicated to assisting students in crisis—including counseling, hospital transport, coordination of care, and follow-up.

While SHC is Closed During Winter Break: in a life- or limb-threatening emergency, dial 911 to reach New York City Emergency Medical Services. After dialing 911 and speaking to an operator, dial NYU Public Safety at 212-998-2222.

Dental Emergency Treatment
Dental emergencies include the unexpected onset of a condition, such as bleeding, swelling and/or significant pain, requiring immediate dental care and not elective or routine care. Students have access to emergency dental treatment at no cost as follows:

Monday-Thursday, 8:00 AM-8:00 PM
Friday, 8:00 AM-4:00 PM
Dental Faculty Practice
418 Lafayette Street, Suite 350
212-443-1313

Saturdays and Sundays, 9:00 AM-5:00 PM

The College of Dentistry
345 East 24th Street at First Avenue
Provides limited emergency care.

On holidays or after hours

Bellevue Hospital Center Emergency Room
462 First Avenue at East 27th Street
212-562-3015

Eye Emergency Treatment
New York Eye & Ear Infirmary
310 East 14th Street at 2nd Ave.
New York, NY 10003
212-979-4000

STUDENT SERVICES
Brenda Phifer Shrobe
Institute of Fine Arts, Student Advocate
brenda.shrobe@nyu.edu
212-992-5806

Lisa Hoang
Institute of Fine Arts, Academic & Career Advising (MA and PhD)
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Conley Lowrance
Institute of Fine Arts, Academic & Career Advising (MA and PhD)
conley.lowrance@nyu.edu

Kevin Martin
Institute of Fine Arts, Academic & Career Advising (Conservation)
km88@nyu.edu

NYU Students Services Center
http://www.nyu.edu/registrar/
25 West Fourth Street
New York, NY 10012-1199

Office of the Bursar  Office of Financial Aid  Office of the Registrar
212-998-2800  212-998-4444  212-998-4800

Wasserman Center for Career Development
career.development@nyu.edu
133 East 13th Street, 2nd Floor, (btwn 3rd & 4th Avenues)
212-998-4730

NYU Office of Global Services
intl.students.scholars@nyu.edu
561 LaGuardia Place
New York NY 10012
212-998-4720
Fax. 212-995-4115

NYU ID Card Center
7 Washington Place (on the corner of Mercer Street)
Call for hours: 212-443-2273
NYU STUDENT RESOURCES & SERVICES

NYU Center for Student Life
www.nyu.edu/life/student-life
Kimmel Center for University Life, Washington Square South

Center for Multicultural Education & Programs (NYU-CMEP)
cmep@nyu.edu
Kimmel Center for University Life, Suite 806
212-998-4343

Center for Spiritual Life
spiritual.life@nyu.edu
Kimmel Center for University Life, Suite 207
212-998-4959

LBGTQ Student Center
lgbtq.student.center@nyu.edu
Kimmel Center for University Life, Suite 602

Grey Art Gallery
https://greyartgallery.nyu.edu/
The Grey Art Gallery, guardian to the New York University Art Collection, was founded in 1975 and includes approximately 5,000 objects. 
100 Washington Square East
Tuesday, Thursday, Friday, 11:00 AM-6:00 PM
Wednesday, 11:00 AM-8:00 PM
Saturday, 11:00 AM-5:00 PM
Closed Sunday & Monday

Palladium Athletic Facilities
gonyuathletics.com
Located at 140 East 14th Street near Union Square, this sports complex offers a L-shaped, deep water pool; a 3,140-square-foot weight room complete with free weights, plate-loaded machines, and selectorized machines; a 3,433-square-foot aerobic fitness room dedicated to cardio equipment, including stairsteppers, treadmills, elliptical trainers, and exercycles; and a 30-foot-high climbing center that spans the two floors between the exercise room and the weight room.

NYU MUSEUM GATEWAY

Through NYU’s Museum Gateway, students enjoy free admission to some of the City’s best cultural institutions. Students must present their NYU ID card to receive free admission. The complete list can be found here: https://www.nyu.edu/life/student-life/getting-involved/museum-gateway.html
INSTITUTE FACULTY & INSTRUCTORS

ACADEMIC ADMINISTRATION
Christine Poggi
Judy and Michael Steinhardt Director, IFA; Professor of Fine Arts
Edward Sullivan
Deputy Director; Helen Gould Sheppard Professor in the History of Art; IFA and College of Arts and Sciences
Robert A. Maxwell
Director of Graduate Studies; Sherman Fairchild Associate Professor of the History of Fine Arts
Marvin Trachtenberg
Director of Masters Studies; Edith Kitzmiller Professor of the History of Fine Arts
Margaret Holben Ellis
Conservation Center Chair; Eugene Thaw Professor of Paper Conservation; Conservation Consultant, Villa La Pietra

FACULTY IN THE HISTORY OF ART & ARCHAEOLOGY
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tkt2004@nyu.edu

Marvin Trachtenberg
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212-992-5839 (x25839)
mltberg@gmail.com

Katherine Welch *(on sabbatical fall 2017)*
Associate Professor of Fine Arts; Deputy Director, Excavations at Aphrodisias
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katherine.welch@nyu.edu

**EMERITUS FACULTY**

Jonathan J. G. Alexander
Sherman Fairchild Professor Emeritus of Fine Arts

Jonathan Brown
Carroll and Milton Petrie Professor of Fine Arts

Egbert Haverkamp-Begemann
John Langeloth Loeb Professor Emeritus in the History of Art; Adjunct Professor of Fine Arts; Coordinating Scholar, Robert Lehman Collection Scholarly Catalogue

Thomas F. Mathews
John Langeloth Loeb Professor Emeritus in the History of Art

James R. McCredie
Sherman Fairchild Professor Emeritus of Fine Arts; Director Emeritus, Excavations in Samothrace

Linda Nochlin
Lila Acheson Wallace Professor Emeritus of Modern Art

David O'Connor
Lila Acheson Wallace Professor of Ancient Egyptian Art; Co-Director, Yale University-University of Pennsylvania-IFA, NYU Excavations at Abydos

**ASSOCIATE FACULTY**

Dipti Khera
Assistant Professor of Art History, Institute of Fine Arts and College of Arts and Science

Meredith Martin
Associate Professor of Art History, Institute of Fine Arts and College of Arts and Science

Michele Matteini
Assistant Professor of Art History, Institute of Fine Arts and College of Arts and Science

**AFFILIATED FACULTY IN THE HISTORY OF ART & ARCHAEOLOGY**

Miriam Basilio
Associate Professor, Department of Art History and Museum Studies, NYU

Brigitte Miriam Bedos-Rezak
Professor of History, Department of History, NYU

Reindert Falkenburg
Dean of Arts and Humanities, Vice Provost for Intellectual and Cultural Outreach, Faculty Director of the Institute, NYU Abu Dhabi

Lillian Tseng
Associate Professor of East Asian Art and Archaeology, Institute for the Study of the Ancient World, NYU
INSTITUTE FACULTY & INSTRUCTORS

Deborah Willis
University Professor; Chair, Department of Photography & Imaging, Tisch School of the Arts, NYU

Christopher Wood
Professor, German Department; Chair, Humanities Chairs, Faculty of Arts and Science, NYU

CONTRIBUTING FACULTY & COLLABORATING SCHOLARS

Carrie Rebora Barratt
Associate Director for Collections and Administration, The Metropolitan Museum of Art; Member, Joint Committee on Curatorial Studies

Juliet Fleming
Associate Professor of English, NYU

Michael Gallagher
Sherman Fairchild Conservator in Charge, Paintings Conservation, The Metropolitan Museum of Art; Member, Joint Committee on Curatorial Studies

Pepe Karmel
Associate Professor of Art History, NYU

Mark McDonald
Curator, Italian, Spanish, Mexican, and early French prints and illustrated books, Department of Drawings and Prints, The Metropolitan Museum of Art

Ara H. Merjian
Associate Professor of Italian and Art History, NYU

Andrew Romig
Associate Professor, Gallatin School of Individualized Study, NYU

Lytle Shaw
Professor of English, NYU

Luke Syson
Iris and B. Gerald Cantor Curator in Charge, Department of European Sculpture and Decorative Arts, The Metropolitan Museum of Art; Member, Joint Committee on Curatorial Studies

Jeffrey Weiss
Senior Curator, Guggenheim Museum, NY

INSTITUTE OF FINE ARTS RESEARCH ASSOCIATES

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Senior Research Scholar, Institute of Fine Arts; Field Director, Yale University-University of Pennsylvania-Institute of Fine Arts, NYU Excavations at Abydos

Jack A. Josephson
Research Associate in Egyptian Art

Stephen Koob
Consulting Conservator, Excavations in Samothrace

Anna Serotta
Consulting Conservator, Selinunte Excavations

Lucy Skinner
Consulting Conservator, Excavations at Aphrodisias

Roland R.R. Smith
Lincoln Professor of Classical Archaeology, University of Oxford; Director of Excavations at Aphrodisias

Bonna D. Wescoat
Professor of Art History, Emory University; Adjunct Professor and Director, Excavations in Samothrace
ADJUNCT INSTRUCTORS IN LANGUAGES

Uwe Bergermann
Adjunct Instructor, Deutsches Haus, College of Arts and Science

Heidi Ziegler
Adjunct Instructor in French, Institute of Fine Arts

Rosalia Pumo
Adjunct Instructor in Italian, Institute of Fine Arts

CONSERVATION FACULTY

Norbert S. Baer (on sabbatical fall 2018)
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Eugene Thaw Professor of Paper Conservation; Director, Thaw Conservation Center, Morgan Library & Museum; Conservation Consultant, Villa La Pietra
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Michele Marincola (on leave spring 2019, on sabbatical fall 2020)
Sherman Fairchild Distinguished Professor of Conservation; Research Conservator, The Metropolitan Museum of Art; Conservation Consultant, Villa La Pietra
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Hannelore Roemich (on sabbatical fall 2017, on leave spring 2018)
Professor of Conservation Science
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RESEARCH FACULTY IN THE CONSERVATION CENTER

C. Richard Johnson
Visiting Research Professor 2017-18; Jacobs Fellow in Computational Arts and Humanities, Jacobs Technion-Cornell Institute, Cornell Tech, NYC; Professor of Engineering, Cornell University

Dr. Marco Leona
Research Professor; David H. Koch Scientist in Charge, Department of Scientific Research, The Metropolitan Museum of Art
marco.leona@metmuseum.org

Dianne Dwyer Modestini
Research Professor; Conservator for the Kress Program in Paintings Conservation
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dm34@nyu.edu

JUDITH PRASKA DISTINGUISHED VISITING PROFESSORS IN CONSERVATION AND TECHNICAL STUDIES

Karl Buchberg
Judith Praska Distinguished Visiting Professor in Conservation & Technical Studies, fall 2017; Former Senior Conservator of Paper, Museum of Modern Art

David Saunders
Judith Praska Distinguished Visiting Professor in Conservation & Technical Studies, spring 2018; Honorary Research Fellow and Former Keeper of the Department of Conservation and Scientific Research, British Museum
INSTITUTE FACULTY & INSTRUCTORS

INSTITUTE LECTURERS FOR THE CONSERVATION PROGRAM

Samantha Alderson  
Conservator, American Museum of Natural History

Lisa Bruno  
Carol Lee Shen Chief Conservator, Brooklyn Museum

Jean Dommermuth  
Senior Paintings Conservator, ArtCare NYC; Conservation Consultant, Villa La Pietra

Maria Fredericks  
Drue Heinz Rare Book Conservator, Thaw Conservation Center, The Morgan Library & Museum; Conservation Consultant, Villa La Pietra

Alexis Hagadorn  
Head of Conservation, Columbia University Libraries

Nora Kennedy  
Sherman Fairchild Conservator In Charge, Photograph Conservation, The Metropolitan Museum of Art

Tina March  
Associate Objects Conservator, Brooklyn Museum

Kristin Patterson  
Associate Paintings Conservator, Modern Art Conservation

Katie Sanderson  
Assistant Conservator, Photograph Conservation, The Metropolitan Museum of Art

Steven Weintraub  
Proprietor, Art Preservation Services, Inc.

