**PROPOSAL FOR NEW DEGREE PROGRAM**

1. **PROPOSED PROGRAM TITLE**

Master of Arts in Art History in Arts of the Americas

1. **CIP CODE REQUESTED:**

50.0703 Art History, Criticism, and Conservation

1. **PROPOSED STARTING DATE:**

Fall 2023

1. **CONTACT PERSON**

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# 5. **PROGRAM SUMMARY**

Provide a general description of the proposed program. Include overview of any curriculum additions or modifications; program costs; faculty resources, library resources, facilities and equipment; purpose of the program; and any information that will serve as introduction to the program.

The University of Arkansas is a public land-grant institution of teaching and learning, research and discovery, and outreach and engagement. As the state’s flagship university, it is committed to promoting and supporting the creation of timely and innovative academic programs and learning experiences for domestic and international students. Specifically, the University of Arkansas is committed to growing graduate education opportunities for students in the state and beyond. The expansion of Graduate education is one of the guiding priorities of the University of Arkansas’s strategic plan, for the university recognizes that graduate education plays a critical role in a research university and is key to the university’s impact on economic development.

It is within this context that the School of Art proposes a Master of Arts (MA) degree program in Art History in Arts of the Americas. No such degree program exists in the state of Arkansas. Our proposed program is supported by an annual endowment in the amount of $280,000 from the Walton Family Charitable Support Foundation.

This two-year MA program, housed within the School of Art at the University of Arkansas, is conceived in collaboration with the Crystal Bridges Museum of American Art. This partnership creates a special opportunity for cross-institutional education, which is rare among art history programs. The Williams College Graduate Program in the History of Art, a partnership between Williams College and the Clark Art Institute offering an MA degree in art history, is the closest analogue to what we are proposing. But our program is different, more focused, and arguably more forward-looking by offering a specific focus in arts of the Americas.

We have chosen this particular focus for a variety of reasons, including our location, our growing and world-class resources in American art, broadly conceived, and our commitment to leveraging these resources to expand access to the arts, which we see as essential to building better futures in society as a whole. We aim to support students in our region, and beyond, who may come to the academy through untraditional paths. We want to honor their unique trajectories and ensure their capacity to thrive by removing one of the most significant barriers that has tended to restrict access to art history: financial cost. Our program, which covers the cost of tuition and provides a generous stipend, will offer a fully funded pathway toward a wide range of careers in the arts. We will prepare students for top PhD programs in art history, but we also want to facilitate other trajectories for those seeking to contribute to the arts and society with an MA degree. The museums and other arts organizations in our region demonstrate how far an MA degree in art history can take students in the art world.[[1]](#footnote-1) Our MA program will give students the interdisciplinary training and robust work experiences that they will need to thrive with an MA degree in industries that value visual literacy, creativity, communication, collaboration, research and other skills.

As a faculty, we are committed to thinking about the arts and creative practice in a global context. But we believe that a specialty in arts of the Americas will allow us to best meet an urgent need in art history departments, museums, and the broader art world today: to expand the range of perspectives included in our art institutions, and to examine the legacies of Western canon formation on collecting practices, for example, and art historical pedagogy. Art historian Kamini Vellodi has recently underscored “art history’s complicity with the colonial sovereignty of Western empires, and the reinforcement of this complicity through the early histories of universities and museums that comprised the dual institutionalizing origin of the discipline.”[[2]](#footnote-2) In formulating this new MA program, we have asked ourselves how we might educate students to productively intervene in this inheritance. How might an emphasis on the Americas push us to diversify the knowledge systems recognized and cultivated by art historical research? How might Indigenous wisdom and modes of knowledge, for example, put pressure on the methodological Eurocentrism of art history and what it has historically presumed to be universal? How can we foreground transnational and transcultural narratives over nationalist ones that risk reinscribing center and periphery hierarchies? What can we learn from contemporary artists who are interrogating art world structures that marginalize or repress difficult institutional histories? How can we use the university and the museum as a training ground for refocusing interpretive energy in ways that matter to the lived experiences of creators and other art workers?

These are some of the questions animating the thinking behind our partnership with the Crystal Bridges Museum of American Art in a graduate program that prepares students to grapple with what art history means and can do in the twenty-first century. Our focus on the Americas facilitates and serves this mission. Approaching the discipline as a contested field of ideas, histories, collections, sites, and ways of working, we seek to give students the analytical tools they need to analyze the perceptual systems of the past and recognize the implications of these systems in the present. We want them to be able to critically interrogate art’s histories, and to creatively envision meaningful institutional and social change through the arts. We of course recognize that change of this magnitude does not happen overnight, but we are committed to contributing to the long-term work of our discipline by educating MA students in a multivocal and inclusive art history.

The Crystal Bridges Museum and its contemporary and performing arts satellite, the Momentary, are committed to inclusive presentations of American art and support this effort. The museum has recently announced well-funded initiatives focused on Native American art and on American craft—an inherently inclusive field that has historically been more open to women, immigrants, and people of color. By studying works of art, materials, and practices that have traditionally been marginalized in art historical discourse, students will have opportunities to reshape accepted histories with every research project. In addition to the Crystal Bridges Museum and the Momentary, students will also have access to the Arkansas Archaeological Survey, the University of Arkansas Museum, the Fine Arts Center Gallery, the Museum of Native American History in Bentonville, and other repositories. Regional museums, such as the First Americans Museum in Oklahoma City, OK (set to open in September 2021), the Philbrook Museum of Art in Tulsa, OK, and the Nelson-Atkins Museum in Kansas City, MO, offer additional opportunities to expand learning in day trips.

Direct study of museum collections will be enhanced in our program by hands-on training in various techniques and practices of art production, via workshops in the School of Art, co-taught courses with faculty in Studio, Graphic Design, and Art Education, and regular dialogue with the practicing artists and designers who are our colleagues. Students will learn to support their first-hand observations by thorough research drawing on archival, primary, secondary, and unconventional source materials. We seek to empower students to develop their own unique voices as they explain creative cultural production and analyze the contributions of artists to society. They will learn to present their ideas clearly to multiple audiences and in a variety of written and oral formats. The museum will provide an especially rich context for this work. In courses taken with curators, students will learn how to tailor exhibition labels for diverse publics, for example, and distill complex arguments into frameworks accessible to general audiences.

Our curriculum is organized around key “Themes” that we deem essential to understanding both the arts of the Americas and the social impacts of creative practice, historically and in the present: Environment, Heritage, Power, Circulation, Structures and Systems, Identity and Community (See 7. Curriculum). This moves away from the geographical and distribution requirements that still organize most art history programs. People, objects, and ideas migrate across time and space to resonate transculturally, cutting across national borders and period-specific affiliations. We have endeavored to structure our curriculum to bring this out, and also to give students a voice in shaping their own intellectual agenda. To that end, we will require students to write a self-assessment at the end of each semester, summarizing the ways in which they have explored one or more of our key themes in their coursework and research projects during that term, perhaps reflecting on how their thinking has changed over time. This self-assessment will give students a share in designating which courses fulfill which theme and help them to communicate their interests and goals as they proceed through the program—skills that will be essential in their future professional lives.

Our program’s effort to build collaboration, exchange, and a diversity of interdisciplinary perspectives into the graduate program’s infrastructure is showcased in the Collaborative Teaching Initiative we are developing. The program gives faculty and students the opportunity to work directly with a “visionary” beyond our institutional borders, a figure who may be situated in a different cultural, disciplinary, and/or generational context. Curiosity-driven collaborative courses have the potential to raise the stakes of the seminar experience for students by directly involving them in the research agenda and critical practice of pathbreaking creators in academia, the museum world, and beyond. Exposing students to multiple perspectives on specific materials and/or problems would help to develop their critical thinking, analytic, and interpretive abilities, inspiring a greater flexibility of mind and an openness to unusual or unfamiliar approaches. By modeling respectful idea-sharing and debate, instructors would provide an example that students might follow in their future work, both intellectually and as citizens in the world. We envision offering one such collaborative course per year to start, with the goal of offering two per year as we grow. We will prioritize scholars and creators of color in selecting these visitors each year. The visionary selected for participation in the program will be required to co-design the syllabus with our faculty, participate in at least 6 class meetings virtually (or in person, if this is possible), and make one visit to Northwest Arkansas during the semester to meet with students and offer a program (academic, creative, and/or public) at the university, Crystal Bridges, or another partnership site.

The collaborative teaching initiative, and the immersive travel components of our program will develop cultural sensitivity among our students and expose them to new ways of seeing, thinking, communicating, and working. Students may choose between a 10-day intersession option for local site visits (offered annually), and a 5-week summer session option for destinations farther afield, including internationally (offered whenever faculty are available to teach, hopefully every other year once we have 11 full-time faculty members).

The regularly offered, ten-day local travel option will visit sites and collections in the Southern U.S. This travel course will give students access to understudied (and, in some cases, undervalued) collections, build on growing interest within the field of American art history in art of the South, expose students to multiple methods of analysis developed for a variety of institutions and publics, and connect students to scholars and museum professionals across our region. The course will support our graduate program’s mission to demonstrate the value of diverse perspectives and skill sets to creative research.

Led by at least two grad program faculty representatives and other partners, the trip will be anchored by three major museums in cities that can be reached by car within 3.5 hours. These anchoring institutions will rotate every three years, shifting the geographical parameters of the trip and expanding our network. Anchoring institutions will be determined based on exhibitions schedules and the availability of museum staff to meet with the group and offer access to collections. Small and off-the-beaten-path museums, public monuments, archival repositories, and contemporary artist studios will be consulted in the vicinity of, and on the road between, the anchoring institutions. These destinations will change each year to ensure variety and build new connections. In addition to working with our colleagues in museums, we will call upon scholars in academic institutions to accompany us to specific sites and share their research.

The itinerary for May 2023 (our pilot of the course, with advanced undergraduates) begins in Birmingham, AL, and spends two days in the city, visiting the Birmingham Museum of Art (anchoring institution 1), the Birmingham Civil Rights Institute, and speaking directly with contemporary artists, such as Joe Minter, and meeting with the leaders of the Souls Grown Deep Foundation, with which Minter is affiliated.[[3]](#footnote-3) We will invite University of Alabama Art History faculty members, Wendy Castenell and Rachel Stephens, to join us and share their research. We envision the Montgomery Museum of Fine Arts in Montgomery, AL, as the second anchoring institution in this itinerary. In addition to consulting this world-class collection of American art, students will visit The Civil Rights Memorial, The National Memorial for Peace and Justice, The Legacy Museum, and the Equal Justice Initiative Museum and Memorial. The High Museum in Atlanta, GA, is just over two hours away by car and is anchoring institution 3 for this itinerary. Sites we are considering visiting in Atlanta include the National Center for Civil and Human Rights, the Atlanta Cyclorama at the Atlanta History Center, and the Millennium Gate Museum, which holds collections of 2nd century Native American pottery, 18th century decorative arts and material culture, paintings and sculpture.

