

GRADUATE STUDIES IN THE HISTORY OF PHOTOGRAPHY

The program of studies in the history of photography at Princeton University developed as a result of a gift of photographs to the Art Museum by David H. McAlpin (Class of 1920) and Sarah Sage McAlpin in 1971, followed the next year by the establishment of the McAlpin Professorship of the History of Photography and Modern Art, the nation's first endowed professorship in the history of photography. During the past thirty years, the program, which is part of the graduate program in the Department of Art and Archaeology, has trained a large number of outstanding teachers and museum professionals and contributed to the establishment of the history of photography as an area of serious academic research.

Students interested in pursuing studies in the history of photography are accepted into the Ph.D. program in art history and archaeology and must fulfill the general requirements of that program. These include normally 12 courses (four semesters), at least half of which are at the 400-level or above, and at least one course in two of the following six areas: 1) Ancient, 2) Medieval, 3) Renaissance and Baroque, 4) Modern, 5) Islamic and 6) Asian. Entering students are required their first semester to enroll in Art 500, an introduction to art historical methods. They must also demonstrate a reading knowledge of German and another language appropriate to their specific field of study. At the end of the second or beginning of the third year of graduate work, students must pass general examinations (oral and written) reflecting their general knowledge of modern art and more specific preparation related to the dissertation topic. After successful completion of the doctoral dissertation and the final public oral examination, the degree of doctor of philosophy is awarded. For further details on Ph.D. requirements, see <http://www.princeton.edu/artandarchaeology/>.

The study of the history of photography is integrated within the study of modern (19th-century to the present) art and visual culture at Princeton. Graduate seminars on issues in 19th- and 20th-century photography (Art 567-568) are taught on a regular basis, and have included topics such as the invention of photography, Minor White, and problems in nineteenth-century landscape. In addition, graduate students may take advanced undergraduate courses in the history of photography on changing topics that have recently included women photographers, the nude, and period surveys. Students are encouraged to take departmental and extra-departmental seminars across media (painting, architecture, sculpture, prints and drawings, cinema) that allow them to explore various methodologies and critical approaches to contemporaneous production.

Courses within the department may be supplemented by graduate and advanced undergraduate courses in other departments, with prior approval by the student's advisor. These courses might include German 525 (Studies in German Film); History of Science 593 (Science from the Enlightenment to the Present); History of Science 598 (History of Technology); Sociology 530 (Sociology of Culture); European Cultural Studies 406 (The History of Mentalities); European Cultural Studies 340 (Literature and Photography); Visual Arts 442(Film

Theory); Humanistic Studies 420 (The Book from Gutenberg to the Internet); or other relevant courses in literature, history, and philosophy.

Princeton contains outstanding resources both in terms of book collections and original prints and archives for the study of the history of photography. The Art Museum houses over 6000 prints in the general teaching collection in addition to the complete archives of Minor White; the Clarence H. White/Photo-Secession Collection and the archives of the Clarence White School of Photography; the Robert O. Dougan Collection of Historical Photographs and Photographic Literature; and the promised gift of works and archives from Ruth Bernhard. Recent acquisitions include works by Japanese photographers since 1945; the Peter C. Bunnell Collection composed of international, contemporary photographs; two large groups of photographs by Robert Adams and Lewis Baltz; and a rare Rejlander album. Firestone Library also houses photographically illustrated books and albums and works acquired with other collections, such as the Western Americana Collection (Jackson, Gardner, Curtis, O'Sullivan prints); the Morris L. Parrish Collection of Victorian Novelists (Lewis Carroll photographs); the Sylvia Beach Collection (Man Ray and others); Cameron's Idylls of the King; and issues of Camera Work and Camera Notes. Marquand Library, one of the largest art history libraries in the United States, contains extensive international publications on the history of photography, including the History of Photography microfilm series of 19th-century serials and publications.

In addition to coursework, graduate students may participate in the organization of exhibitions in the Art Museum and internships in its Photography Department. A new print study facility in the Museum, named in honor of David H. McAlpin, opened in 1989 and is regularly used for undergraduate and graduate seminars and general public viewing. Changing exhibitions in the Art Museum feature photographic topics and have included Lewis Baltz (2002); New German Photography (2002); Camera Women (2001); and Photography at Princeton (1998). Students also can easily visit the numerous photographic exhibitions and collections available in the greater New York and Philadelphia areas.

The Art and Archaeology Department and the Visual Arts Program, under Emmet Gowin, bring numerous guest lecturers and visiting artists to campus. Recent speakers on topics in the history of photography have included Sally Stein, Maria Morris Hambourg, Mike Weaver, Eugenia Perry Janis, Roger Taylor, Ian Jeffrey, George Dimock, Brian Lukacher, Nancy Armstrong, Joel Snyder, Susan Sontag, Victor Burgin, Michael Lesy, Rosalind Krauss, John Szarkowski, Griselda Pollock, Alan Trachtenberg, Andy Grundberg, Abigail Solomon-Godeau, and Noriyoshi Sawamoto. Photographers visiting the campus have included Joel-Peter Witkin, Sandy Skoglund, Frederick Sommer, Aaron Siskind, Jerry Uelsmann, Roslind Solomon, David Hockney, Helen Chadwick, Linda Connor, Joe Smoke, Holly Roberts, Josef Koudelka, Sally Mann, Susan Meiselas, and Joel Meyerowitz.

Once accepted, graduate students enjoy generous support in the form of graduate stipends, Spears Funds to underwrite the costs of research photographs and travel, and grants from the Fowler McCormick Fund to support dissertation research in the history of photography. Students are also encouraged to serve as preceptors (teaching assistants) for undergraduate courses.

Graduate students in the history of photography have completed dissertations on topics including Alfred Stieglitz's New York views, Victor Regnault and Louis-Rémy Robert, Jacques-Henri Lartigue, Diane Arbus, Henri Cartier-Bresson, László Moholy-Nagy, P.H. Emerson, Edouard Baldus, Francis Frith, Frederick Sommer, Jakob Tuggener, Photo Realist Painting and Photography, Louis Faurer, and Roger Fenton. They have obtained professional positions such as Associate Curator of Photographs at the Metropolitan Museum (Malcolm Daniel); Associate Curator of the Swiss Foundation of Photography in Zurich (Martin Gasser); Curator of Photography at the San Francisco Museum of Modern Art (Doug Nickel); Curator, Loeb Art Center, Vassar College (Joel Smith); Associate Professor, Indiana University (Claude Cookman); Assistant Professor, Bard College (Laurie Dahlberg); and Assistant Professor, Bowling Green State University (Andrew Hershberger).

For further information about the history of photography program, please contact:

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