THE SAMUEL H. KRESS PROGRAM IN PAINTINGS CONSERVATION

Dianne Dwyer Modestini  
Research Professor; Conservator for the Kress Program in Paintings Conservation

Shan Kuang  
Samuel H. Kress Fellow in Paintings Conservation  
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ADDITIONAL CONSERVATION CONSULTANTS VILLA LA PIETRA

Pam Hatchfield  
Robert P. and Carol T. Henderson Head of Objects Conservation, Museum of Fine Arts, Boston

Jack Soultanian, Jr.  
Conservator, Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art

Deborah Trupin  
Textile Conservator in private practice; formerly Textile Conservator, NY State Bureau of Historic Sites

George Wheeler  
Research Scholar, Department of Scientific Research, The Metropolitan Museum of Art; Senior Scientist, Highbridge Materials Consulting, Pleasantville, NY
## INSTITUTE FACULTY FIELDS OF STUDY

### EAST ASIAN ART
Jonathan Hay  
Michele Matteini  
Hsueh-man Shen  
Dipti Khera

### EARLY CHRISTIAN, BYZANTINE, & WESTERN MEDIEVAL ART
Robert A. Maxwell  
Thelma K. Thomas  
Marvin Trachtenberg

### ART OF THE MIDDLE EAST & SOUTH ASIA
Finbarr Barry Flood  
Priscilla P. Soucek

### SEVENTEENTH- & EIGHTEENTH-CENTURY ART
Thomas Crow  
Meredith Martin  
Mia Mochizuki

### NINETEENTH- & TWENTIETH-CENTURY ART
Jean-Louis Cohen  
Thomas Crow  
Robert Lubar  
Kent Minturn  
Robert Slifkin  
Edward J. Sullivan

### LATIN AMERICAN ART
Robert Lubar  
Edward J. Sullivan

### ARCHAEOLOGY
Finbarr Barry Flood  
Clemente Marconi  
Hsueh-man Shen  
Katherine Welch

### AEGEAN, EGYPTIAN, GREEK & ROMAN ART
Günter H. Kopcke  
Clemente Marconi  
Katherine Welch

### RENAISSANCE ART
Colin Eisler  
Mia Mochizuki  
Alexander Nagel  
Patricia Rubin  
Marvin Trachtenberg

### CONTEMPORARY ART
Jean-Louis Cohen  
Thomas Crow  
Kent Minturn  
Robert Slifkin  
Edward J. Sullivan

### ARCHITECTURE
Jean-Louis Cohen  
Clemente Marconi  
Robert A. Maxwell  
Priscilla Soucek  
Marvin Trachtenberg  
Katherine Welch

### CURATORIAL & MUSEUM STUDIES
Barbara Boehm  
Philippe de Montebello  
Participating staff members of The Metropolitan Museum of Art

### CONSERVATION OF WORKS OF ART & ARTIFACTS
Norbert S. Baer  
Margaret Holben Ellis  
Michele Marincola  
Hannelore Roemich
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Duke House Security Desk
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Off Hours Security
212-992-2222 (x22222)

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Abigail Walker
Serials Assistant
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MASTER OF ARTS PROGRAM
M.A. PROGRAM OVERVIEW
The M.A. Program in the History of Art and Archaeology at the Institute is designed for the student who wants to study the history and role of the visual arts in culture and society through detailed, object-based examination, historical analysis, and critical interpretation. The degree program is constituted as a broad learning experience supported by numerous opportunities for intellectual inquiry, guided by leading scholars, and enhanced by access to New York area museums, curators and conservators, archaeological sites, and NYU’s global network.

The Institute’s M.A. in the History of Art and Archaeology is intended for students with a developed interest in the visual arts who wish to earn an advanced degree without the commitment to a multi-year doctoral program. The M.A. degree proves useful for students interested in careers in art museums, galleries, auction houses, cultural centers, arts foundations, archaeological site management and development, art conservation, or eventual doctoral work in art history or archaeology.

DEGREE REQUIREMENTS
The program is designed for two years of full-time study, or three years of part-time study for those with established professional careers who wish to continue working while attending the Institute. A total of 10 courses (40 points) are required for the M.A. degree. There are 3 required courses, Foundations I (FINH-GA2046.001), which is focused on the historiography and methodology of art history; one course meeting the Foundations II requirement (regarding the material dimension of art history); and Directed Research Towards the M.A. Thesis (FINH-GA3547.001).

DISTRIBUTION REQUIREMENTS
In addition to the 3 required courses, students will take 7 courses in lectures, seminars, and colloquia. Of these 7, at least 4 courses must be taken in four of the major areas defined below. 2 courses must be classroom seminars in two different major areas.

1. Pre-Modern Asia
2. Pre-modern Africa and the Middle East
3. The Ancient Mediterranean and Middle East, Including Egypt
4. Pre-modern Europe and the Americas
5. Post-1750 Global
6. Museum and Curatorial Studies
7. Technical Studies of Works of Art
8. Architectural History

DISTRIBUTION SUBSTITUTION
A student may use a lecture or colloquium course as a seminar distribution (substitution) only if the faculty member from that specific course approves. Approval must be in writing (a forwarded email is sufficient). Students who are approved must submit a research paper for that course at the end of the semester in order to fulfill the requirements of a seminar course.

DEFINITION OF COURSES
FOUNDATIONS I, PRACTICES OF ART HISTORY: Artworks have often generated multiple—and conflicting—interpretations and a large and varied body of criticism. This course presents topics in historical interpretation, critical theory, art historical method, and historiography through a combination of lecture and seminar experiences. Through lectures by the class coordinator, an IFA professor, and presentations by other members of the Institute faculty and external experts, students will be exposed to these topics in a way that conveys their complexity and richness. Student-led discussion sessions will explore the issues that have been raised, and through this course the students will be provided with the essential materials they need to further their own process of discovery and intellectual development.
FOUNDATIONS II, MATERIALS AND TECHNIQUES: Foundations II courses present the material dimension of art history. These courses introduce the technical and material aspects of art objects through direct observation. Topics in technical art history, where close looking reveals new information regarding authorship, the history of artists' materials, or studio practice, as well as the impact of the environment on the condition of art objects, are explored in seminar or colloquium format. Each course focuses on a specific area within art history or archaeology, and is designed to better equip the student to observe objects accurately and understand more fully their material history and present condition. Foundations II courses will vary each semester.

DIRECTED RESEARCH TOWARDS THE M.A. THESIS: In consultation with their Faculty Advisor, the student will propose, conduct research, and write a scholarly M.A. Thesis on a specific topic within art history or archaeology. The thesis will follow the outline proposed and approved in the previous semester. The student will gain experience with graduate-level research and the writing of a paper of publishable quality (9,000 word limit).

COLLOQUIUM: A colloquium provides an analysis or overview of the state of the literature on a given art historical topic or problem, with extensive reading, discussion, and presentations. There may be a final paper. It is possible to make a colloquium count as a seminar. Usually this involves writing a longer paper or doing other additional work. Make sure this is clearly agreed upon with the professor before registering for the class. Please notify the Academic Office of this arrangement.

SEMINAR: A seminar is a focused, advanced course that explores a topic in depth and requires substantial original research from the student. Seminars are often based on exhibitions or collections in the New York area. Students are expected to produce at least one substantial paper. Students must take at least one colloquium or seminar in their first year, which will produce at least one paper. This paper will be assessed by the professor for ability to research and write scholarly English, and must receive a grade of A- or better for the student to remain in good academic standing.

LECTURE: Lecture courses explore topics or periods, giving overviews of major issues as well as detailed analysis of specific problems and works of art. Students are responsible for assigned and recommended reading, and may produce short papers and/or take an exam. Typically, no interviews are necessary for admittance.

LANGUAGE REQUIREMENT

Students in the M.A. program are required to pass one language examination in French, German, or Italian. The examination should be taken at least once by the end of the student's first year. Full-time students must pass the examination by the end of their third semester. Part-time student must pass the examination by the end of their fourth semester.

The Institute offers courses in French, German, and Italian reading comprehension at the beginner and intermediate levels. Advanced courses may be organized on a select basis. These non-credit courses meet for ninety-minute sessions twice a week or a three-hour session once per week, at cost to the student. Deadline for payment is October 1 and February 15.

Exams from previous years are available in the Academic Office and can be used for practice. Exams are offered three times per academic year: at the beginning of the fall semester, at the end of the fall semester, and at the end of the spring semester. Students have one hour to complete a translation with the aid of a dictionary (physical dictionary or use of WordReference.com) showing comprehension of the overall significance of the text and expression, rather than merely a verbatim translation. The Academic Office will notify students regarding the details of upcoming language courses and exams.

Students who have obtained an undergraduate degree from a non-English speaking institution are exempt from the language requirement.
M.A. THESIS

Completion of the M.A. Thesis is a requirement of the M.A. degree. The thesis will be of substantial length (9,000 words) and should provide a comprehensive treatment of a problem in scholarship, be competently written, and may be of publishable quality. The topic may be developed from papers written for a lecture course, seminar or colloquium or from independent research. A thesis topic may be in any one of the eight areas of study for the M.A. degree in Art History.

Readers: The M.A. Thesis must be read and approved by two faculty members. The primary faculty advisor must be a full-time Institute faculty member. The Director of Masters Studies assigns students an M.A. Thesis advisor during the third semester and will arrange for the second reader in the fourth semester.

The staging of the M.A. Thesis for full-time students is as follows:

Third Semester: Student determines and submits the thesis topic and a list of three potential advisors to the Academic Office in October. The student is assigned a thesis advisor in late October. The thesis proposal (500 words with brief bibliography and one illustration) is submitted to the M.A. Thesis advisor and Academic Office in November.