This course is developed in collaboration with the Birmingham Museum of Art (BMA) in Birmingham, Alabama. Serving in the role of consultant, Graham Boettcher, the R. Hugh Daniel Director of the BMA, is co-designing the itinerary with the Art History Graduate Director. We are also working to develop a partnership with the Courtauld Institute of Art’s Centre for American Art in London, England. The Centre’s Director, David Peters Corbett, is interested in sending 5 MA students to NWA to participate in the course. By welcoming students pursuing advanced degrees in art history within another cultural context, we will be supporting our graduate program’s mission to demonstrate the value of diverse perspectives and skill sets to creative research. By introducing a diverse group of London-based graduate students to works of art and artists in Southern collections, we will be helping to support American arts research outside of the U.S. and potentially guide scholarship toward Southern topics. As noted above, we will pilot this course with advanced undergraduates in May 2022.

For the 5-week, summer session version of the Immersive Travel Course, students will spend 2-3 weeks away, bracketed by 1-2 weeks on campus, at both ends of the course. Cultural sensitivity training will be part of preparation for travel. We hope to pilot this program with advanced undergraduates in June 2023, studying Mesoamerican, modern, and contemporary art in Mexico. Ana Pulido Rull, Endowed Associate Professor in our program, will co-lead this course with one of our artist colleagues in the School of Art, another Art History faculty member, and/or perhaps also a faculty member from the Fay Jones School of Architecture, which has a robust study abroad program in Mexico City.

The itinerary, in development, includes one and a half weeks of seminar meetings in Fayetteville before travel to Mexico City, Puebla, and Oaxaca. In Mexico City, students will visit major museums, such as the National Museum of Anthropology and History (Museo Nacional de Antropología e Historia) and the Jumex Foundation for Contemporary Art, and also visit the archaeological sites of the Aztec Main Temple (Templo Mayor) and Cuicuilco. They will study the murals of Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros murals at the Palace of Fine Arts (El Palacio de Bellas Artes). In Puebla, students will visit the International Museum of the Baroque, the Biblioteca Palafoxiana, and Puebla Cathedral, among other sites. In Oaxaca, they will visit several archaeological sites, study colonial art at the Church of Cuilapan de Guerrero, the Basílica de la Soledad, and the Cathedral of La Asunción, and tour the Museum of Contemporary Art from Oaxaca (Museo de Arte Contemporáno de Oaxaca), the Manuel Álvarez Bravo Photography Center, and galleries and textile workshops, especially in Nochixtlan. After two and a half weeks in Mexico, students will return to campus for one final week of class in Fayetteville. The University of Arkansas has a strong study abroad program and existing relationships with institutions in Mexico City and Puebla; senior leadership at the Universidad Popula Autonoma des Estado de Puebla (UPAEP) are University of Arkansas alums, and Puebla is the second largest summer study abroad destination at the university, with a robust infrastructure for exchange. Professor Rull, a graduate of the Universidad Nacional Autónoma de México (UNAM), will draw on an extensive network of contacts in Mexico to arrange tours and conversations with museum professionals, scholars and artists. The Study Abroad Office will provide all of the necessary institutional support and assist with the logistical arrangements. We expect this to be the first 5-week Immersive Travel Course offered for the students who enter the graduate program.

These group trips, and the professional development we require in the form of curatorial and research internships that students may take at Crystal Bridges and the Momentary, as well as at Art Bridges, The University of Arkansas Press, Creative Arkansas Community Hub & Exchange (CACHE), Art Ventures, and/or elsewhere, will put the skills acquired in the classroom to work out in the world in a wide range of contexts. All incoming students will be matched with specific departments and/or projects at Crystal Bridges/the Momentary for a minimum 8-10 hour-per-week internship during their second semester in the program. They may forego their slot for an internship at another institution farther afield and/or during summer or other periods when class is not in session with the approval of the Graduate Director. The total number of internship hours should fall between 112 and 150 hours during the 15-week semester. (This fits with the 112.5 hours per three credits expected by the ADHE for “clinical, practicum, internship, shop instruction or other self-paced learning activities involving work-related experience with little or no out-of-class preparation.”) Students may pursue additional institutional internships if this training does not interfere with their progress through the program.

Students may undertake internships with staff at Crystal Bridges and the Momentary in the following departments: Collections (including collections management, collections preparation and installation, and registration), Curatorial (including exhibition conception and implementation, project management, publication preparation, research and writing, artists’ initiatives, and other projects), Communications (including public relations and marketing, digital programs, social media), Data Strategy (encompassing audience research and evaluation, as well as other metrics), Development (including grant writing and donor cultivation), Education (including programming, tours, and community outreach), Exhibitions (including exhibition design and interpretation), Library (including archives). At the Momentary, students might use an internship to explore project management and artist residency coordination, working with artists in residence and developing public events, for example. The curatorial team at the Momentary includes a Curator of Performing Arts, and internships in this area would give students the chance to think about performance within the museum and beyond.

Other key sites for professional development include the Art Bridges Foundation, which brings American art to rural and regional venues by supporting touring exhibitions and lending works of art from its own collection to smaller museums around the country. A student pursuing a curatorial internship at Art Bridges would have the opportunity to design and package a traveling exhibition, tailoring the show for different regional museums. An internship at the University of Arkansas Press would introduce students to academic publishing and the various steps involved in shepherding a manuscript through the review process, securing reader reports and image permissions, and designing a book or exhibition catalogue for a specific market. The Press handles all of the Crystal Bridges exhibition catalogues, and we are developing cross-institutional publishing projects to which our students may contribute. Students may also choose to work with local community arts organizations in Bentonville, Fayetteville, and neighboring towns. The Creative Arkansas Community Hub & Exchange (CACHE) is just one indication of the rapid growth of a creative arts ecosystem in Arkansas, especially in the Northwestern part of the state, to which students can contribute. Working with the CACHE team, students will learn about cultural planning as a way to think about community engagement, and explore arts administration, cultural policy, public arts curation, and entrepreneurship. On campus, students can study methods of preservation at Special Collections in Mullins Library, collaborate across disciplines at McMillon Innovation Studio, or take the first steps toward developing a start-up business by working with the university’s Office of Entrepreneurship and Innovation and area professionals affiliated with the Walton College of Business. And the many arts-led integration programs in the region, some spearheaded by our colleagues in Art Education, offer students the chance to bring art into sectors where it has historically been marginalized, thus blending arts education and community work. By insistently demonstrating the value of diverse perspectives in our courses and auxiliary activities, we hope to encourage critical self-reflection, tolerance, and personal growth among our students as they think critically and creatively about art’s capacity to offer new perspectives and envision new futures.

6. **NEED FOR THE PROGRAM**

Submit Workforce Analysis Form or Employer Needs Survey (only when workforce data

is deficient for the academic disciple within the proposal)

Employer Needs Survey should include the following:

• Submit numbers that show job availability, corporate demands and employment/wage

projections, not student interest and anticipated enrollment. Focus mostly on state needs and less on regional and national needs, unless applicable to the program.

• Survey data can be obtained by telephone, letters of interest, student inquiry, etc. Focus mostly on state needs for undergraduate programs; for graduate programs, focus on state, regional and national needs.

• Provide names and types of organizations/businesses surveyed. (Submit Employer Needs Survey Forms)

The Workforce Analysis Request Form can be found in Appendix A. This contains specific data regarding job prospects in the field.

Letters of support should address the following when relevant: the number of current/anticipated job vacancies, whether the degree is desired or required for advancement, the increase in wages projected based on additional education, etc.

For letters of support for the program, see Appendix D.

Indicate if employer tuition assistance is provided or if there are other enrollment incentives.

Our funding will include full tuition waivers and stipends that provide for living costs for our students. Funding is a combination of graduate assistantships and fellowships supported by the Art History Graduate Student Endowment.

Describe what need the proposed program will address and how the institution became aware of this need.

Demand for specialists in arts of the Americas is growing as colleges, universities, museums, non-profits, and other arts-related organizations seek to add specialists in American art, broadly conceived—especially scholars focused on African-American art, Latin American art, Latinx art and Native American art. These fields have been historically underrepresented in museums, galleries, and academia. Museums such as the Museum of Fine Arts in Houston, are creating their first dedicated and permanent collection galleries devoted to Latin American and Latinx art, two of the “fastest-growing aspects” of that museum. (See Maximilíano Durón, “Curators Rita Gonzalez and Mari Carmen Ramirez Talk Supporting Latin American and Latinx Art,” *ARTnews*, February 23, 2021: <https://www.artnews.com/art-news/news/rita-gonzalez-mari-carmen-ramirez-curators-conversation-1234584404/>) Other museums with strengths in Native American art, such as The Montclair Art Museum, are devoting significant resources to developing expertise around these collections, hiring specialists and establishing advisory committees. Cluster hires of BIPOC (Black, Indigenous and People of Color) scholars, and specialists in all of the underrepresented fields listed above, are beginning to transform the museum world, academia, galleries and other art spaces as institutions begin to reinforce diversity, equity, and inclusion rhetoric with measurable action. Our program’s focus on the arts of the Americas addresses this demand and will, we hope, lead the way towards a more equitable and multivocal art history.

Recent job postings and hires demonstrating the shift described above:

* In 2020, The Metropolitan Museum of Art hired its first Curator of Native American Art
* In 2020, the Rhode Island School of Design (RISD) announced a cluster hire of 10 new full-time faculty to focus on race and decolonization in art and design: 4 in the Liberal Arts and Experimental and Foundation Studies divisions, 3 in Architecture and Design, 3 in Fine Arts. The goal is to hire candidates “engaged in research-based creative practice and/or scholarship addressing the lives, experiences and cultural traditions of BIPOC communities.”
* In 2020, the dealer David Zwirner hired a specialist of Black art to direct a new exhibition program and commercial gallery space in Manhattan that will employ an all-Black staff
* In 2020, the Department of the History of Art at the University of Michigan announced a postdoctoral fellowship dedicated to Afro-Diasporic, African American, and Native American/Indigenous/First Nations arts and visual cultures.
* In 2020, Christopher Newport University posted an ad for a tenure-track assistant professor of art history focused on African, Mesoamerican, or Latin American art history.
* In 2020, the new Lucas Museum of Narrative Art hired 7 women of color in leadership and other key roles, including:
  + Director and CEO
  + Chief Curator and Deputy Director of Curatorial and Collections
  + Managing Director of Learning and Engagement
  + Director of Public Programs and Creative Practice
  + Director of Special Events
  + Managing Director of Special Projects
  + Director of Computing and Infrastructure
  + Pilar Tompkins Rivas, hired as chief curator and deputy director of curatorial and collections, is a specialist of Latin American and Latinx art.
  + Amanda Hunt, hired as director of public programs and creative practice, previously held curatorial roles at The Studio Museum in Harlem and LAXART.
  + Sandra Jackson-Dumont, hired as Director and CEO, was previously Chairman of Education and Public Programs, where she organized significant exhibitions and collaborative projects devoted to African American artists Theaster Gates, Titus Kaphar, and LaToya Ruby Frazier, among others.
* In 2020, the Montclair Art Museum posted an ad seeking a Curator of Native American art. This is a grant-funded position that also supports the creation of an 8-member Advisory Board of 5 Native and 3 non-Native scholars.
* In 2020, The Department of Art History at the University of Chicago announced a tenure-track assistant professorship for a scholar with a “demonstrated engagement with underrepresented or emerging fields within art history and/or with interdisciplinary studies.” With the stated goal of increasing “the diversity of the faculty in the Department,” the department welcomed applicants from “historically underrepresented” groups.
* In 2020, the University of Southern California announced a tenure-track Assistant Professor position in American art with an area of specialization in African American, Latinx, Asian American, and/or Indigenous cultures.
* In 2020, the Department of African American Studies at Emory University posted a job for a tenure-track Assistant Professor of African American Studies specializing in art and art history.
* In 2021, the John Michael Kohler Arts Center in Sheboygan, Wisconsin, announced an Assistant Curator position “for an individual to advance its mission of generating a creative exchange between artists and the public.” Educational requirement is an MA degree in art history or a closely aligned field.
* In 2021, Duke University announced a cluster hire of three open rank, tenure-track faculty in the study of Native, Indigenous, and/or First Nations people of the Americas in fields including art and art history.
* In 2021, Appalachian State University posted an ad for an assistant professor of art history with a specialization in Indigenous North or South American art, Latin American art, or art of Africa/African diaspora.
* In 2021, the National Museum of African American History and Culture, located in the Smithsonian Institution, announced a position of Museum Specialist within the Office of Curatorial Affairs. Requirements include:
  + BA degree
  + knowledge of American art history, the history of art by Americans of African descent, and American history and culture”
  + “skill in conducting art historical and/or historical research, analysis, and writing related to exhibitions, publications, presentations, collections, and potential exhibitions”
  + “knowledge of museum curatorial practices”
* In 2021, the Brooklyn Museum announced a Curator of Modern and Contemporary Art position for a specialist in African American and/or African diaspora artists. The position “will reinforce and enhance our dedication to art and histories of Black and brown artists and communities through transformative engagement with exhibitions, collection installations, public programs, social media, publications, digital strategies, and collection expansion.” The new curator’s work “will engage and amplify the voices of Museum audiences to present diverse beliefs, cultures, and experiences.” The minimum education requirement is an MA degree in art history or relevant field.
* In 2021, the Institute of Fine Arts of New York University announced a Full Professorship in African American and Black Diasporic Arts, focused on modern and contemporary art.
* In 2021, the Hood Museum of Art at Dartmouth College advertised the Jonathan Little Cohen Associate Curator of American Art. Minimum education requirement is a BA degree plus “3-5 years experience or equivalent combination of education and experience.”
* In 2021, the Art Bridges Foundation announced a position for Director of the Art Bridges Fellows Program, tasked with envisioning and building a new fellowship program, actively recruiting a diverse group of fellows, and overseeing the internship program, which focuses on diversity and students of color. Preferred qualifications include a Masters Degree in museum studies, education, a visual arts-related discipline, arts administration or related field.
* In 2021, the Momentary announced a Curator in Visual Arts position. The institution seeks a person who “is creative, experimental, and flexible, with a collaborative spirit; someone who embraces innovative ideas and has a passion for connecting to our diverse guests and communities.” Minimum qualifications include a BA in art history (MA preferred) and “extensive knowledge of American art post-1960.”
* In 2021, the non-profit arts organization, NXTHVN, which is “a new national arts model that empowers emerging artist and curators of color through education and access,” announced a position of Programs Manager to design and deliver exhibitions, public programs, educational workshops, live events, community engagement initiatives, and artist projects. Minimum educational requirement is a BA degree in a relevant field of study.

Our program addresses the demand for new stories and voices that diversify art history. It seeks to answer the call to provide increased access to the field for underrepresented scholars and to educate young scholars in arts of the Americas.

It is worth noting the immense success of a recently created undergraduate program that is already answering the call: the Atlanta University Center for the Study of Art History + Curatorial Studies, a partnership between the historically Black colleges and universities, Spelman College, Morehouse College, and Clark Atlanta University. The AUC website describes this pathbreaking program as “an initiative that, over the course of the next decade and beyond, will position the Atlanta University Center as the leading incubator of African-American museum and art world professionals in the United States and abroad.” In January 2021, we welcomed 5 students from this program to take an intersession course with University of Arkansas students on “American Craft, Material Culture, and the Contemporary,” which coincided with the Crystal Bridges exhibition, *Crafting America: Artists and Objects, 1940s to Today*. We hope that our MA program will be a destination for AUC Collective graduates seeking an MA degree in art history and we are currently exploring how we might connect with other Historically Black College and Universities and Tribal Colleges and Universities.

It is worth noting, as well, that there is no art history MA program in the state of

Arkansas. We feel it is important to provide an opportunity for the citizens of

Arkansas to obtain the MA degree in art history in our state, and to take advantage

of the opportunity to do so in a fully funded program that partners with Crystal

Bridges and takes advantage of the world-class resources of that museum. Indeed,

we have recently learned that there are several members of Crystal Bridges and

Art Bridges staff with BA degrees who are interested in pursuing an MA degree

in art history. The 2017 College Art Association (2017) directory of Graduate

Programs in art history does not list any graduate programs in the history of art in

Arkansas (UALR has an MA in Art with a concentration in art history, not listed

in this directory).

There are art history MA programs in the region, however, including strong

programs at the University of Oklahoma, the University of Texas at Austin,

Washington University in St. Louis, Southern Methodist University, and the

University of Texas at Dallas. Our program will be the only MA program in the

Southeastern U.S. with a focus on arts of the Americas. In the Southwestern U.S,

the University of New Mexico (UNM) in Albuquerque offers an MA degree with

two separate tracks: 1) Art History and 2) Art of the Americas. Our program is

distinct in its emphasis on key “Themes” that we consider essential to an

understanding of arts of the Americas in a global context. (See 7. Curriculum.)

Unlike the UNM program, we do not bracket off the Americas as a concentration

separate from a more general Art History track, nor do we have specific

geographic or chronological distribution requirements. Our partnership with the

museum also makes our program distinct.

With the newly created School of Art, supported by the Walton Family Charitable Support Foundation, the University of Arkansas is uniquely positioned to redefine 21st-century graduate education in the history of art. Through our collaboration with Crystal Bridges and other stakeholders, we are developing an MA program that prepares students for careers in teaching, museums, and numerous roles in the public humanities.

Indicate which employers contacted the institution about offering the proposed program.

We have not been contacted by specific employers to offer this program. However, several potential employers have expressed support for the creation of an MA program in Art History in the region, including Art Bridges Foundation and Creative Arkansas Community Hub & Exchange. See Appendix D for letters of support.

Indicate the composition of the program advisory committee, including the

number of members, professional background of members, topics to be

considered by the members, meeting schedule (annually, bi-annually, quarterly),

institutional representative, etc.

During the first year of planning (2019-2020), the Art History program paid two

consultants to visit campus, meet with faculty, and offer advice and feedback

regarding the degree program in development: Rachael Ziady DeLue (Chair and

Christopher Binyon Sarofim ’86 Professor in American Art) and Adam Herring

(Emily Rich Summers Endowed Professor in art history and a specialist in the art

of the pre-Columbian Americas). In 2021, the Art History program invited one

additional paid consultant to offer feedback on the New Degree Program

Proposal: Phil Deloria (Leverett Saltonstall Professor of History, and a Standing

Rock Sioux scholar of Native American history, art and culture). No advisory

committee is planned at this time. The planned Center for Art History that we

have reserved space for as part of our building renovation project (see 9.

Description of Resources) will have an advisory board, however.

Indicate the projected number of program enrollments for Years 1 - 3.

Year 1: 5

Year 2: 10

Year 3: 10

Indicate the projected number of program graduates in 3-5 years.

This is a two-year MA program, and we expect all students to graduate after two

years. We will provide two years of full funding to each student. We should have

5 students graduating with an MA in Year 2 and thereafter.

It is perhaps worth noting that several of the top graduate programs in art history

admit between 3 and 6 students per year, such as the University of Southern

California and Stanford University. Many art history MA programs accept more,

but these students are typically not provided with funding packages that cover all

program costs. Examples include the MA programs at the School of the Art

Institute of Chicago (in Modern and Contemporary Art History, and Visual and

Critical Studies) and Tufts University’s MA programs (in Art History, and Art

History and Museum Studies).

7. **CURRICULUM**

# Provide curriculum outline by semester (include course number and title). (For

# bachelor’s degree program, submit the 8-semester degree plan.)

Overview

During this two-year MA program, students will take a total of 36 credit hours.

This includes 5 required core courses (15 credit hours):

* ARHS 6003. Art History’s Histories: Critical Historiography and Methodology (3 hours)
* ARHS 604V. Art History Practicum (3 hours)
* ARHS 6013. This is IT. (Immersive Travel) (3 hours)
* ARHS 6023. Graduate Art History Writing Workshop (3 hours)
* ARHS 6033. Art History Qualifying Paper (3 hours)

For the remaining 7 courses (21 credit hours):

* 15 credits (5 courses) must be at the 6000-leve and be informed by one or more of the following themes, which we consider fundamental to an understanding of arts of the Americas in a global context. These themes reflect the program’s central concern with promoting critical thinking about art-world and social structures, transnational and transcultural networks of relation, and diverse perspectives on knowledge production and modes of creativity. Courses touching on these themes will be regularly offered by multiple faculty members, with new courses introduced gradually, three to four new theme-related seminars per year. Students may petition to have a course outside of art history count toward the 15-credit hour theme requirement. Although most courses will touch on multiple themes, each course may count for no more than two themes.