Fourth Semester: Enroll in Directed Research Towards the M.A. Thesis. Students submit a one-page outline with a detailed list of major sources in February. A complete first draft of at least 7,000 words is submitted in mid-March to your thesis advisor. The final version of the thesis is to be submitted to the Academic Office in April. Both readers must approve the thesis before graduation.

This schedule will be the norm for all students except for those following the part-time course of study and for those in the conservation program, who will follow an alternative schedule established by their advisor (see below and under "Conservation Program Requirements"). Specific dates and deadlines will be distributed at the beginning of each academic year.
## M.A. PROGRAM SCHEDULES

### Typical Full-Time M.A. Schedule:

<table>
<thead>
<tr>
<th></th>
<th>Number of Courses</th>
<th>Credits</th>
<th>Other Degree Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year 1: Fall</strong></td>
<td>3</td>
<td>12</td>
<td>One course must be <strong>Foundations I</strong> <em>(FINH-GA.2046)</em>. Option to sit for a language exam.</td>
</tr>
<tr>
<td><strong>Year 1: Spring</strong></td>
<td>3</td>
<td>12</td>
<td>One course should be <strong>Foundations II / Technical Studies of Works of Art</strong> <em>(this course can be delayed and taken in Year 2)</em>. Option to sit for a language exam. Begin formulating ideas for M.A. Thesis.</td>
</tr>
<tr>
<td><strong>Year 1: Summer</strong></td>
<td>0</td>
<td>0</td>
<td>Students who qualify for the summer Shelby White/Leon Levy Travel Grant will be registered for Maintenance of Matriculation by the Academic Office.</td>
</tr>
<tr>
<td><strong>Year 2: Fall</strong></td>
<td>3</td>
<td>12</td>
<td>Last semester to sit for a language exam. Courses should be the remaining Seminar or Distribution requirements. Submit M.A. Thesis Proposal and Outline.</td>
</tr>
<tr>
<td><strong>Year 2: Spring</strong></td>
<td>1</td>
<td>4</td>
<td>Register for <strong>Directed Research Towards the M.A. Thesis</strong> <em>(FINH-GA.3547)</em>. Attend weekly Thesis writing workshops. Submit Spring graduation request to NYU (via NYU-Albert). Deadline will be end of January. Submit finalized M.A. Thesis to Academic Office in late April.</td>
</tr>
</tbody>
</table>
Typical Part-Time M.A. Schedule:

<table>
<thead>
<tr>
<th>Year</th>
<th>Courses</th>
<th>Credits</th>
<th>Other Degree Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year 1: Fall</td>
<td>2</td>
<td>8</td>
<td>One course must be Foundations I (FINH-GA.2046). Option to sit for a language exam.</td>
</tr>
<tr>
<td>Year 1: Spring</td>
<td>2</td>
<td>8</td>
<td>Option to sit for a language exam.</td>
</tr>
<tr>
<td>Year 1: Summer</td>
<td>0</td>
<td>0</td>
<td>Students who qualify for the summer Shelby White/Leon Levy Travel Grant will be registered for Maintenance of Matriculation by the Academic Office.</td>
</tr>
<tr>
<td>Year 2: Fall</td>
<td>2</td>
<td>8</td>
<td>Option to sit for a language exam.</td>
</tr>
<tr>
<td>Year 2: Spring</td>
<td>2</td>
<td>8</td>
<td>One course should be Foundations II / Technical Studies of Works of Art (this course can be delayed and taken in Year 3). Option to sit for a language exam. Begin formulating ideas for M.A. Thesis.</td>
</tr>
<tr>
<td>Year 3: Fall</td>
<td>1</td>
<td>4</td>
<td>Last semester to sit for a language exam. Course should be remaining Seminar or Distribution requirements. Submit M.A. Thesis Proposal and Outline.</td>
</tr>
</tbody>
</table>
DECORATIVE ARTS PRIZE
Two prizes of $500 each are awarded annually. The essays can be from a paper submitted in class, a thesis, or independent work. The award is limited to students at the M.A. level, including the conservation dual-degree program. The prize aims to encourage advanced work in the study of the decorative arts. It is not restricted to period or place, medium or material and may include architectural elements, ornament, dress, etc.

The submission for the Decorative Arts Prize is usually in mid-May. Please submit two copies to the Academic Office. The prize essays will be selected by a faculty committee. Essays should be around 20 pages in length and written within the last year and a half.

TRANSFER CREDIT
Transfer credits will be evaluated on a case-by-case basis. Requests for transfer credit must be made within the first year of attendance as a matriculated student. Graduate courses, which have counted towards an awarded bachelor’s or master’s degree, may not be transferred toward a degree at GSAS. Students may transfer up to 12 points towards the M.A. degree. Students must submit official transcripts, including English translations when necessary.

TIME TO DEGREE
To remain in good standing students must complete their degrees within specific time limits: Any master’s degree must be completed within 5 calendar years after the date of first enrollment in that master’s program.

EXTENSION OF TIME TO DEGREE
The Associate Dean for Academic and Student Affairs will consider requests endorsed by the department beyond the limits stated above for students who are making clear progress toward the degree. Only one request for extension of time to degree per student per degree program will be considered.

PARENTAL ACCOMMODATIONS (FOR M.A. STUDENTS)
Master’s students who are enrolled at the Institute and who become primary caregiving parents to a newly born or adopted child may apply for a one-semester extension of enrollment to fully complete all degree requirements and/or a leave of absence.

DUAL M.A./M.L.S. IN ART HISTORY AND LIBRARY & INFORMATION SCIENCE WITH LIU PALMER
NYU and LIU Palmer offer a unique, 60 credit dual degree program that allows students to gain valuable training as a librarian while specializing in the field of art history. The program grants an ALA-accredited Master of Science in Library and Information Science from LIU’s Palmer School and a Master of Arts of the Institute of Fine Arts. While in the program, students will complete courses at both schools on a part-time schedule and will work in a subject-specific mentorship mentorship program at NYU Libraries.

Students enrolled in the dual degree program will be required to complete 32 credits (eight courses) at the Institute of Fine Arts and 28 credits at LIU.

If you are enrolled in the dual degree program, please schedule an appointment with Conley Lowrance in the Academic Office at the start of each term to go over the details of your schedule and credits to ensure that you are making proper progress towards degree.
PH.D. PROGRAM
PH.D. PROGRAM & REQUIREMENTS

PH.D. PROGRAM OVERVIEW
The Ph.D. Program at the Institute of Fine Arts is a course of study designed for the person who wants to investigate the role of the visual arts in culture through detailed, object-based examination, as well as historical and theoretical interpretation. The degree program provides a focused and rigorous experience supported by interaction with the leading scholars of the Institute, and access to New York area museums, curators, conservators, archaeological sites, and NYU’s global network.

FULL-TIME STUDY
The program is designed for up to six years of full-time, funded study, including tuition and fees, student health insurance, and a stipend. A total of 18 courses (72 points) are required for the Ph.D. degree. Students register for 3 courses (or 12 points) per semester for the first six semesters. One course in the fifth semester is dedicated to research toward a dissertation topic. In the sixth semester, students register for points devoted to preparing for their major examinations. Exceptions to full-time study are made only for urgent financial or medical reasons and must have the approval of the Director of Graduate Studies. Due to the intensity of the doctoral program, students must be in full-time residency in the NYC-area until ABD status has been achieved.

HEALTH INSURANCE FOR FUNDED PH.D.
Students who are fully funded by the Institute are approved for basic or comprehensive health care. International students are automatically enrolled in comprehensive health care by NYU. National students are automatically enrolled in basic coverage. If a national student prefers a comprehensive health plan, they must manually update their status via NYU Consolidated Healthcare every year: https://nyu.consolidatedhealthplan.com/student_health/new_york_university/initial_login.html.

STUDENTS ENTERING WITH A MASTER’S DEGREE
To receive the Ph.D. degree, all Institute requirements must have been fulfilled, including a Master’s thesis, and a distribution of courses within areas of study that correspond to those outlined in the section “Distribution Areas.” No credits will be automatically transferred; transferred points and distribution credit will be awarded based upon evaluation by the Institute faculty at the First Year Review. Students who enter with a Master’s degree in Art History can usually reduce their Ph.D. coursework by one year.

DEFINITION OF COURSES
PROSEMINAR: The purpose of the Proseminar is to introduce students in the doctoral program to advanced research methods in the history of art. It is a dedicated course for the entering Ph.D. students that will serve to consolidate the cohort. It is taken during the first semester and is taught by a rotation of the Institute faculty. Emphasis is placed on the specific practices of art-historical analysis in relation to visual and textual interpretation. The contents of the seminar vary each year according to the research interests of the chosen instructor. The class is structured around specific problems in the history of art rather than broad conceptual paradigms, with an emphasis on historical interpretation.

COLLOQUIUM: A colloquium provides an analysis or overview of the state of the literature on a given art historical topic or problem, with extensive reading, discussion, and presentations. There may be a final paper. It is possible to make a colloquium count as a seminar. Usually this involves writing a longer paper or doing other additional work. Make sure this is clearly agreed upon with the professor before registering for the class. Please notify the Academic Office of this arrangement.

SEMINAR: A seminar is a focused, advanced course that explores a topic in depth and requires substantial original research from the student. Seminars are often based on exhibitions or collections in the New York area. Students are expected to produce at least one substantial paper.
LECTURE: Lecture courses explore topics or periods, giving overviews of major issues as well as detailed analysis of specific problems and works of art. Students are responsible for assigned and recommended reading, and may produce short papers and/or take an exam. Typically, no interviews are necessary for admittance.

DISTRIBUTION REQUIREMENTS
Ph.D. students must take a minimum of 6 seminar courses, with at least 4 of those seminars in different distribution areas outside of the student’s major field. The Proseminar may count as one of these seminars. Students are required to take one course in technical studies of works of art (which can also fulfill a seminar requirement). Students may take courses in other relevant disciplines in consultation with their advisor, and subject to the approval of the Academic Office.

Distribution requirements are met by choosing courses in the following fields:

1. Pre-Modern Asia
2. Pre-modern Africa and the Middle East
3. The Ancient Mediterranean and Middle East, Including Egypt
4. Pre-modern Europe and the Americas
5. Post-1750 Global
6. Museum and Curatorial Studies
7. Technical Studies of Works of Art
8. Architectural History

DISTRIBUTION SUBSTITUTION
A student may use a lecture or colloquium course as a seminar distribution (substitution) only if the faculty member from that specific course approves. Approval must be in writing (a forwarded email is suffice). Students who are approved must submit a research paper for that course at the end of the semester in order to fulfill the requirements of a seminar course.

LANGUAGE REQUIREMENTS
Students in the Ph.D. program are required to demonstrate reading proficiency in two languages relevant to their area of specialization, and may be expected to learn other languages that will equip them for advanced research in their chosen fields. Students can demonstrate language proficiency by passing a written examination or by passing a semester-long NYU language course with a "B" grade or higher. Students whose Bachelor’s or Master's degree is from a non-English speaking institution may be exempt from one language.