As mentioned above, students will be required to write a self-assessment at the end of each semester, summarizing the ways in which they have explored one or more of our key themes in their coursework and research projects during that term. This self-assessment will give students a share in designating which courses fulfill which theme and help them to communicate their interests and goals as they proceed through the program. The Graduate Director will meet with each student annually in August to advise students and help them to develop their course of study for the year. A committee of Art History faculty will evaluate the student self-assessments each semester and provide guidance if a student does not adequately explain how s/he has explored a given theme in a particular course.

Themes:

* + Environment (speaks to land, nature, climate change, resource extraction, migration, space, empire, region, territory, stewardship)
  + Heritage (speaks to ancestral lineages and legacies, invented traditions, the life of objects and ideologies, questions of authenticity, materials and making)
  + Power(speaks to rights issues, social and political imbalances and inequities, race relations and racism, imperialism and nation building, colonization and decolonization)
  + Circulation(speaks to the movements and migrations of people, objects, and ideas across space and time; transculturation and globalization; value and mobility; markets)
  + Structures and Systems (speaks to institutions and the mechanisms that organize and legislate experience; systemically maintained social privileges and oppressions; systems of signification; intersections between art and science)
  + Identity and Community (speaks to identity formation, individual subjectivities, intersectionalities, kinship networks, social worldmaking, community protocols, imagined and real communities)

New courses supporting key program Themes:

* ARHS 6243. Seminar in Mining Museums (Themes: Heritage, Power, Circulation, Structures and Systems)
* ARHS 6103. Seminar in Spatial Practices in Mesoamerica and New Spain (Themes: Environment, Structures and Systems, Identity and Community)
* ARHS 6223. Seminar in Monuments and Public Space (Themes: Environment, Power, Identity and Community)
* ARHS 6213. Seminar in Visual Legacies of the American West (Themes: Environment, Heritage, Power)
* ARHS 6233. Seminar in Making and Unmaking the “Modern” (Themes: Circulation, Structures and Systems, Identity and Community)
* ARHS 6643. Seminar in Imagining Africa (Heritage, Circulation, Identity and Community)
* ARHS 6303. Seminar in Culture Wars: Politics, Protest, and Activism in the Arts (Themes: Power, Identity and Community)
* ARHS 6653. Seminar in Cross-Cultural Artistic Production in the Atlantic World (Themes: Circulation, Power, Structures and Systems, Identity and Community)
* ARHS 6203. Seminar in Art and Artifice of Americana (Themes: Heritage, Circulation, Structures and Systems)
* ARHS 6313. Seminar in Contemporary Native American Art (Themes: Environment, Heritage, Power, Circulation)
* 6 credits (2 courses) may be at the 5000-level and address material outside of the program’s key themes or emphasis on the Americas. These may be very specialized seminars or courses that fall outside of art history, in allied disciplines, including (but not limited to):
* African and African American Studies
* Anthropology
* Art Education
* Classical Studies
* Communication
* Comparative Literature and Culture Studies
* English
* Environmental Science
* Gender Studies (an Art Education faculty member is affiliated)
* Graphic Design
* History
* Journalism and Strategic Media
* Latin American and Latino Studies (an Art History faculty member is affiliated)
* Political Science
* Sociology
* Fay Jones School of Architecture
* Sam M. Walton College of Business (which shares a faculty member in arts entrepreneurship with the School of Art)
* Studio Art

Some departments, such as African and African American Studies, offer a graduate certificate, which art history MA students may pursue (and 9 of their 15 total hours of required coursework for the certificate may be in art history). By taking two courses in this department, MA students can earn a graduate certificate in African and African American Studies.

In addition to 36 credit hours, students will be required to:

* demonstrate reading proficiency in one world language (other than English) before the beginning of their second year in the program. (Please see p. 20 for explanation of pathways toward proficiency.)
* pass a comprehensive exam at the end of the second year. (Please see p. 20 for further explanation of the elements of the exam.)

Program of Study Summary: 36 Credit Hours Total

|  |
| --- |
| **YEAR 1** |

|  |  |
| --- | --- |
| **Fall**  9 Credit Hours | **Spring**  9 Credit Hours |
| ARHS 6003: Art History’s Histories: Critical Historiography and Methodology  ARHS 5000 or 6000-level course\*  ARHS 5000 or 6000-level course  \*students may take up to 2 courses at the 5000 level and outside of Art History | ARHS 5000 or 6000-level course  ARHS 5000 or 6000-level course  ARHS 604V: Art History Practicum |
|  | **May Intersession OR**  **Summer Session 1 (when offered)**  3 Credit Hours  ARHS 6013: Immersive Travel |

|  |  |
| --- | --- |
| **YEAR 2** | |
| **Fall**  9 Credit Hours | **Spring**  6 Credit Hours |
| ARHS 6023: Graduate Writing Workshop  ARHS 5000 or 6000-level course  ARHS 5000 or 6000-level course | ARHS 6033: Qualifying Paper  ARHS 5000 or 6000-level course |
|  | **End of Term (May)**  20-minute Public Talk (derived from QP)  Comprehensive Examination |

Core Course Descriptions

Identify new courses (in italics) and provide course descriptions

Fifteen new 6000-level classes will be introduced with the development of the MA program. Of these, our new themed seminars (ten total) will be introduced gradually—three to four per year—to add to current 3000 and 4000-level classes currently offered. See Appendix B for course descriptions. Art History MA students will have priority for enrollment in all courses, but seminars will be open (by petition) to graduate students outside of Art History in the School of Art and allied disciplines (except for ARHS 604V: Art History Practicum and ARHS 6033: Qualifying Paper).

Core courses:

*ARHS 6003: Art History’s Histories: Critical Historiography and Methodology*

*ARHS 604V: Art History Practicum*

*ARHS 6013: This is IT. (Immersive Travel)*

*ARHS 6023: Graduate Art History Writing Workshop*

*ARHS 6033: Art History Qualifying Paper*

Courses supporting key program themes:

*ARHS 6243: Seminar in Mining Museums*

*ARHS 6103: Seminar in Spatial Practices in Mesoamerica and New Spain*

*ARHS 6223: Seminar in Monuments and Public Space*

*ARHS 6213: Seminar in Visual Legacies of the American West*

*ARHS 6233: Seminar in Making and Unmaking the “Modern”*

*ARHS 6643: Seminar in Imagining Africa*

*ARHS 6303: Seminar in Culture Wars: Politics, Protest, and Activism in the Arts*

*ARHS 6653: Seminar in Cross-Cultural Artistic Production in the Atlantic World*

*ARHS 6203: Seminar in Art and Artifice of Americana*

*ARHS 6313. Seminar in Contemporary Native American Art*

Identify required general education courses, core courses and major courses.

n/a

For each program major/specialty area course, list the faculty member assigned to teach

the course.

See Appendix B

Identify courses currently offered by distance technology (with an asterisk\*) and endnote

at the end of the document.

n/a

Indicate the number of contact hours for internship/clinical courses.

112 minimum Practicum/Internship hours required. Students are guaranteed 8-10

hours per week at Crystal Bridges/the Momentary during the second semester of their

first year, which fulfills this requirement.

Additional requirements for the degree

1.Language Proficiency

Reading proficiency in a minimum of one world language (other than English) is

required for successful progress through the program. Proficiency can be

demonstrated by one of these means: 1) passing a translation exam offered by the

World Languages, Literatures and Cultures Department at the University of Arkansas or by special arrangement in cases when the relevant language translation exam is not offered; 2) by receiving a grade of B or higher in a reading knowledge course taken at Global Campus at the University of Arkansas or at another approved institution; or 3) by having an undergraduate major or minor in a world language.

2. Comprehensive Examination

The public presentation, adapted from the Qualifying Paper, will fulfill this

requirement, in addition to a 1-hour oral defense of the project, demonstrating comprehensive knowledge of their research area explored in the Qualifying Paper. (See Appendix B for description of the QP. By the beginning of Year 2, the student will assemble a Masters Advisory Committee (comprised of the QP Advisor and two graduate faculty) to provide guidance on the QP and evaluate the comprehensive exam.

State the program admission requirements.

Application for admission to the MA program in Art History, Arts of the

Americas is a 2-step process. Each applicant must:

1. Apply to the Graduate School at the University of Arkansas (<https://application.uark.edu>): deadline of January 15.

* University of Arkansas requirements are:
  + - a baccalaureate or post-baccalaureate degree
    - a minimum GPA of 3.0 on a 4.0 scale in the last 60 hours of an accredited degree
    - GRE scores
    - TOEFL/IELTS/PTE-A scores (for international students), as detailed in

the Graduate Catalog: <https://international-admissions.uark.edu/index.php>

1. Submit the following materials to the School of Art using SlideRoom, web-based system, <http://uarkart.slideroom.com>:

* A personal statement explaining motivation for pursuing graduate research in art history (in general and at the University of Arkansas), personal and career goals, and relevant qualifications and experiences (3 pages).
* A writing sample demonstrating preparedness for advanced research in art history (15-20 pages). The writing sample should be a piece of scholarly writing that demonstrates the student’s research and writing skills, analytical abilities, and capacity for original argumentation. The writing sample should read as a complete piece of work (and not an incomplete section of a larger text). Students may attach up to 5 additional pages of illustrations and/or bibliography.
* Curriculum vitae or resumé
* Three letters of recommendation addressing the applicant’s preparedness for graduate education. The application is not considered complete until all recommendation letters are received.
* Transcript from all previous colleges and universities attended (unofficial transcripts ok). Successful applicants will have an undergraduate degree in art history, or significant coursework in art history or a related discipline relevant to art history and/or the arts of the Americas focus of the program. Relevant work experience will also be considered as preparation for graduate work in art history.

Describe specified learning outcomes and course examination procedures.

Learning Outcomes:

* Ability to analyze works of art, visual culture, and related material
* Ability to conduct advanced research using primary and secondary sources
* Ability to situate works of art and related material in historical and cultural contexts
* Ability to formulate original ideas and clearly articulate them in a variety of forms of writing and oral presentations for diverse publics and constituencies
* Thorough understanding of methodological approaches informing art historical scholarship, including historical and contemporary critiques of the discipline
* Critical understanding of key diversity, equity, and inclusion theories, issues, and orientations in the field of art history, particularly as they pertain to arts of the Americas
* Capacity to approach art, visual culture, and related material from interdisciplinary perspectives that expand the canon and take a diverse and inclusive approach to the field
* Practical experience in areas of art history related to student career objectives

Course Examination Procedures:

See “Expectations and Grading” in Appendix B.

Include a copy of the course evaluation to be completed by the student.

The University of Arkansas, Fayetteville has a standard evaluation across disciplines and courses. Additional questions can be developed and added by faculty members to gain insights on course effectiveness. Course evaluation information and guidelines are on the Office of the Provost website, <http://provost.uark.edu/course-evaluations.php>:

Consistent with Arkansas Higher Education Coordinating Board and Board of Trustees policy requiring student evaluation of teaching, each semester the teacher and course evaluation process at the University of Arkansas begins with email notification from IT Services. Evaluations are managed through the [CoursEval](https://courseval.uark.edu/etw/ets/et.asp?nxappid=WCQ&nxmid=start) online system and are scheduled to be given the last week of classes, with scores and comments returned to faculty members 72 hours after final grades have been turned in.

Include information received from potential employers about course content.

Course content was decided by the Art History faculty, in consultation with colleagues at Crystal Bridges and those teaching in leading MA and PhD programs around the country. The advice of consultants hired 2019-2021 to assess program strengths and potential informed decisions regarding course content, as did the views of current and recent MA and PhD Art History students consulted by the Art History Graduate Director, 2020-2021.

Provide institutional curriculum committee review/approval date for proposed

program.

December 8, 2021

8. **FACULTY**

List the names and credentials of all faculty teaching courses for the proposed program. Include college/university awarding degree; degree level; degree field; subject area of courses faculty currently teaching and/or will teach. (For associate degrees and above: A minimum of one full-time faculty member with appropriate academic credentials is required.)

The priorities stated in section 5, above, are reflected in the research of our tenured and tenure-track faculty at the University of Arkansas, and in the curatorial work of our partners at Crystal Bridges and the Momentary, and the Art Bridges Foundation. Our colleagues at Crystal Bridges will teach with University of Arkansas faculty in the new MA program, in addition to co-organizing scholarly events, and placing and mentoring MA students in internships across museum departments. Museum professionals holding a PhD will be able to teach graduate seminars independently. The University of Arkansas requires all faculty teaching in graduate programs to apply for graduate faculty status: <https://graduate-and-international.uark.edu/_resources/forms/grad-faculty-resources/grad-fac-application-140519b.pdf>

Museum professionals holding PhD, MA, or BA degrees may also co-teach with university faculty. University faculty must serve as Instructors of Record when teaching with those who lack the PhD degree. The Art History faculty members at the University of Arkansas highly value the expertise that comes with the completion of a PhD dissertation—each one of us holds a PhD degree from a highly regarded institution. But we also recognize that knowledge come in many forms. We are additionally acutely aware that access to PhD programs has historically been difficult for underrepresented communities. If we are to fulfill our governing mandate to operate an accessible, diverse, and equitable training ground for the art world’s next leaders, we consider it essential to take a broad view of expertise while also meeting standards for accreditation.

University of Arkansas Full-time Faculty, Art History Program, School of Art

John R. Blakinger

* Endowed Associate Professor of Contemporary Art, Program Director
* PhD, Stanford University, Art History
* Teaching areas: Contemporary art, critical theory, history of photography, new media, history of design

Dr. John R. Blakinger is Endowed Associate Professor of Contemporary Art in the School of Art at the University of Arkansas. Before arriving at the University of Arkansas in fall 2020, Blakinger taught at the University of Oxford, where he was the 2018-2019 Terra Foundation Visiting Professor of American Art.  He was a postdoctoral fellow in the Society of Fellows in the Humanities at the University of Southern California (2016-2018) and a pre-doctoral fellow at the Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art in Washington, DC (2014-2016).  Blakinger studies the history, theory, and criticism of late modern and contemporary art, with an emphasis on aesthetics and politics.  His research and teaching explore connections between art, science, and media technologies; globalization and networks of exchange; protest and activism; and art historical theory and methodology. His book *Gyorgy Kepes: Undreaming the Bauhaus* (MIT Press, 2019)—the first English-language monograph on artist, designer, and visual theorist Gyorgy Kepes—considers the surprising entanglement of art and military power during the Cold War.  It was selected as a “Best Art Book of 2019” by the *New York Times*.  Blakinger has written about topics ranging from Andy Warhol’s *Death in America* paintings to the São Paulo Biennial in edited volumes and journals like *Tate Papers*, *CAA Reviews*, and *Design Issues*.  A book on art and camouflage was published in French translation by Éditions B2 in 2014.  Other recent projects include a chapter on the politics of children’s art education in the mid-twentieth century in *Modern in the Making: MoMA and the Modern Experiment, 1929-1949* (Bloomsbury, 2020); and a chapter on the environmental designs at MIT’s Center for Advanced Visual Studies, forthcoming in *Radical Pedagogies*(MIT Press, 2021).  As a curator, Blakinger has worked on several exhibitions in the US and UK, including shows at Stanford University’s Cantor Arts Center, the Exhibition Research Centre at Liverpool John Moores University, and the Santa Barbara Museum of Art. He has reviewed scholarly articles for *Afterimage*, the *Journal of the Society of Architectural Historians*, the *Journal of Design History*, and *Public Culture*.  Blakinger is now working on *A Contest of Images: Art, Politics, Controversy*, a book-length study exploring the resurgence of the culture wars in contemporary art.  The project considers how digital technologies are transforming our relationship to power, politics, and the past by facilitating new forms of aesthetic activism.

Jennifer A. Greenhill

* Endowed Professor of American Art, Inaugural Director of Graduate Studies and Museum Partnerships with the Crystal Bridges Museum of American Art
* PhD, Yale University, Art History
* Teaching areas: American art, African American art, critical theory, history of design, history of photography, art and literature, commercial cultures

Dr. Jennifer Greenhill joined the University of Arkansas School of Art in 2020. Her research addresses 19th and 20th century U.S. art and visual culture, with a focus on visual humor, commercial cultures and mass media, intersections between the art and business worlds, and race and the politics of visuality. She is the author of *Playing It Straight: Art and Humor in the Gilded Age* (University of California Press, 2012), and a co-editor of *A Companion to American Art* (Wiley-Blackwell, 2015), a collection of 35 essays by leading scholars who debate the geographic, historiographic, material and conceptual borders of the field. Greenhill’s current book project explores the efforts of commercial artists, art directors, advertisers, and psychologists to develop visual strategies of suggestive advertising circa 1900. Articles have appeared in *American Art*, *Art History*, *Texte zur Kunst*, *Winterthur Portfolio*, and *Word & Image*, among other journals. Greenhill has been commissioned by *American Art* and the *Archives of American Art Journal* to write methodological pieces reflecting on historical and current methodological trends in the field of American art history*.* Her research has been supported by fellowships and grants from the National Endowment for the Humanities, the Smithsonian, the Huntington Library, the Hagley Center for the History of Business, Technology, and Society, Duke University’s Hartman Center for Sales, Advertising & Marketing, and the Terra Foundation for American Art, among other institutions. Before coming to the School of Art, Greenhill was an associate professor of art history at the University of Southern California, where she served on the advisory committee of the Visual Studies Research Institute and was affiliated with the Department of American Studies and Ethnicity. In 2014, Greenhill served as the Terra Foundation for American Art Visiting Professor in Paris, France, an experience that reinforced her commitment to thinking about “American” art from a broad range of perspectives. At USC, she served as the program administrator for the Terra Foundation Immersion Semester Program, inaugurated in 2018 to give European students the opportunity to conduct research and take courses on American art at leading PhD programs. As part of her service to the field, she has served on the editorial boards of *Winterthur Portfolio*, *Studies in American Humor*, and *The* *Journal of Illustration*. She also regularly serves on grant, fellowship and award selection committees, including the Terra Foundation for American Art Visiting Professorship at the University of Oxford and the Charles C. Eldredge Book Prize for Scholarship on American Art, awarded by the Smithsonian American Art Museum. Greenhill enjoys sharing ideas beyond the academy, with a recent essay in *The Atlantic*on American art in the Trump era, a conversation with legendary comedian Paula Poundstone on her podcast, “Nobody Listens to Paula Poundstone,” and an interview for the documentary, *Coded*, on LGBTQ+ visibility in advertising.

Lynn F. Jacobs

* Distinguished Professor
* PhD, Institute of Fine Arts, New York University, Art History
* Teaching areas: Medieval and early modern art

Dr. Lynn F. Jacobs is Distinguished Professor of art history in the School of Art. Her research focuses on Northern European art of the fifteenth and sixteenth centuries, with a particular focus on investigating the impact of medium/format on meaning. She is the author of three books: *Early Netherlandish Carved Altarpieces: Medieval Tastes and Mass Marketing, 1380-1550* (Cambridge University Press, 1998), *Opening Doors: The Early Netherlandish Triptych Reinterpreted* (Pennsylvania State University Press, 2012), and *Thresholds and Boundaries: Liminality in Netherlandish Art (1385-1530)*(Routledge, 2018). Her fourth book manuscript, *German Fifteenth-Century Painted Triptychs: Blurring* *the Boundaries* is scheduled to be published by the University of Amsterdam Press in 2022. Her first article, “The Marketing and Standardization of South Netherlandish Carved Altarpieces: Limits on the Role of the Patron," was published in the top art history journal in the United States, *The* *Art Bulletin*, and won *The Art Bulletin*’s prestigious Arthur Kingsley Porter Prize*.* She has subsequently published numerous articles in journals such as *The Art Bulletin*, *The Sixteenth Century Journal*, and *Zeitschrift für Kunstgeschichte*, and presented her research at numerous international and national venues, including at the New Perspectives on Flemish Manuscript Illumination conference in Brussels, the Hieronymus Bosch conference on the 500th anniversary of his death in ‘s-Hertogenbosch (Netherlands), the Zurich *Faltbilder* (Folding Pictures) conference, and most recently delivered the keynote address at a the Oslo conference celebrating the restoration of the carved altarpiece in Ringsaker (Norway). She has been the recipient of numerous grants, most notably two major fellowships from the National Endowment for the Humanities to support a year of research for each of her first two books, as well as a research stay grant from the DAAD (Deutscher Akademischer Austauschdienst) in conjunction with her 2018 appointment as a fellow at the Zentralinstitut für Kunstgeschichte in Munich, the leading art historical research institute in Germany. She is a regular book review contributor for the *Historians of* *Netherlandish Art Reviews*. She has received the University of Arkansas’s highest teaching award, the Charles and Nadine Baum Faculty Teaching Award, as well as the University of Arkansas’s Teaching Academy’s Award of Excellence, and the Fulbright College Outstanding Advisor Award. She served two terms as chair of the Department of Art (prior to the formation of the School of Art) and served eleven years as Program Director of the Art History program. She is member of the editorial board of the University of Arkansas Press.