Exams from previous years are available in the Academic Office and can be used for practice. Exams are offered three times per academic year: at the beginning of the Fall semester, at the end of the Fall semester, and at the end of the Spring semester. Students have one hour to complete a translation with the aid of a dictionary (physical dictionary or use of WordReference.com) showing comprehension of the overall significance of the text and expression, rather than merely a verbatim translation. The Academic Office will notify students regarding the details of upcoming language courses and exams.

The Institute offers courses in French, German, and Italian reading comprehension at the beginner and intermediate levels. Advanced courses may be organized on a select basis. These non-credit courses meet for ninety-minute sessions twice a week or a three-hour session once per week, at cost to the student. Deadline for payment is October 1 and February 15.

UNDERGRADUATE LANGUAGE COURSES
With permission of the Academic Office and the Office of the Assistant Dean for Academic and Student Affairs of the Graduate School, doctoral students may take undergraduate language courses that build skills necessary for the dissertation. The grades for such courses are not entered into the GPA calculation and course credit will not count toward the graduate degree. Consult the Academic Office about enrolling in an undergraduate language course.
# PH.D. PROGRAM SCHEDULES

### Ph.D. Schedule (Entering without an M.A.)

<table>
<thead>
<tr>
<th>Semester</th>
<th>Number of Courses</th>
<th>Credits</th>
<th>Other Degree Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>First Year</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fall</td>
<td>3</td>
<td>12</td>
<td>One course must be the Proseminar. Students must sit for one language exam during their first year.</td>
</tr>
<tr>
<td>Spring</td>
<td>3</td>
<td>12</td>
<td>Option to sit for a language exam.</td>
</tr>
<tr>
<td>Summer</td>
<td>0</td>
<td>0</td>
<td>Register for Maintenance of Matriculation if you intend to use Health Services (notify Academic Office).</td>
</tr>
<tr>
<td><strong>Second Year</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fall</td>
<td>3</td>
<td>12</td>
<td>Option to sit for a language exam.</td>
</tr>
<tr>
<td>Spring</td>
<td>3</td>
<td>12</td>
<td>The Qualifying Paper (10,000 words) must be completed in the second year (Spring or Summer). Option to sit for a language exam.</td>
</tr>
<tr>
<td>Summer</td>
<td>0</td>
<td>0</td>
<td>Register for Maintenance of Matriculation if you intend to use Health Services (notify Academic Office).</td>
</tr>
<tr>
<td><strong>Third Year</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fall</td>
<td>3</td>
<td>12</td>
<td>Option to sit for a language exam.</td>
</tr>
<tr>
<td>Spring</td>
<td>2</td>
<td>8</td>
<td>The two courses should be the remaining Seminar or Distribution requirements. Language requirements should be fulfilled.</td>
</tr>
<tr>
<td>Summer</td>
<td>0</td>
<td>0</td>
<td>Register for Maintenance of Matriculation if you intend to use Health Services (notify Academic Office).</td>
</tr>
<tr>
<td><strong>Fourth Year</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fall</td>
<td>1</td>
<td>4</td>
<td>Register for Directed Research for the Ph.D. Oral Exam (FINH-GA.3548). Major examination (oral and written component) should be attempted and passed end of Fall semester or early Spring semester.</td>
</tr>
<tr>
<td>Spring</td>
<td>0</td>
<td>0</td>
<td>Register for Directed Research for the Ph.D. Dissertation (FINH-GA.3549). Submit approved Dissertation Proposal to Academic Office at the end of Spring or Summer semester. Students will be registered for Maintenance of Matriculation.</td>
</tr>
<tr>
<td>Summer</td>
<td>0</td>
<td>0</td>
<td>Register for Maintenance of Matriculation if you intend to use Health Services (notify Academic Office).</td>
</tr>
</tbody>
</table>
PH.D. PROGRAM & REQUIREMENTS

Fifth Year

Fall
Writing dissertation; meeting/communicating with advisor. Curatorial Studies students will do a 9-month residency with the Metropolitan Museum of Art. Students will be registered for Maintenance of Matriculation.

Spring
Writing dissertation; meeting/communication with advisor; submit a yearly progress report. Students will be registered for Maintenance of Matriculation.

Summer
Register for Maintenance of Matriculation if you intend to use Health Services (notify Academic Office).

Sixth Year

Fall
Writing dissertation; meeting/communication with advisor; schedule defense. Students will be registered for Maintenance of Matriculation.

Spring
Finalizing dissertation with advisor; preparing for defense; apply for graduation; preliminary upload of dissertation; successfully defend dissertation; final upload of dissertation. Students will be registered for Maintenance of Matriculation.

Ph.D. Schedule (Entering with an Institute M.A.)

Students will have a blanket transfer of 40 credits towards the 72-credit doctoral program.

<table>
<thead>
<tr>
<th>Semester</th>
<th>Number of Courses</th>
<th>Credits</th>
<th>Other Degree Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Year</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fall</td>
<td>3</td>
<td>12</td>
<td>One course must be the Proseminar. Option to sit for a language exam. The IFA M.A. Thesis will be used in lieu of the Ph.D. Qualifying Paper.</td>
</tr>
<tr>
<td>Spring</td>
<td>3</td>
<td>12</td>
<td>Option to sit for a language exam.</td>
</tr>
<tr>
<td>Summer</td>
<td>0</td>
<td>0</td>
<td>Register for Maintenance of Matriculation if you intend to use Health Services (notify Academic Office).</td>
</tr>
<tr>
<td>Second Year</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Fall</td>
<td>1</td>
<td>4</td>
<td>Register for Directed Research for the Ph.D. Oral Exam (FINH-GA.3548). Major examination (oral and written component) should be attempted and passed end of Fall semester or early Spring semester. Option to sit for a language exam.</td>
</tr>
<tr>
<td>Spring</td>
<td>1</td>
<td>4</td>
<td>Register for Directed Research for the PhD Dissertation (FINH-GA.3549). Submit approved Dissertation Proposal to Academic Office at the end of Spring or Summer semester. Option to sit for a language exam.</td>
</tr>
<tr>
<td>Summer</td>
<td>0</td>
<td>0</td>
<td>Register for Maintenance of Matriculation if you intend to use Health Services (notify Academic Office).</td>
</tr>
</tbody>
</table>
## PH.D. PROGRAM & REQUIREMENTS

<table>
<thead>
<tr>
<th>Year</th>
<th>Semester</th>
<th>Courses</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Third Year</td>
<td>Fall</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Spring</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Summer</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Fourth Year</td>
<td>Fall</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Spring</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Summer</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Fifth Year</td>
<td>Fall</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Spring</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>
Ph.D. Schedule (Entering with an external M.A.)
Students who have a blanket transfer of less than 40 credits (32-39 credits) will register for 1 or 2 additional courses during the fall or spring of their second year.

<table>
<thead>
<tr>
<th>Semester</th>
<th>Number of Courses</th>
<th>Credits</th>
<th>Other Degree Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>First Year</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fall</td>
<td>3</td>
<td>12</td>
<td>One course must be the Proseminar. Option to sit for a language exam. The M.A. Thesis will be used in lieu of the Ph.D. Qualifying Paper.</td>
</tr>
<tr>
<td>Spring</td>
<td>3</td>
<td>12</td>
<td>Option to sit for a language exam.</td>
</tr>
<tr>
<td>Summer</td>
<td>0</td>
<td>0</td>
<td>Register for Maintenance of Matriculation if you intend to use Health Services (notify Academic Office).</td>
</tr>
<tr>
<td><strong>Second Year</strong></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Fall</td>
<td>1</td>
<td>4</td>
<td>Register for Directed Research for the Ph.D. Oral Exam (FINH-GA.3548). Major examination (oral and written component) should be attempted and passed end of Fall semester or early Spring semester. Option to sit for a language exam.</td>
</tr>
<tr>
<td>Spring</td>
<td>1</td>
<td>4</td>
<td>Register for Directed Research for the Ph.D. Dissertation (FINH-GA.3549). Submit approved Dissertation Proposal to Academic Office at the end of Spring or Summer semester. Option to sit for a language exam.</td>
</tr>
<tr>
<td>Summer</td>
<td>0</td>
<td>0</td>
<td>Register for Maintenance of Matriculation if you intend to use Health Services (notify Academic Office).</td>
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<tr>
<td><strong>Third Year</strong></td>
<td></td>
<td></td>
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<tr>
<td>Fall</td>
<td>0</td>
<td>0</td>
<td>Writing dissertation; meeting/communicating with advisor. Curatorial Studies students will do a 9-month residency with the Metropolitan Museum of Art. Option to sit for a language exam. Students will be registered for Maintenance of Matriculation.</td>
</tr>
<tr>
<td>Spring</td>
<td>0</td>
<td>0</td>
<td>Writing dissertation; meeting/communication with advisor; submit a yearly progress report. Language requirements should be fulfilled. Students will be registered for Maintenance of Matriculation.</td>
</tr>
<tr>
<td>Summer</td>
<td>0</td>
<td>0</td>
<td>Register for Maintenance of Matriculation if you intend to use Health Services (notify Academic Office).</td>
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<td><strong>Fourth Year</strong></td>
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<td>0</td>
<td>Writing dissertation; meeting/communicating with advisor. Students will be registered for Maintenance of Matriculation.</td>
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<td>Writing dissertation; meeting/communication with advisor; submit a yearly progress report. Students will be registered for Maintenance of Matriculation.</td>
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<tr>
<td>Summer</td>
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<td>0</td>
<td>Register for Maintenance of Matriculation if you intend to use Health Services (notify Academic Office).</td>
</tr>
</tbody>
</table>
QUALIFYING PAPER
The Qualifying Paper may be developed from seminar work or might be on a topic devised in consultation with the student’s advisor. Normally, the student will be advised to produce a detailed study on a subject that leads towards the dissertation. It should be no longer than 10,000 words (excluding bibliography and footnotes) and completed prior to the beginning of the third year of study. Once the Qualifying Paper has been passed by two faculty members, the student will receive the M.A. degree. Students entering with a Master’s degree may submit the thesis in lieu of a Qualifying Paper.

MAJOR EXAMS (ORAL AND WRITTEN)
Following the completion of their coursework, Ph.D. students are examined on a major field consisting of two contiguous areas and on a third minor area, which can be in a related field or provide skills necessary for their dissertation. Students should consult their advisor in selecting the two additional examiners and the fields for examination. It is the responsibility of the advisor to invite examiners and to inform any outside examiners about Institute procedures. Students should work closely with each of their examiners to determine appropriate bibliographies.

The purposes of the major examination are to ensure that students develop a comprehensive understanding of their chosen field of study in both breadth and depth, that they can draw independent conclusions based on the study of objects and on written scholarship, and that they are able to effectively communicate these conclusions to an academic audience. The major examination is separate and distinct from the presentation of the dissertation prospectus. Students should allow at least one semester (15 weeks) of preparation for the oral examination. The committee will submit three essay questions to the Academic Office immediately following the oral examination. Within 30 days of the oral examination, the student must pick up the written component, the "Two Week paper." For the "Two Week Paper," the student chooses one topic out of the three given by the examiners. The paper must be submitted two weeks after picking up the prompts from the Academic Office.