Abra R. Levenson

* Assistant Professor
* PhD, Princeton University, Art History
* Teaching areas: American art, European art, modern art, critical theory

Dr. Abra Levenson joined the faculty at the University of Arkansas, School of Art in 2018. She holds a B.A. in art history and history from the University of California, Berkeley, and an M.A. and Ph.D. from Princeton University, with a focus in the History of American and Modern Art. Prior to arriving in Arkansas, Dr. Levenson was a George S. Heyer Fellow at Princeton and a predoctoral fellow at The National Portrait Gallery, Washington, D.C. Grounded in social art history and informed by formalist, feminist, and structuralist theory, Dr. Levenson’s scholarship attends to the problematics of articulating what is specific to the visual and material worlds. While her specialty is in the history of modern American art, her research and teaching traverse the 19th and 20th centuries and cross the Atlantic, ranging from sculpture, photography, and literature to theories of modernism, genre, gender and art historical methodology. Dr. Levenson’s current book project, *Figures and Things*, centers on the work of the American painter Charles Demuth, whose practice unfixes many of the key binaries that structure our narratives of 20th-century art, including abstraction and figuration, modern and postmodern, rear- and avant-garde. Shifting attention from questions of national identity and personal biography to problems of representation, the book offers a new account of the formal problems and historical pressures that shaped picture making in the early decades of the last century. Other research in process include articles on the Machine Age/ Pop Age continuum and George Bellows’ suite of boxing paintings. A second book project on abstract and symbolic portraiture examines why one of the more traditional and conservative of genres came under such pressure in the decades around World War I.

Ana Pulido Rull

* Endowed Associate Professor, affiliated faculty in Latin American and Latino Studies
* PhD, Harvard University, Art History
* Teaching areas: colonial Latin America, pre-Columbian art in Latin America

Dr. Ana Pulido Rull is Endowed Associate Professor of pre-Columbian and colonial art. She teaches Latin American art history and co-chairs the School of Art’s Justice, Equity, Access, Diversity, and Inclusion Committee. She has a joint appointment with the Latin American and Latino Studies, thus creating an essential link between the School of Art and Latin American Studies on campus. Dr. Pulido has a Ph.D. in art history from Harvard University and a BA from the National Autonomous University of Mexico. She has held prestigious research fellowships at Dumbarton Oaks, the University of Cambridge, and the American Academy in Rome. Dr. Pulido’s research and teaching focuses on painted maps and manuscripts created by Indigenous artists in New Spain. She recently published a book entitled *Mapping Indigenous Land. Native Land Grants in Colonial New Spain*, where she examines a corpus of maps, previously unpublished, designed as legal evidence in land disputes. Her research underscores how these maps enabled indigenous communities to translate their ideas about the contested spaces into visual form, offered arguments for the defense of these spaces, and in some cases even helped protect indigenous land against harmful requests. The focus of her research are indigenous communities and the various ways in which they succeed in making traditional practices constituent elements of colonial life. Dr. Pulido has been invited to talk about her work at major national and international venues: Harvard University, Stanford University, the New York Public Library, the Mexican Academy of Science, and the National Autonomous University of Mexico. Dr. Pulido has published various articles on this subject, for example, “Native Artists and the Defense of Territory in Sixteenth-Century New Spain,” in the edited volume *Transnational Perspectives on the Conquest and Colonization of Latin America*, edited by David Midgley (Univesrity of Cambridge) and **“**El estilo y los usos de la pintura geográfico-paisajista indígena del siglo XVI” inthe book *Estilo y región en el arte mesoamericano*, edited by Mexican scholars Pablo Escalante Gonzalbo and Marisa Alvarez-Icaza. She has also worked with curators from the Centro Universitario Tlatelolco (University Center of Tlatelolco), where she wrote museum scripts entitled “Art as Resistance: Land Grant Maps and the Defense of Indigenous Territory,” and “Memory in Art.”

Janine A. Sytsma

* Assistant Professor
* PhD, University of Wisconsin, Madison, Art History
* Teaching areas: African art, African American art, Feminist art and theory

Dr. Janine A. Sytsma is Assistant Professor of Global African art history at the University of Arkansas-Fayetteville. Her research centers on African and African Diaspora cultural production with an emphasis on contemporary arts within the context of global geopolitics. She is currently working on two manuscripts: *Departures: the Ife Art School, Postcolonial Modernism*, *and the Global Contemporary* and *The Politics of (In)visibility: Africa at the Venice Biennale*. Her writing has appeared in anthologies and exhibition catalogs, as well as academic journals such as *African Arts*, *Critical Interventions: Journal of African Art History and Visual Culture*, and *TOJA: The OYASAF Journal of Art*. In addition, she has curated several exhibitions, including *Kaleidoscopes: A Retrospective of Paintings by Moyo Ogundipe* (Terra Kulture, Lagos, Nigeria), *Return of Our Mother: New Works* *by Moyo Okediji and Tola Wewe* (African Artists’ Foundation, Civic Centre, Lagos, Nigeria), and *Re(visions): New Works by Uchay Joel Chima* (Art at the Cube, Denver, CO). Her research has been supported by a Fulbright-Hays Doctoral Dissertation Research Abroad Fellowship, a CIC-Smithsonian Institution Pre-Doctoral Fellowship (National Museum of African Art), a Cambridge Research Fellowship (Lucy Cavendish College, University of Cambridge), a Venetian Research Program Fellowship (Gladys Krieble Delmas Foundation), an Omooba Yemisi Adedoyin Shyllon Art Foundation Fellowship, among other grants. She holds an MA in art history from the University of Denver and a PhD in art history from the University of Wisconsin-Madison. Prior to joining the University of Arkansas, she was a Visiting Assistant Professor at Washington and Lee University. She has also taught at the University of Colorado at Denver and Colorado State University, Fort Collins.

University of Arkansas Full-Time Faculty with 25% Appointment in Art History

Kim Sexton

* Associate Professor (Fay Jones School of Architecture and Design)
* PhD, Yale University, Art History
* Teaching areas: Medieval architecture, Renaissance and Baroque architecture

Since joining the Fay Jones School faculty in 1999, Dr. Kim Sexton has taught survey courses in the history of world architecture, specialized courses on medieval and Renaissance architecture, and space and gender theory. Sexton graduated from Binghamton University with a B.A. in 1984 and received her Ph.D. in the History of Art from Yale University in 1998. Her field is late medieval and Renaissance Italy. Her 2009 article “Justice Seen: Loggias and Ethnicity in Early Medieval Italy,” published in the *Journal of the Society of Architectural Historians* won the Southeast Society of Architectural Historians’ Award of Excellence for a journal article in 2010. Her book manuscript, *The Italian Loggia: Living on State in Early Modern Italy* is currently under review. Work on a second book, *Medieval Bodies/Medieval Spaces*, co-authored with historian Lynda Coon, is in progress. She chaired the session “Architecture and the Body: Science and Culture” at the 2013 annual conference of the Society of Architectural Historians in Buffalo, N.Y. She was director of the Honors Program for the Fay Jones School for 10 years and Arkansas state representative on the Board of Directors of the Southeastern Society of Architectural Historians for three terms, including the current one (2012-15), and she has served on committees of the national Society of Architectural Historians.

Rhodora Vennarucci

* Assistant Professor (World Languages, Literatures & Cultures Department)
* PhD, University at Buffalo, The State University of New York, Classics
* Teaching areas: Greek and Roman art and archeology, socio-economic history of Roman Italy, consumer culture

Dr. Rhodora G. Vennarucci completed her Ph.D. in Roman Archaeology at the University at Buffalo, SUNY. Her research focuses on the socio-economic history of Roman Italy with emphasis on how the development of urban retail landscapes shaped marketing strategies and consumer behavior. As an interdiscplinary scholar, she has presented at national and international classics, archaeology, marketing history, and consumer culture theory conferences on Roman shops and shopkeepers. Recently, Rhodora received a Provost Collaborative Research Grant to launch her new project, titled Virtual Roman Retail, with codirectors Dr. D. Fredrick (Univ. of Arkansas) and W. Loder (Univ. of Arkansas). This project uses a phenomenological approach in VR to investigate how shop design impacted consumer behavior in the Roman shop, an important locus of sociability where identities, both indiviudal and communal, were forged and preformed. Rhodora is also a Co-PI and the field director on the Marzuolo Archaeological Project with Dr. A. Van Oyen (Cornell) and Dr. G. Tol (Univ. of Melbourne), which investigates a Roman period multi-craft production site in rural Southern Tuscany, Italy.

Curators+ at Crystal Bridges Museum, the Momentary, and the Art Bridges Foundation

Austen Barron Bailly

* Chief Curator, CBMAA
* PhD, University of California at Santa Barbara, Art History
* Teaching areas: American art, African American art

Dr. Austen Barron Bailly is chief curator of Crystal Bridges Museum of American Art. Bailly leads the curatorial and collections management teams and is a key member of the strategy team, overseeing curatorial endeavors, collection growth and preservation, and contributing to the development of new exhibitions and installations. Bailly joined Crystal Bridges in July 2019 following her six-year tenure as the George Putnam Curator of American Art at the Peabody Essex Museum (PEM) in Salem, Massachusetts. There she developed the American art collection and program and developed and co-curated nationally touring exhibitions including *American Epics: Thomas Hart Benton and Hollywood*, *American Impressionist: Childe Hassam and the Isles of Shoals*, and *Jacob Lawrence: The American Struggle*. Bailly also edited and was an author for the scholarly publications accompanying these exhibitions. The Association of Art Museum Curators has awarded Bailly and her collaborators two awards for excellence: outstanding exhibition for *Thomas Hart Benton and Hollywood* and outstanding catalogue for *Jacob Lawrence: the American Struggle*, an exhibition the *Washington Post* singled out as the number one art exhibition of 2020. Bailly was an American art curator at the Los Angeles County Museum of Art (LACMA) from 2001-2012 and began her career in the American painting and sculpture department at The Metropolitan Museum of Art. She has served on the Public Art Commission for the City of Salem, as co-executive editor of the journal Panorama, and is a former chair of the Association of Historians of American Art. She received her BA from Vassar College, her MA from the Williams College Graduate Program in the History of Art, and her PhD from the University of California, Santa Barbara.

Alejo Benedetti

* Assistant Curator, Contemporary Art, CBMAA and Momentary
* MA, Texas Christian University, Art History
* Co-teaching areas: American art, contemporary art, American popular culture

Alejo Benedetti is Associate Curator, Contemporary Art at Crystal Bridges Museum of American Art. In his role at the museum, he focuses on art since 1960, and has spearheaded partial reinstallations of the Contemporary Art Galleries in recent years and organized an array of collection-based focus exhibitions. In 2020, he co-curated *State of the Art 2020*, bringing together 61 contemporary artists from across the United States in an exhibition that opened at Crystal Bridges and the Momentary in February 2020. Benedetti also organized the 2019 exhibition, *Men of Steel, Women of Wonder*, which looked at art-world responses to Superman and Wonder Woman and traveled to the San Antonio Museum of Art and the Addison Gallery of American Art. His publication history includes the catalogs both for both of these exhibitions as well as a contribution to the 2018 exhibition catalog, *The Beyond: Georgia O’Keeffe and Contemporary Art*. Benedetti is originally from Texas and earned his master’s degree in art history from Texas Christian University in Fort Worth and his bachelor of arts from the University of Missouri, Columbia.