In order for the candidate to continue to the dissertation, the advisor and the two other examiners must pass both the oral and written components of the examination. If the candidate does not pass either part of the exam, the candidate is allowed one more attempt. Failure to pass both parts of the second major examination will result in termination from the program.

When a student is ready to begin studying for their exam, he or she should visit Hope Spence in the Academic Office to report their examination areas and their preferred date for the exam.

DISSERTATION PROPOSAL
The proposal must be presented to a dissertation committee no later than six months after passing the major oral and written examinations. In exceptional cases a student may present a proposal before their examinations. Students will discuss potential dissertation topics with their supervisor, who will form a dissertation committee of three faculty members (the supervisor and two others). The proposal will be distributed to the committee members in advance of a proposal presentation.
PH.D. PROGRAM & REQUIREMENTS

The proposal presentation provides a forum for the committee and the student to discuss intellectual and methodological aspects of the dissertation and to formulate research plans. Immediately following the presentation, the committee will determine if the proposal has passed or if it is in need of revision. The final, approved proposal will be distributed at the next full faculty meeting for further comment. The written proposal consists of:

1. A narrative exposition of the dissertation subject detailing the state of current scholarship as well as the student’s own research aims. The proposal should demonstrate the viability of the project and should clearly set forth the research questions to be addressed with direct reference to sources and contexts. The narrative should not exceed 2500 words (approximately 8-10 pages). Arguments should be properly footnoted;
2. A chapter outline that is no more than one page;
3. A bibliography of principle references, divided as appropriate into separate archival and primary source sections;
4. Up to five images.

DISSERTATION DEFENSE

Once the Primary Advisor has nominally approved the text of the dissertation, the student may give copies of the text to their second and third readers. At this time, the student should contact Hope Spence in the Academic Office about scheduling a defense. In order for the student to receive a degree during the current term, a defense must occur at least two days prior to the deadline for final submission. Three core readers and two signatories must approve the defense of the dissertation. Four faculty members must be present at the defense. Three of the five signatories must be full-time FAS faculty. IFA students may defend their dissertation at any time during the year. Students should contact the Academic Office with questions about the formatting, defense, and submission of their dissertation.

More information can be found at Dissertation Resources: https://www.nyu.edu/gsas/dept/fineart/research/submitting-dissertations.htm.

DISSERTATIONS WRITER’S ROOMS

PhD Candidates who are ABD status are eligible for a Dissertation Writer’s Room at NYU Bobst Library (rooms 427, 436, 536, and 627). These rooms are shared, quiet office spaces dedicated to serious researchers. PhD Candidates can choose one of the numerous desks and work as long as they wish. Each room includes 10 partitioned desks, available on a first-come, first-serve basis. Amenities include your own personal mobile storage cabinet or a locker, ergonomic furniture, single seating tables, and wireless. Eligible candidates must fill out an official request form here: http://guides.nyu.edu/c.php?g=276579&p=1848111.

YEARLY PROGRESS STATEMENT

Every student working on his or her dissertation must submit a yearly progress statement detailing goal-setting and achievements met. Students will be asked to submit the statement each spring semester, generally by May 1.

CERTIFICATE IN CURATORIAL STUDIES

This program is offered jointly by the Institute of Fine Arts and The Metropolitan Museum of Art. The purpose of the program is to prepare students for curatorial careers in specialized fields. Students who wish to obtain a Certificate must take two courses in Curatorial Studies, taught at The Metropolitan Museum of Art, in addition to a nine-month residency, normally at The Metropolitan Museum.

PH.D. FUNDING

Funding from the Institute is conditional on continued full-time student status. Ph.D. students who do not have an MA in Art History are funded for up to six years, while Ph.D. students who
enter the program with an MA in Art History are funded up to five years. The program is normally divided into three years of coursework, exams, and submission of a dissertation proposal, and three years for dissertation research and writing (for students without an MA) or divided into two years of coursework, exams, and submission of a dissertation proposal, and three years for dissertation research and writing (for students with an MA). Variations to this pattern might occur according to opportunities for students to develop skills or experience in their specialist fields, as approved by the student’s advisor and the Director of Graduate Studies. Students are encouraged to compete for outside fellowships as soon as possible. Institute funding will be suspended during a period of equivalent outside fellowship support. The award of such fellowships may extend the number of funded years taken to complete the program. Students who obtain a permanent position of more than 20 hours per week are no longer eligible for funding from the Institute.

Ph.D. students who receive a named fellowship must list update their email signature to reflect this. Additionally, any student who is a recipient of a named fellowship are required to attend a donor’s luncheon in the Spring semester.

TEACHING
Students may work as teaching assistants and graders in NYU’s undergraduate departments beginning in their second semester. Students are encouraged to seek positions as primary instructors after passing the second year review.

TRANSFER CREDIT
Transfer credits will be evaluated on a case-by-case basis. Requests for transfer credit (from a completed MA in Art History program) must be made within the first year of attendance as a matriculated student. The maximum transfer credit allowed is 40 points. A transfer of 40 points would reduce the required coursework for the Ph.D. by one year. You must submit official transcripts, including English translations when necessary, to the Academic Office.

COURSES OUTSIDE THE INSTITUTE
Courses through NYU’s Graduate School of Arts and Science are available to Institute doctoral students as part of their regular course of study. The Institute also participates in the Greater New York Inter-University Doctoral Consortium. Ph.D. students may enroll in courses through the consortium. Other participating universities are: Columbia University, Princeton University, CUNY Graduate Center, Rutgers University, Fordham University, Stony Brook University, and New School University. Students should contact the Academic Office if they have questions about enrolling in courses outside the Institute.

More information about the Inter-University Doctoral Consortium can be found: [http://gsas.nyu.edu/academics/inter-university-doctoral-consortium.html](http://gsas.nyu.edu/academics/inter-university-doctoral-consortium.html).

TIME TO DEGREE
To remain in good academic standing, students must complete their degrees within specific time limits set by GSAS: If 24 or more credits are transferred toward the Ph.D. degree, the degree must be completed within 7 calendar years after the date of first enrollment in the Ph.D. program. If fewer than 24 credits are transferred, the degree must be completed within 10 calendar years after the date of first enrollment in the Ph.D. program.

It is University policy not to extend full-time student status to anyone that is beyond his or her 7th year of enrollment. Students will not be given full-time equivalency after their 7th year of enrollment at the Institute. Students may be able to appeal for exceptions on a semester-by-semester basis.

Students who have not completed their Ph.D. within ten years of first enrollment at the Institute will automatically be placed on academic probation. Continued registration will require the student to submit a detailed plan for completion. Registration in subsequent semesters will
be dependent on the student’s adherence to the plan and demonstration of concrete, written progress toward the degree.

PARENTAL ACCOMMODATIONS (PH.D. STUDENTS AND CANDIDATES ONLY)

Institute Students Within the Term of Their Institute Funding

Full-time Institute students who are within the term of their Institute funding and become primary caregiving parents to a newly born or adopted child may request to have their academic responsibilities amended for up to 6 weeks or for one full semester. This may include modifying class attendance, exams, and other academic requirements for a student’s degree program. After receiving an application for a period of Parental Accommodation (PA), the Institute will work with the student and the student’s advisor or Director of Graduate Studies to create a revised plan for degree completion.

Student Status of and Funding:

• During the period of PA, students maintaining full-time student status must remain in compliance with the terms and conditions of their Institute fellowship.
• Students receiving PA may opt to continue to receive their support package during the period of accommodation, including health insurance and access to university resources. If a student chooses not to receive his/her stipend during the period of PA, the stipend will be placed on reserved and “banked” for a total of one future semester. Banking the stipend will not affect the student’s access to health insurance or maintenance of matriculation.
• Students receiving external financial support must contact the funding agency and comply with its policies. If the external funding agency suspends funding, the Institute will not assume the responsibility of funding the student.
• Students who use a PA will be provided a one-semester extension of enrollment for departmental and/or school academic requirements. For example, if a student would otherwise have been required to take his/her Major Examination by the end of his/her third year, the student who uses a PA will be given an additional semester to fulfill this requirement. Likewise, students using a PA will be provided an additional semester to fully complete all degree requirements, if required.
• If a student chooses to use a PA for one full semester, the student will be registered under maintenance of matriculation (MM). MM fees and student health insurance for that semester will be awarded by the Institute per the terms of the Institute funding package.
• The period of PA may begin at any time after the student becomes a primary caregiving parent to a newly born or adopted child, through 12 months after the child is born or adopted.
• New parents who use a PA are not prohibited from applying for an additional leave of absence of one semester.

Institute Doctoral Students Beyond the Term of Their Institute Funding

Institute doctoral students who are beyond the term of their Institute funding who become primary caregiving parents to a newly born or adopted child may apply for a one-semester extension of enrollment to fully complete all degree requirements, and/or a leave of absence.

Applying for Parental Accommodation

Applications by Institute doctoral students within the terms of their funding must be made no later than May 31st for PA in the Fall semester or October 31st for PA in the Spring semester.

Applications of a one-semester extension of enrollment and/or leave of absence by doctoral students beyond the terms of their funding or by master’s students must be made no later than three months after the childbirth or adoption.

To apply, please contact the Academic Office to fill out the PA Request Form.
CONSERVATION PROGRAM
DUAL M.A. IN ART HISTORY & M.S. IN CONSERVATION PROGRAM OVERVIEW

The conservation program of the Institute of Fine Arts was borne out of the existing art history graduate program in the late 1950s. With that in mind, the program was designed as a "three-legged stool", by which the conservator is supported in equal measure by art historical study, scientific training, and practical experience. It is one of only four graduate-level training programs in art conservation in the United States. Aside from being the first program of its kind, it is the only one that has its roots in an art history graduate program, and is unique in conferring a dual degree: an M.A. in the History of Art and Archaeology and an M.S. in the Conservation of Historic and Artistic Works.

The program is dedicated to the study of the technology and conservation of works of art and historic artifacts. The curriculum combines practical experience in conservation with historical, archaeological, curatorial, and scientific studies of the materials and construction of works of art. Students undertake research projects, laboratory work, seminars, and gain intensive conservation experience through advanced fieldwork and the capstone Internship.

Located in the Stephen Chan House, diagonally across from the Institute of Fine Arts’ James B. Duke House, the Center enjoys ready access to the Institute’s academic resources as well as the Metropolitan Museum of Art and nearby museums, galleries, private collections, auction houses, and historic properties. The Center’s location makes it easy to draw upon the many conservators and conservation scientists in the area, creating a dynamic atmosphere in which to learn our three programmatic fundamentals—art history, conservation theory and practice, and conservation science.

DEGREE REQUIREMENTS

A total of 22 courses (73 points) are required for the dual-degree program: 15 conservation courses (45 points) and 7 art history courses (28 points).

M.S. in the Conservation of Historic and Artistic Works

The 15 conservation courses include the 8 core courses—Technology & Structure of Works of Art I & II, Material Science of Art & Archaeology I & II, Principles of Conservation, Instrumental Analysis I & II, and Preventive Conservation—leaving 7 open conservation electives. At least one of these electives must be an applied science course (see "Program Schedules").

In the third semester, all students begin specializing in their primary area of study by enrolling in conservation electives, also known as treatment courses. First-year students will be asked to declare a specialty near the halfway point of their second semester.

NOTE: Art history courses are set in the schedule and are not moveable. Many of the conservation courses are scheduled as TBD, since these courses need to fit around a student’s art history and core conservation schedule. Students enrolled in a TBD conservation course will need to coordinate with the instructor and set a day and time agreed to by all parties.

M.A. in the History of Art and Archaeology

7 art history courses are required for the M.A. portion of the conservation dual degree program. Foundations I and Directed Research Towards the M.A. Thesis are both required, leaving 5 open electives. Students must take courses satisfying three distribution areas in the remainder of their art history coursework. Within these electives, at least two classroom seminars are required. The two seminars cannot be in the same distribution area. Should a student take more than the required two seminars, a distribution area can be repeated as long as overall, the three distribution areas are still met. (see "Course Definitions" under the "M.A. Program & Requirements" section for more information on lectures, seminars, etc.)

The eight areas of study are:

1. Pre-Modern Asia
2. Pre-modern Africa and the Middle East
3. The Ancient Mediterranean and Middle East, Including Egypt
4. Pre-modern Europe and the Americas
CONSERVATION PROGRAM & REQUIREMENTS

5. Post-1750 Global
6. Museum and Curatorial Studies
7. Technical Studies of Works of Art (fulfilled by Tech & Structure I)
8. Architectural History

Important: Art history and conservation classes count for different point values! (art history=4 points, conservation=3 points)

NOTE: Additional Foundations II course electives count as a conservation elective, not as an art history elective.

DISTRIBUTION SUBSTITUTION
A student may use a lecture or colloquium course as a seminar distribution (substitution) only if the faculty member from that specific course approves. Approval must be in writing (a forwarded email is suffice). Students who are approved must submit a research paper for that course at the end of the semester in order to fulfill the requirements of a seminar course.

PROGRAM EXPECTATIONS
Generally speaking, successful students will:

• Commit at least six days per week to program-related activities
• Communicate regularly with faculty
• Seek assistance when needed
• Complete assignments in a timely manner
• Follow health and safety rules
• Support CC/IFA/NYU outreach and development efforts
• Avoid excessive outside obligations (paid or unpaid)

MAINTAINING GOOD ACADEMIC STANDING & PROGRESS TOWARDS DEGREE
The conservation program considers the following as “additional requirements and/or stricter standards” when evaluating a student’s “good standing”:

• Responds well to instruction and feedback
• Develops hand skills in keeping with experience
• Demonstrates graduate-level research skills
• Synthesizes a broad range of information in order to evaluate conservation problems holistically, for example, the ability to analyze a conservation treatment from start to finish, including proper handling, packing, and preventive conservation strategies
• Displays intellectual curiosity and initiative
• Writes acceptable condition and treatment reports
• Operates within designated time limits by successful project management and organization
• Communicates clearly both orally and in writing
• Maintains a clean and orderly work space
• Demonstrates an understanding and respect for lab safety and regard for others
• Collaborates with classmates and participates in outside program activities (ANAGPIC, summer projects)
• Shows consistent academic and professional development
• Participates in and completes all non-credit program requirements (including language exams and workshops)
ADVISEMENT & REGISTRATION
Initial advisement on registration practices and courses for the first academic year occurs in-person during Orientation. It is recommended that students arrange a meeting as early as possible with their potential faculty advisor. Paper/photo/library & archive students should contact Peggy Ellis; objects students, Michele Marincola; and paintings students, Dianne Modestini. It is important that they meet you and discuss your program/career objectives as early as possible.

Given the flexible nature of the curriculum, advisement on subsequent academic years is accomplished via consultation with your primary advisor, the Chair, and the Conservation Academic Advisor every spring semester.

The Conservation Academic Advisor will enroll fourth-year students in matriculation maintenance through ALBERT (MAINT-GA.4747.001) for the Fall and Spring semesters.

Be sure not to leave registering to the last minute. Fellowship awards do not cover drop/add fees should you change your mind about classes after the registration deadline or have trouble with the registration system. Student health insurance selections and graduation selections should also be kept in mind during this period. See the Conservation Academic Advisor if you are having difficulty registering for classes.

INDIVIDUALIZED INSTRUCTION
On occasion, a student’s particular interest may not be fully represented by the course offerings, or is of such a personal nature that a course is just not available. In these cases the student, in consultation with the Chair, can develop his or her own independent study course, focusing either on treatment or scientific analysis and examination.

Individualized Instruction courses must be approved prior to registration. A course number will be assigned during the registration period. Please see the Conservation Academic Advisor to obtain the course number. Credit will not be assigned retroactively.

The following guidelines are provided in order to clarify the requirements of students wishing to enroll in Individualized Instruction Advanced Conservation Courses:

- Students interested in working in conservation labs, private studios, or pursuing supervised independent research, and who wish to receive course credit for the work, must first discuss with the Chair the purpose and expected outcome of your work/research.
- Submit to the Chair a written description of the project including the purpose and expected outcome(s). There must be an academic component to the project; it is not just working in someone’s lab. The description must be approved and signed by the supervisor of the project. Please submit the signed proposal to the Chair for review and signature. Often, based on the Chair’s review, you may be asked to revise your proposal and obtain new signatures from your supervisor(s). The written proposal is independent of course registration.
- A final report on the project must be turned in to the supervisor and to the Chair at the end of the semester.
- A final written evaluation will be requested from the supervisor. The final grade for the course will be solicited by the Center from the supervisor.

CONSERVATION PROGRAM SCHEDULES
Because of the flexible nature of the conservation program, as well as differences between each specialization, individual semester registrations after the first year may vary slightly. The schedules below set forth the requirements for each year and term, but elective selection may alter the number of semester courses in the second and third years. Any questions about your plan or registration can be directed to the Conservation Academic Advisor.

Typical General Program Schedule:
22 courses completed in total over three years: 15 conservation and 7 art history.

<table>
<thead>
<tr>
<th>Semester Synopsis</th>
<th>Fall Semester</th>
<th>Spring semester</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>First Year Requirements:</strong></td>
<td>4 Courses Including:</td>
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</tr>
<tr>
<td>• Completion of Foundations I</td>
<td>- Technology &amp; Structure of Works of Art I</td>
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</tr>
<tr>
<td>• Student must take at least one seminar in their first year that receives a grade of A- or better for the student to be in good academic standing.</td>
<td>- Material Science of Art &amp; Archaeology I</td>
<td>- Material Science of Art &amp; Archaeology II</td>
</tr>
<tr>
<td>• Student must sit for one language exam during their first year; student may re-sit for language exams through April of their second year.</td>
<td>- Foundations I</td>
<td>- Principles of Conservation</td>
</tr>
<tr>
<td>• Completion of core conservation courses: Technology &amp; Structure of Works of Art I and II, Material Science of Art &amp; Archaeology I and II, Principles of Conservation.</td>
<td>- art history elective (lecture)</td>
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<td><strong>Second Year Requirements:</strong></td>
<td>4 Courses Including:</td>
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</tr>
<tr>
<td>• Completion of core conservation courses: Instrumental Analysis I and II, Preventive Conservation.</td>
<td>- Instrumental Analysis I</td>
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<tr>
<td>• Begin conservation specialty with conservation electives (six over two years).</td>
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<tr>
<td>• Fulfill applied science requirement before end of third year.</td>
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<tr>
<td>• Language requirement fulfilled.</td>
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**Typical Mellon Library & Archive Program Schedule:**
**CONSERVATION PROGRAM & REQUIREMENTS**

22 courses completed in total over three years: 15 conservation and 7 art history.

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<td>□ Conservation of Parchment (Buffalo State)</td>
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<tr>
<td>• Winter Intersession 1: History of Bookbinding Seminar (Columbia University); Descriptive Bibliography Seminar (RBS UVA) or Conservation of Parchment (Buffalo State)</td>
<td>□ Conservation of Parchment (Buffalo State)</td>
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<tr>
<td>• Summer Session 2: Historical Book Structures Seminar and Workshop (Delaware/Buffalo), projects at VLP</td>
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<td>• Summer Session 2: Rare Book School, Paper Book Intensive, or other workshop opportunities, projects at VLP</td>
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<td>□ Directed Research Towards the M.A. Thesis</td>
<td></td>
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<tr>
<td>• Summer Session 3: Rare Book School, Paper Book Intensive, or other workshop opportunities, projects at VLP</td>
<td>□ Directed Research Towards the M.A. Thesis</td>
<td></td>
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</table>
LANGUAGE EXAMS
Students in the conservation program are required to pass one language examination in French, German, or Italian. The examination should be taken at least once by the end of the student’s first year, and must be passed by the end of their fourth semester.

The Institute offers courses in French, German, and Italian reading comprehension at the beginner and intermediate levels. Advanced courses may be organized on a select basis. These non-credit courses meet for ninety-minute sessions twice a week or a three-hour session once per week, at cost to the student. Deadline for payment is October 1 and February 15.

Exams from previous years are available in the Academic Office or from the Conservation Academic Advisor and can be used for practice. Exams are offered three times per academic year: at the beginning of the fall semester, at the end of the fall semester, and at the end of the spring semester. Students have one hour to complete a translation with the aid of a dictionary showing comprehension of the overall significance of the text and expression, rather than merely a verbatim translation. The Academic Office will notify students regarding the details of upcoming language courses and exams.

Students who have obtained an undergraduate degree from a non-English speaking institution are exempt from the language requirement.

M.A. THESIS
Completion of the M.A. Thesis is a requirement of the M.A. degree. The thesis will be of substantial length (9,000 words) and should provide a comprehensive treatment of a problem in scholarship, be competently written, and may be of publishable quality. The topic may be developed from papers written for a lecture course, seminar or colloquium, conservation treatments, or from independent research. A thesis topic may be in any one of the eight areas of study for the M.A. degree in Art History. Students in the conservation program are encouraged to include technical studies in the M.A. Thesis, provided the paper retains its focus on art history or archaeology. Conservation students also follow a slightly altered schedule, as explained below.

Readers: The M.A. Thesis must be read and approved by two faculty members. The advisor must be a full-time Institute faculty member. The Director of Masters Studies assigns students an M.A. Thesis advisor during his or her fifth semester. This advisor, who will normally direct and serve as primary reader of the M.A. Thesis, must be in residence during the student’s third year. The Director of Masters Studies will arrange for the second reader.

The staging of the M.A. Thesis for conservation students is as follows:

At the start of your third year (fifth semester): Student determines and submits the thesis topic and a list of three potential advisors to the Academic Office in October. The student is assigned a thesis advisor in late October. The thesis proposal (500 words with brief bibliography and one illustration) is submitted to the M.A. Thesis advisor in the beginning of December.