Mindy Besaw

* Curator, American Art, and Director of Research and Fellowships, CBMAA
* PhD, University of Kansas
* Teaching areas: American art, Native American art

Dr. Mindy N. Besaw was appointed curator of Crystal Bridges Museum of American Art in 2014, where she oversees the collection from colonial times to 1945. Projects related to the permanent collection, temporary exhibitions, research and writing, overseeing the expansion of the Native American art program, and management of Tyson Scholars of American Art and curatorial interns are part of Besaw’s responsibilities. For the first time since the museum opened, Besaw spearheaded a renovation and reinstallation of the Early American Art Galleries, completed in March 2018—a project that received an Award for Excellence from the Association of Art Museum Curators. In 2018, Besaw co-curated with Candice Hopkins and Manuela Well-Off-Man *Art for a New Understanding: Native Voices, 1950s to Now*, an exhibition tracing the development of contemporary Indigenous art from the United States and Canada from the 1950s to the present. The exhibition was organized by Crystal Bridges and is traveling to three additional venues throughout 2019 and 2020. Besaw is co-curator for *Cross Pollination: Heade, Cole, Church and Our Contemporary Moment*, an exhibition organized by Crystal Bridges in association with Thomas Cole Historic Site and Olana State Historic Site. *Cross Pollination* opened in fall 2020, beginning a four-venue tour. Other projects include *Companion Species*, a collaborative project with the Museum of Native American History in Bentonville, Arkansas. Besaw comes to Crystal Bridges from the Buffalo Bill Center of the West’s Whitney Western Art Museum, where she served as curator. She is the co-curator of *Painted Journeys: The Art of John Mix Stanley*, the first examination of Stanley as an important nineteenth-century American artist. Prior to that, Besaw was at the Denver Art Museum, where she was curatorial associate at the Institute of Western American Art. She has written and lectured on a variety of artists, covering nineteenth to twenty-first-century America. Besaw earned her PhD in art history from the University of Kansas. She holds a master’s degree in art history at the University of Denver where she focused on museum studies, and her bachelor’s degree in art history at the University of Illinois, Champaign-Urbana.

Ashley Holland

* Assistant Curator, Art Bridges Foundation
* PhD, University of Oklahoma, Art History
* Co-teaching areas: American art, contemporary art, Native American art

Ashley Holland currently serves as the Associate Curator for the Art Bridges Foundation. She is the former Assistant Curator of Native Art at the Eiteljorg Museum of American Indians and Western Art in Indianapolis. In addition to her curatorial work, Holland is a doctoral candidate in art history at the University of Oklahoma, Norman with a focus on Indigenous identity, cultural memory, and issues of diaspora in Cherokee contemporary art. (She defends her dissertation in May 2021.) She received her MA in museum studies from Indiana University-Purdue University, Indianapolis, and BA in art history and religious studies from DePauw University in Greencastle, Indiana. Holland is a citizen of the Cherokee Nation and currently lives in Rogers, Arkansas.

Kaitlin Garcia-Maestas

* Assistant Curator, The Momentary
* MA, University of Denver, Art History
* Co-teaching areas: modern and contemporary art, public art, material culture

Kaitlin Garcia-Maestas is Assistant Curator at the Momentary in Bentonville, AR. In this role she organizes exhibition and artist-driven projects throughout the Momentary’s campus. In 2020, she developed the first iteration of the Momentary’s outdoor art program, organizing projects with artists such as Iván Navarro, Tavares Strachan, Yayoi Kusama, and Gabriella Sanchez, among others. Recently, she organized *Diana Al-Hadid: Ash in the Trade Winds*. Her forthcoming exhibitions include the Momentary’s presentation of *Garrett Bradley: American Rhapsody*, and *In Some Form or Fashion* (working title), a site-specific group exhibition, featuring five artists who use clothing and textiles to retell cultural histories of fashion, opening in November 2021. From 2015 to 2018, Garcia-Maestas was the curatorial assistant of modern and contemporary art at the Denver Art Museum. Prior to that, she was the assistant curator of the Biennial Ambassadors artist residency program and exhibition, a collaboration between SOMA (Mexico City) and the Biennial of the Americas (Denver). Garcia-Maestas was born and raised in Albuquerque, New Mexico, a city just a few hours north of the US-Mexico Border. Her research and curatorial interests have been primarily devoted to exploring themes of displacement, memorial, and cultural heritage in the United States and the Americas. She received her MA in art history from the University of Denver and she completed her bachelor’s degree in Peace and Justice Studies and art history from Regis University in Denver, CO.

Jen Padgett

* Associate Curator, CBMAA
* PhD, Washington University in St. Louis
* Teaching areas: American art, modern art, craft and material culture

Dr. Jen Padgett is an associate curator at Crystal Bridges Museum of American Art. In her role she focuses on Modern art from the 1900s to 1950s. She has organized several reinstallations of the museum’s Modern Art Galleries, including the presentation of the Alfred Stieglitz Collection co-owned by Fisk University and Crystal Bridges. Along with co-curator Glenn Adamson, she organized *Crafting America*, a major exhibition on American craft from the 1940s to present at Crystal Bridges in 2021. She co-edited and contributed to the accompanying exhibition catalog, published by the University of Arkansas Press. Other recent publications include an essay for an edited volume on the first two decades of MoMA’s history (Bloomsbury Press, 2020) and contributions to the catalog for the Crystal Bridges exhibition *Art for a New Understanding: Native Voices, 1950s to Now* (University of Arkansas Press, 2018). Padgett’s focus exhibition projects at Crystal Bridges include *Tempera* (2019), exploring tempera painting from the Renaissance to present day, and *After the Last Supper* (2020), highlighting contemporary artist Devorah Sperber’s work of the same title. Padgett has held various positions and fellowships at the Philadelphia Museum of Art, Metropolitan Museum of Art, and Amon Carter Museum of American Art, among other institutions. Before joining the curatorial team at Crystal Bridges in 2017, she had previously been in residence at the museum as a Tyson Scholar in the fall of 2016. Padgett received her MA and PhD from Washington University in St. Louis. Her dissertation research focused on intersections between fine art and design in the United States during the early twentieth century. She completed her bachelor’s degree at the University of Notre Dame, with a double major in art history and English.

Paul Provost

* CEO, Art Bridges Foundation
* PhD, Princeton University, Art History
* Teaching areas: American art, art markets, historic preservation, cultural property and restitution

With over twenty-five years in the art world in business, foundations, and museums, Dr. Paul Provost is a highly seasoned arts organization executive, scholar, and curator, with experience in leadership and management, patron development and fundraising, and high-level art market finance. Trained as an art historian and museum professional, he wrote his dissertation on the drawings of the American artist, Winslow Homer. Provost was appointed CEO of Art Bridges in August 2019. Prior to that he founded Provost & Associates, an arts consulting firm for ultra-high net worth individuals, families, museums, and foundations after serving more than two decades in various executive and management roles at Christie’s. As Deputy Chairman at Christie’s, he served as the company’s art world ambassador and as lead negotiator for high-value art-related transactions at public auction and private sale, as well as attendant financial services such as lines of credit, loans, guaranteed sales and third-party financing. He has also been closely involved with World War II Holocaust and Restitution matters and other cultural property claims. Provost started his career as curator of paintings, drawings, and sculpture at the New-York Historical Society, one of the nation’s oldest collecting institutions. Provost received his BA from Middlebury College and then earned an MA in the history of art from Williams College Graduate Program in the History of Art. He went on to earn his doctorate in the history of art from Princeton University. Provost also attended executive education programs in management and leadership, finance, and negotiation skills at Columbia Business School and the Wharton School of the University of Pennsylvania. Provost has been a long-time supporter of historical preservation and the arts. He currently serves on the board of the Historic House Trust of New York City and has been board chair for the Preservation League of New York State. In addition, he is a member of the Visiting Committee for the Williams College Museum of Art and a member of the Executive Committee for the Middlebury College Museum of Art.

Xuxa Rodríguez

* Curatorial Assistant to the Director of Curatorial Affairs and Strategic Art Initiatives, CBMAA
* PhD, University of Illinois, Urbana-Champaign
* Teaching areas: Latinx and Latin American art, performance art

Dr. Xuxa Rodríguez serves as the Curatorial Assistant to the Director of Curatorial Affairs and Strategic Art Initiatives at Crystal Bridges Museum of American Art, supporting acquisitions, exhibitions, and projects across the museum, Art Bridges Foundation, and the University of Arkansas. She holds a PhD in art history from the University of Illinois’s flagship campus in Urbana-Champaign. Her research revolves around 20th and 21st century Latinx and Latin American art with focuses in Afro-diasporic art and theory of the Caribbean and Latin America, critical race art history, performance art, social practice, and feminist and queer art and theory. Her dissertation, “Performing Exile: Cuban-American Women’s Performance Art, 1972-2014,” is the first to examine Ana Mendieta, Carmelita Tropicana, María Magdalena Campos-Pons, and Coco Fusco together, arguing that their work embodies U.S.-Cuba diplomatic relations of the late 29th century. The project reflects on the effects of exile as seen in Tania Bruguera’s work in relationship to President Barack Obama’s 2014 announcement of normalizing relations between the two nations. Rodríguez’s work has been supported by fellowships from the Luce Foundation/American Council of Learned Societies, the Smithsonian American Art Museum, the U.S. Department of Education’s Foreign Language and Area Studies Program, and the Graduate College at the University of Illinois. An alumni of the Center for Curatorial Leadership/Mellon Foundation Seminar and the Smithsonian Latino Center’s Museum Studies Program, she has interned and worked for Figure One Exhibition Lab Space, Frost Art Museum, Krannert Art Museum, the Smithsonian American Art Museum, and Spurlock Museum.

Indicate lead faculty member or program coordinator for the proposed program:

Jennifer A. Greenhill, Endowed Professor of American Art, Inaugural Director of Graduate Studies and Museum Partnerships with the Crystal Bridges Museum of American Art

Total number of faculty required for program implementation, including the number of existing faculty and number of new faculty. For new faculty, provide the expected credentials/experience and expected hire date.

See Appendix C for current faculty CVs. The new faculty—to include two endowed faculty and three non-endowed—will all be expected to hold the PhD and to have experience in university teaching.