Spring semester of your third year (sixth semester): Enroll in Directed Research Towards the M.A. Thesis. Students submit a one-page outline with a detailed list of major sources in February. A complete first draft of at least 7,000 words is submitted in mid-March to your thesis advisor. The final version of the thesis is to be submitted to the Academic Office in April. Both readers must approve the thesis before the student begins their fourth-year Internship.

Specific dates and deadlines will be distributed at the beginning of each academic year.

FOURTH-YEAR INTERNSHIP
In the fourth year, students will be required to work full time as an Intern in a public or private conservation establishment. This is a non-credit degree requirement, usually the last requirement for the Advanced Certificate in conservation. Internships normally run for two consecutive semesters (9 months), although, some hosts may want you to commit to a 12-month period. Detailed guidelines are available from the office and will be sent to your Internship host on confirmation of your Internship plans.
Internship Preparation Timeline
Planning for the Internship takes place at the start of the third year. Here is a broad outline of the timing of the procedure, adhered to by all U.S. conservation graduate programs:

<table>
<thead>
<tr>
<th>Month</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>October</td>
<td>Meet with faculty and Chair to discuss potential placements/Portfolio review</td>
</tr>
<tr>
<td>October-December</td>
<td>Letters sent to potential host institutions</td>
</tr>
<tr>
<td>January-February</td>
<td>Interviews</td>
</tr>
<tr>
<td>March-April</td>
<td>Decisions</td>
</tr>
</tbody>
</table>

Internship Arrangement Procedures & Cover Letters
1. Do not approach or contact a potential host institution about an Internship before meeting with your advisor to review your preferences, options, geographic requirements, proper internship contact person, schedule, and other considerations. Some institutions have specific application procedures, which are typically posted on their websites. Do not approach potential supervisors independently or pre-empt other applicants time-wise. ANAGPIC member programs have agreed upon a general Internship arrangement schedule (see above). Occasionally, a potential host may indicate that an application is expected, that it will be favorably received, or that an application is not necessary—that is great news, but the rules still apply! European institutions may require different arrangements and schedules.

2. For reference, it may be helpful to consult the Internship Placement List, which lists where conservation students have interned and when. If you are interested in a particular institution, ask the Conservation Academic Advisor to provide some past Internship reports or contact the former Intern directly (assuming that they have been an Intern fairly recently).

3. NYU-IFA-CC stationery can be used for letters of inquiry. Ask the Conservation Academic Advisor for a printed sheet(s). Use good bond paper for the final printed copy. Send your letter of inquiry by email and postal mail.

4. Follow standard business letter layout. Include: date of the letter; addressee and address; salutation (Dear Mr./Ms./Dr., etc.); body of the letter; closing (Sincerely yours), signature, and name. Since a copy of your C.V. will be enclosed, add a line specifying that. For example: Enclosure: resume, or similar.

5. The opening paragraph briefly states why the letter is being sent—that you are interested in a fourth-year Internship in x conservation in that institution. Do not write “My name is [fill in your name here]”—that is evident from the signature line! Ask if Interns are being considered in academic year 20xx-20xx (9 months; September-May) and, if so, could you arrange for an interview and portfolio review.

6. The second paragraph lays out an applicant’s education, skills, relevant experience, and why THAT institution is of particular interest. Try not to simply repeat your resume. This is typically the longest paragraph in the letter, but it should still be concise. Do your homework—don’t express a desire to work on French lithographs if the institution doesn’t have any. Every collection and conservation staff is “wonderful!”—indicate that you are aware of the strengths of the collection and the conservation staff. Don’t forget your art history interests, if relevant.

7. A third paragraph outlines availability for an interview and flexibility as to when. Interviews are generally January-February. Your contact information, email or number as you prefer, gets inserted here. Remember to thank the person for their consideration of your request. Cover letters should not exceed one page.

8. ALWAYS give copies of your letters of inquiry to the Conservation Academic Advisor for your file and keep your advisor up to date at all times on the status of your inquiry. It is recommended that you ask your advisor to review ALL letters and your C.V. before they are sent.

9. Questions to ask before your interview:
   - Are reference letters required?
   - What is the interview format and length?
   - Presentation and interview tips?
**CONSERVATION PROGRAM & REQUIREMENTS**

**Internship Reports**
During the Internship, regular monthly reports are to be submitted to the School. They should clearly document your activities and, when possible, include examination reports and photographs. The reports should begin after your first month of work.

The format of the report can be memo or letter sent electronically (.doc or .pdf) or mailed directly to the Center. Include the objects worked on, the types of activities undertaken, skills honed or learned, etc. Review your monthly reports with your supervisor prior to submission. This will help encourage regular communication and feedback during the Internship period. Images used in the reports should be inserted at low resolution. Please receive permission from your host institution prior to sending images. Strive to keep the entire document to 5 MB, or smaller. Any feedback on the internship site or the supervisor(s) is also welcome. Your supervisor will be asked to provide a written evaluation at the end of the Internship.

Students are expected to have completed all the requirements for the M.A. Degree before beginning their Internships. Internship stipends are conditional upon completion of academic requirements and may not be awarded if progress towards completion has not been demonstrated in a satisfactory way. Please be aware that the conservation program supports your Internship for only the nine-month period.

*NOTE: Any financial support received from the host institution must be divulged to the Center.*

**CONSERVATION PROGRAM FUNDING**

**Tuition Fellowships**
The conservation program makes every effort to assist its students to fund their education. In most cases, the full cost of tuition for the program for conservation students, including matriculation fees and student healthcare, is covered by the Institute of Fine Arts, herein referred to as "tuition fellowships." Since the program's resources are limited, tuition fellowships are not guaranteed. Tuition fellowships are paid each semester contingent upon fulfillment of the necessary academic requirements, maintaining full-time status, maintaining good academic standing, showing progress towards the degree, and performance.

**Stipend Fellowships**
The conservation program strives to help support the living costs associated with full-time graduate study. These living stipends, herein referred to as "stipend fellowships", are determined each year through a committee consisting of the Chair and full-time Institute faculty. Stipend fellowship decisions are based upon fulfillment of the necessary academic requirements, maintaining full-time status, maintaining good academic standing, showing progress towards the degree, and performance, and may be named in honor of the sponsoring grant, institution, or benefactor. All stipend fellowship funding is dependent on the overall department funding for that year and may vary from year to year accordingly. Determinations are made in early summer and each student will receive an annual fellowship award letter detailing the specifics of their award and the amount shortly thereafter.

Stipend fellowships are disbursed in two payments made at the beginning of each semester. Please contact the Finance Office at the Institute to enroll in direct deposit. If a student receives or wishes to pursue any outside funding, you must consult with the Chair as to eligibility, payment procedures, and official policy. Please keep in mind that outside fellowship monies cannot be added to an Institute award, but rather will serve to replace Institute funding and help preserve our endowment for future students.

*NOTE: Stipend fellowships are taxable. NYU alerts all students to this in the spring. If you plan to declare this income, talk to your tax advisor so you know how much to budget for taxes in April. Tax laws change frequently, so be sure to check each year.*

**Student Health Insurance**
At the start of each semester, students must enroll in the NYU Comprehensive Student Health Insurance Plan (two payment NOT single payment option). Should you miss the enrollment deadline (September 30), or not select the above plan, you will automatically be enrolled in the
Basic Plan, which offers far less coverage. The NYU Comprehensive Student Health Insurance Plan does not include dental insurance. Dates of coverage for the fall semester are August 21-January 8, and the spring/summer from January 9-August 20. Students on their fourth-year Internship and who plan to graduate in May will still have healthcare coverage through the entire spring period ending August 20. Should you choose to waive or opt out of the insurance provided by NYU, proof will be needed of your coverage under a parent’s or spouse’s insurance program.

Once selected, insurance coverage is retroactive to August 21. Any doctor visits from August 21 to the date of enrollment can be reimbursed through the provider.

If a health insurance inquiry does not need immediate assistance, please email health.insurance@nyu.edu. Another resource is www.chpstudent.com/nyu, where you can access your online ID card. You will need your N number and date of birth to access the online ID card information. For general questions, the direct number to Student Health Insurance is 212-443-1020. You can also find information about the Health Insurance plans by visiting www.nyu.edu/health/insurance.

Fundraising & Grants
The conservation program continually fundraises for student fellowship support. Students benefit individually or as a group from all of our fundraising efforts. Fundraising may require reporting for grants and advocacy for the Center and we expect students to contribute on different occasions, for example writing a short report or granting image rights (from the student or of the student) to include in confidential reports or to communicate on our website. We count on our students to support our fundraising efforts and to deliver all materials as requested. Each year, grant, donor, and event dates will be provided in your student fellowship award letters. Please know we expect you to participate in a variety of fundraising activities in addition to these dates when requested.

COURSE EVALUATIONS
Evaluations are extremely important to the effective organization and delivery of courses at the Institute. Comments and suggestions will be communicated to Instructors personally by the Chair. If circumstances warrant, the Director of the Institute will be included in the review. Evaluations for conservation courses are completed online where identities are kept completely anonymous. The Conservation Academic Advisor prepares the results for the Chair and does what he can to keep anonymity, e.g., scrambling responses. Feedback about Individual Instructors or any additional feedback for special workshops is welcome and can be submitted directly to the Academic Advisor or the Chair.

STUDENT ASSESSMENTS
Student Assessment Forms are sent to all faculty and instructors to provide students written feedback on academic progress and performance. Made available to the student and kept in their file, these assessments augment the letter grade received in class. Assessments allow students to better understand their own progress through the program and provide the opportunity to react early on areas that need improvement. The forms consist of a numerical ranking system, as well as the option for written comments. The numerical ranking system will be used to help the administration evaluate “good academic standing and progress towards degree”.

At the beginning of the third year, students meet for a formal assessment with the Chair, their primary advisor, and the Conservation Academic Advisor. The goal of this meeting is to evaluate whether a student is academically fit to pursue a fourth-year Internship.

STUDENT SELF-ASSESSMENTS
Over the summer, students are asked to reflect on their performance during the preceding academic year by completing a self-assessment. This assessment will set the stage for an in-person advisor/student meeting. The student will be responsible for submitting the assessment to the Chair, their primary advisor, and the Conservation Academic Advisor, as well as setting the appointment with their primary advisor in September.
MELLON LIBRARY & ARCHIVE DIRECTED WORK-PLACEMENT

A Directed Work-Placement for Library & Archive students is normally completed within six weeks over the summer months. A student will sometimes arrange to split their Placement between two institutions; this should be agreed to by the program and all supervisors before the commencement of the Placement. The hours of work should also be determined between the student and the supervisor beforehand so that they are mutually understood. Funding is provided directly to the student through the Mellon Library & Archive grant and is administered through the University. Please see the Conservation Grants Administrator for funds availability.

The student must first discuss and reach an agreement with the supervisor regarding the purpose and the expected outcome(s) of the project. Sometimes, a written description of the project, co-signed by the supervisor and the student, will be requested and must clearly state the:

- Purpose and expected outcome(s) and
- Hours and days of employment of the Directed Work-Placement.

PALMER SCHOOL TRANSFER CREDITS

Students in the Mellon Library & Archive curriculum (2010-2016) will not see their Palmer School coursework on their NYU transcripts until after completing their two required Palmer School courses. Once these courses have been completed, the Conservation Academic Advisor will ask you to request two copies of your Palmer transcripts and have them sent to the Conservation Center. The transcripts will then be processed and approved by the Director of Graduate Studies at GSAS and the coursework will be applied to your NYU transcript as transfer credits. This must be done in a timely manner and before you begin your fourth-year Internship.

INTERNSHIPS DURING THE SEMESTER

Students naturally want to take advantage of learning opportunities made available to them during the academic year. While the program encourages this, we also want to stress the importance of your education and the commitment you've made to a full-time, funded graduate program. Every effort must be made to prevent these outside internships from interfering with your studies, class schedules, mandatory meetings, etc. Supervisors must be made aware that you are a graduate student and your first priority is to your schoolwork and graduate school commitments. To this end, the Chair must approve all academic-year internships prior to a student's acceptance of a position.

SUMMER INTERNSHIPS

In addition to NYU-sponsored activities, students are able to choose among a host of summer work opportunities at museums, historic houses, and conservation labs where they can reinforce and develop the skills they acquire in the classroom. Although it is not required, many students choose to spend all or part of their summer interning at a conservation establishment in the U.S. or abroad. Many of these opportunities are circulated via email or found on the Career Center link of the AIC website and via CoOL at http://cool.conservation-us.org/. If you are interested in any summer opportunities, you must first have a discussion with your primary advisor and/or the Chair. DO NOT approach potential supervisors without first discussing your intentions with your primary advisor.

Second- and third-year students are required to report on their summer activities at the annual Summer Projects Series events set in the fall and early spring. Presentations are no more than 10 minutes in length with a focus on treatments/projects in each given category. Depending on your summer experiences, you may be required to present more than once. These events are also open to art history students, faculty, donors, and the immediate conservation community. Further information is provided at the start of the fall semester. Supply the Conservation Academic Advisor with all of your summer plans as soon as they become known, including Internship site name(s), supervisor name(s) and contact information.
CONFERENCE PARTICIPATION & ABSTRACT SUBMISSIONS

Follow these steps when considering submitting an abstract to a professional conference:

1. A draft abstract and general information about the specific conference needs to be submitted to the supervisor and the Chair for review at least four weeks prior to the abstract submission deadline.

2. Student must receive written approval from both their primary advisor and the Chair prior to submitting a final abstract for paper or poster presentation at a professional conference.

3. When an abstract has been accepted for paper or poster presentation, students must speak with their primary advisor and the Chair regarding the content, design, funding and acknowledgments, etc. Consultation with the Chair is required well in advance of the conference to allow adequate time for discussions about strategy and possible revisions.

4. A final abstract with general conference information must be submitted to the Chair and Academic Advisor for filing.

Students, and graduates, are welcome to arrange practice talks through the Academic Advisor.

Conference Funding

The conservation program has limited funding available for its students to financially support conference attendance only if students give an oral presentation or a poster. The fees related to the travel may be partially or fully covered by the Center. Receipt of this funding is subject to approval by the Chair, and it may be granted as a flat rate stipend or reimbursement based on actual receipts.

**NOTE:** Students in the Mellon Library & Archive program may use Mellon funds to attend conferences, workshops, and other professional development opportunities only if the student receives prior approval from Professor Ellis. There are no refunds for unapproved past activities.

Student Conference (ANAGPIC) *(April 12-14, 2018: Queen’s University)*

Each year, the Association of North American Graduate Programs in the Conservation of Cultural Property (ANAGPIC) meets for a three-day conference. Two students from each program are chosen to represent the schools by giving professional-quality presentations. Students may also submit ideas for a poster. Students giving a presentation or a poster automatically agree to the paper being published on the student conference web site *(http://resources.conservation-us.org/anagpic-student-papers/)*. Attendance at the conference is mandatory for first and second year students—you will be excused from your Thursday and Friday classes of that week.

AIC *(May 29-June 2, 2018: Annual Meeting in Houston)*

The American Institute for Conservation of Historic and Artistic Works (AIC) holds its annual meeting each year in early summer. Conservation students can apply for a George Stout Fellowship from AIC to defray the cost of attending. Applications can be found on the AIC website at *(conservation-us.org)* and are due in December.


The Eastern Analytical Symposium & Exposition is conveniently held every fall in neighboring New Jersey. This four-day event features technical sessions on up to twenty different areas of analytical and characterization techniques, poster sessions, short courses, exhibitor workshops, and seminars. Students can take advantage of the technical sessions addressing conservation science and meet professionals from the field. For more information visit *(eas.org)*.

THE JAMES H. "TONY" FRANTZ PRIZE IN STUDENT RESEARCH

Awarded annually to a current student in recognition of the completion of a research project with a significant applied science component. The prize consists of a cash award towards the purchase of professional books.

THE RDM PRIZE
CONSERVATION PROGRAM & REQUIREMENTS

Awarded annually to a current student in recognition of an advanced treatment of a work of art that demonstrates a high level of skill and art historical sensitivity. While treatment from all areas of art and archaeology will be considered, special notice will be made of those devoted to archaeological materials. The prize consists of a cash award towards the purchase of conservation tools and materials.

ARTWORK FOR TREATMENT & STUDY

Conservation Study Collection

Students wishing to access the Study Collection (4M) may do so ONLY under staff or faculty supervision. Students and instructors are responsible for making an appointment to access the collection with the Study Collection Manager in advance. If you are unable to make an appointment ahead of time, we will do our best to accommodate your request at our earliest convenience.

Any item removed from the collection for study or treatment purposes must be properly logged out and in via the logbook in 4M. It is especially important to accurately record accession number and exact storage location of works when removing them from the Study Collection and that objects are accompanied by their labels at all times. PROMPT return of all objects at the end of the semester or completion of examination/treatment is required.

Objects Handling

Follow these guidelines during the handling, examination, documentation, and treatment of artwork. The "Ten Rules" are:

1. **HANDLING**: The object shall be properly handled at all times. Proper support, cushioning, soft or smooth surfaces, rolling cart, tray and so forth shall be provided as needed during transport, examination, documentation, and treatment.

2. **WORK AREA**: The area in which an item is stored, examined, documented, or treated shall be surveyed prior to the art being moved to that space to ensure that it is clean and free from potential threats, such as accidental spills, bumps from passersby, dust resulting from other treatments, etc. There is no food or drink permitted in work areas of the CC. Work areas and objects in them must be labeled with both name(s) of student(s)/instructor(s) and emergency contact information for the individual(s) with whom they are associated. Study Collection items and objects on loan must be accompanied by labels and "ART OBJECT REGISTRATION FORMS," respectively.

3. **STORAGE**: All artworks shall be safely stored or otherwise protected when not undergoing examination, documentation, or treatment. Signage must indicate the name(s) and emergency contact information of the person(s) responsible for objects, should they need to be moved or in the event that an accident occurs.

4. **GETTING STARTED**: Sampling and initial examination, documentation, and treatment procedures shall be carried out under supervision of the appropriate instructor.

5. **SUPERVISED WORK**: All examination, documentation, and treatment shall, whenever possible, be carried out under the supervision of the appropriate instructor.

6. **CONDITIONAL UNSUPERVISED WORK**: When an examination, documentation, or treatment procedure is to be carried out independently, the appropriate supervisor shall be so informed, in order to ascertain that the student clearly understands and has sufficient experience in that particular procedure.

7. **NEW PROCEDURES**: The student shall not attempt any new procedure involving documentation, examination, or treatment, or one in which he/she is inadequately experienced without appropriate supervision. This includes analytical techniques and equipment.

8. **PROCRASTINATION DOES NOT PAY**: Every effort should be made to avoid last minute examination, documentation, and treatment, which not only inconveniences other students and instructors, but more importantly, incurs unnecessary risk.

9. **WHEREABOUTS**: The location of an object shall be known by both the instructor and the
student at all times.

10. **ACCIDENTS & EMERGENCIES:** In the case of damage or loss the appropriate supervisor(s) must be informed immediately. Do not contact the lender without the consent of the appropriate instructor or Chair.

**In-Class Examination & Treatment of Artwork**

Frequently, objects are lent to the Center or are borrowed internally from the CC Study Collection for examination and treatment. Procedures have been established to ensure the safety of these objects while they are at the CC, and account for their movements in and out of the building.

Any donation or loan that is brought in or out of the building must be logged by the Study Collection Manager who will record the arrival and departure of the loan. Advance notice for this process is appreciated and often necessary. Coordinate with the Study Collection Manager when arranging loan drop-off/pick-up appointments with lending institutions. If you or the associated professor will not be present at the time of the drop-off/pick-up of a loan you must make the Study Collection Manager aware of the appropriate storage location or where the object can be found prior to the arrival of the lender to avoid confusion and delays.

The **ART OBJECT REGISTRATION FORM** must be kept with the treatment object at all times and will be assigned to the object upon its arrival at the Center by the Study Collection Manager. This form lists the name of the student and supervisor associated with the treatment of the object, as well as the emergency contact information of the lender.

**Note: Lenders should only be contacted by students with permission from the appropriate instructor.**

Objects from the CC Study Collection or on loan to the Center for purposes of examination or treatment are not to be removed from the premises. If objects must be analyzed, examined, or treated at other facilities, prior permission must be obtained from the Chair, and the owner of the work (if appropriate) via the instructor. Objects leaving the CC temporarily will be listed on an **OUTGOING LOAN RECEIPT** to be filled out prior to the object’s departure. The **OUTGOING LOAN RECEIPT** can be obtained from the Study Collection Manager.

There is a locked closet in 5F for storage of objects undergoing treatment in class. This closet is NOT intended for permanent storage of objects. Students and instructors are responsible for cleaning out this closet and arranging the return of any loans at the end of each semester.

For instructions how to correctly handle and move art please see the section “Objects Handling.”

**Private Conservation Work**

Students may not undertake private conservation work or personal projects in the Conservation Center without permission from the Chair. All work must be supervised by a faculty member. As with all loans, private or personal artwork brought into the Center for faculty approved treatments must be logged in and out of the building.

**LABORATORY SAFETY, EQUIPMENT & PROCEDURES**

**General Laboratory Procedures**

The laboratory facilities at Chan House cover nearly every floor, excluding the first, second, and basement levels. Because of the nature of the conservation program, specialized equipment, chemicals, and chemical storage are all housed on various levels throughout the building. Only students with the proper training and/or supervision may use the laboratory spaces or analytical equipment. For more information on specific laboratory policies and procedures, please consult the Conservation Laboratory Manual, under separate cover.

For any laboratory emergencies or chemical spills please contact the Lab Manager at x25847 during office hours or IFA security at x25808 for after hour incidences.