The program can be implemented with current 6 full-time faculty members, the 2 faculty members who participate 25% in the School of Art, and the additional faculty teaching in the program from the Crystal Bridges Museum of American Art and the Momentary, and the Art Bridges Foundation: 8 total. Of these museum staff, 6 have PhDs and are thus able to teach courses independently in the graduate program. The remaining staff may co-teach courses with University of Arkansas faculty.

We have been approved to hire 5 additional faculty members in the Art History program over the next few years. Of these, 3 should be onboarded by the time of the proposed MA program launch date of Fall 2023. By 2025, we expect to have 11 total full-time faculty in the Art History program.

As a point of comparison, the University of New Mexico Art Department offers the Master of Arts in Art History with two concentration options (Art History and Art of the Americas) with 8 full-time faculty members in Art History. Of these, 5 research and teach topics pertaining to arts of the Americas. We currently have 5 full-time faculty who research and teach topics pertaining to arts of the Americas, in addition to 7 curatorial staff focused on American and Contemporary art who will teach in the MA program, and 1 in foundation leadership with significant training in American art.

HIRING PLAN

The Art History faculty at the University of Arkansas have developed a hiring plan to add 5 new tenure-track faculty members between 2022 and 2025. For our first two searches (endowed, at the associate or assistant professor rank), we will seek scholars with a PhD degree in Art History or allied field who will play a central and critical role in developing the arts of the Americas concentration of our MA program. We will also seek scholars who will help us to fulfill our diversity, equity, and inclusion efforts. We will prioritize scholars of 1) Indigenous art of the Americas; and 2) Latin American and Latinx modern and contemporary art. We will search for scholars working from transcultural perspectives. Once these two hires have been onboarded, we will together develop a plan for the remaining three hires. (Our current priorities are a) African American and Black Diasporic art and b) Asian art.) The Collaborative Teaching Initiative we have developed, which invites one “visionary” per year to co-teach with faculty in the arts of the Americas graduate program (see 5. Program Summary), is in part designed to allow us to bring a diversity of perspectives into the MA program curriculum as we grow to our full number of faculty.

The expected schedule for hires:

Fall 2022: 2 hires

Fall 2023: 1 hire

Fall 2024: 1 hire

Fall 2025: 1 hire

Our cross-institutional expertise in North American art is unparalleled and will only continue to grow in the coming years. Crystal Bridges recently hired a Curator of Native American Art, who will build on the museum’s collaborations with Indigenous communities, acquisitions by Native American artists, and exhibitions such as *Art for a New Understanding: Native Voices 1950s to Now*, helping to sustain relationships with tribal leaders and Indigenous communities regionally and nationally. The museum is also currently conducting a search for a Curator of Craft, with support from a $17.5 million gift from the Wingate Foundation to advance the field of craft and bring craft objects into the museum’s permanent collection. These two hires are helping to guide the museum’s collecting practices toward materials and modes of expression that have historically been more inclusive and accessible than fine arts. Finally, the museum will also be hiring in 2021 a Director of Artist Initiatives at the Momentary and a Curator of Contemporary art at Crystal Bridges.

For proposed graduate programs: Provide the curriculum vita for faculty teaching in the program, and the expected credentials for new faculty and expected hire date. Also, provide the projected startup costs for faculty research laboratories, and the projected number of and costs for graduate teaching and research assistants.

See Appendix C for curriculum vitae. See above for expected credentials and expected hire date.

The funding package that all students receive is provided by graduate assistantships and fellowships. Graduate assistants will serve as teaching and/or research assistants and work on activities that “further the professional goals of the student.” (See University of Arkansas Graduate Handbook, p. 7.)

9**. DESCRIPTION OF RESOURCES**

Current library resources in the field.

The Fine Arts Library (FAL) is one of three branches (Chemistry, Fine Arts, and Physics) of the University of Arkansas Libraries and is located immediately southwest of the main library, Mullins. The campus has a separate law library. FAL serves the School of Art (Art Education, Art History, Graphic Design, and Studio) in the Fulbright College and the three departments (Architecture, Interior Design, and Landscape Architecture) of the Fay Jones School of Architecture + Design, a separate college. Mullins Library serves the performing arts and the College of Education and Health Professions.

The Fine Arts Library currently includes 31,400 volumes in a space of approximately 4,000 square feet. Most current core purchases in art history are acquired for FAL. However, because of space limitations, older and lesser used volumes are in Mullins Library and the University Libraries’ storage building, LINX. Mullins Library holds 38,175, making a total of 69,575 art history related volumes in the library holdings. Because the interdisciplinary work of the Art History faculty overlaps greatly with traditional and emerging disciplines in the humanities and social sciences, Mullins and LINX house many useful resources.

FAL has a $2 million endowment budget, which produces earnings of $280,000 per year. This will allow for increased support for acquisitions to the library's holdings in art history. Currently about $20,000 per year is being spent to increase holdings speciﬁcally in art history, but expenditures of $12,000 for purchases in the area of Studio art and $10,000 for Graphic Design are also of use to art history students. In 2021, each Art History faculty member was granted $5,000 from the Art History Program’s endowment to add monographs, exhibition catalogues, and rare materials to the library to support their research and teaching areas. The Graduate Director is using these funds to support graduate research in arts of the Americas. The new hires to come will be granted these funds in order to build up the library collection to support their research and teaching.

Monographs and other one-time purchases, regardless of format, are paid separately from serials and databases. The following amounts were available in the current fiscal year (July 2019–June 2020), the previous fiscal year, and the penultimate one in the funds relevant to art education and under the aegis of the head of FAL. Applicable expenditure is shown in parentheses for the two historical fiscal years.

|  |  |  |  |
| --- | --- | --- | --- |
| FUND | FY 2020 | FY 2019 | FY 2018 |
| Arts | $3,000 | $3,000 ($3,020) | $3,000 ($2,986) |
| Supplement from Fulbright College | $2,500 | $2,500 ($2,477) | n/a |
| Fine Arts Reference | $1,450 | $1,450 ($1,550) | $1,450 ($1,423) |
| **Walton Art General** | **$5,000** | **$2,000 ($1,963)** | **n/a** |
| **Walton Art History** | **$20,000** | **$4,800 ($5,018)** | **n/a** |
| **Walton Art Education** | **$10,000** | **$4,800 ($4,817)** | **n/a** |
| **Walton Graphic Design** | **$9,000** | **$2,400 ($2,367)** | **n/a** |
| **Walton Art Reserve** | **$12,000** | **n/a** | **n/a** |
| **Walton Art Studio** | **$9,000** | **$3,200 ($3,246)** | **n/a** |
| Art Approval | $11,000 | $11,000 ($10,830?) | $11,000 ($11,253?) |

Funds in bold represent targeted allocations for income on the Walton endowment, which became available in FY 2019. The head of FAL set the amount for each “area” paid out of the endowment. He established the “reserve” fund in the current fiscal year to increase the number of exhibition catalogs in the collection. The “general” fund pays for books that do not fall neatly in a curricular category (e.g., art education). The dean of the Fulbright College provided a supplement to FAL in most recent years (not FY 2018) to support the School of Art.

The only amount that is exclusive to Art History is “Walton Art History.” However, on other funds the head of FAL regularly orders resources that are relevant to the faculty and future graduate students. The head of FAL also coordinates selection of titles in the humanities and can compete with his fellow selectors in the humanities for $10,000 annually in public money for resources in the humanities and approximately $25,000 annually in income on non-Walton endowments designated for the humanities. Art History has benefited from these resources. In addition, library colleagues who work in the humanities and social sciences buy many titles on critical theory, diversity, gender, race, sexuality—areas that are fundamental to research in Art History. University Libraries also employs a librarian in residence, who has an allocation of $3,600 to buy books focused on diversity.

These figures above are not restricted to physical texts. The head of FAL now buys more electronic art books, especially in art education, and frequently chooses the electronic medium when the electronic text with a multi-user license is only marginally more expensive than a hard copy and the text is more likely to be 1) consulted briefly or 2) read by multiple users in a short period. Unlike the monographic budgets, firm budgets for periodicals do not exist per se; rather, estimates for expenditure are made at the beginning of each fiscal year based on cost in the previous year and notices from publishers and vendors regarding price increases.

Students also have access to the Crystal Bridges Museum of American Art Library, and to the Interlibrary Loan services of Mullins Library. University Libraries, Law Library, and the Crystal Bridges Museum of American Art Library share an integrated online system (Sierra). We subscribe to about 60 art serials and major databases that cover art history, including Ebsco’s Art & Architecture Source and Art Index Retrospective, which index periodical literature in art and related disciplines back to 1929. Other pertinent subscriptions include the interdisciplinary and heavily full-text Ebsco Academic Search Complete and ProQuest Central; the database for cited reference searching, Web of Science; JSTOR Arts and Sciences I, II, III, IV, V, VI, VII, VIII, XI, and XIII; and ProQuest Dissertations and Theses Global. University Libraries subscribes to the discovery layer Summon, which allows users to search the library catalog and databases simultaneously.

We have subscriptions to major periodicals in art history, including:

*Art Bulletin*, *Art History*, *Art Journal*, *RIHA: Journal of the International Association of Research Institutes in the History of Art, Getty Research Journal, Grey Room, October, Oxford Art Journal, Winterthur Portfolio, Gesta, Source: Notes in the History of Art, the British Art Journal*

Interdisciplinary and critical theory journals addressing art and visual material, including:

*Critical Inquiry, Modernism/modernity, Representations*

Journals relevant to arts of the Americas, including:

*Journal of Canadian Art History, Small Axe*, *Third Text*, *West 86th: A Journal of Decorative Arts, Design History, and Material Culture, Journal of American and Comparative Cultures, Pacific Arts: The Journal of the Pacific Arts, African Arts, RACAR: Revue d’art Canadienne/Canadian Art Review, American, British and Canadian Studies, Arizona Journal of Hispanic Cultural Studies, Journal of Early Southern Decorative Arts*

The Interlibrary Loan (ILL) Department of University Libraries sets a high standard for delivery of materials not available directly on this campus. ILL uses the Rapid service to fill requests whenever possible. Of the 15,365 items (journal articles and book chapters) obtained via Rapid through scanning in FY 2019, the average turnaround time was 10.2 hours. Of the 8,410 items obtained outside Rapid through scanning in FY 2019, the average turnaround time was 2.6 days. Books and other physical works that are shipped to Fayetteville take longer to deliver; most of the head of FAL’s requests have arrived in seven to ten days. The User Services Department and ILL also make available sources that are owned by University Libraries but stored off site. Staff members make twenty-one trips per week to deliver physical texts or scan and provide articles or chapters from these remote volumes.

University Libraries offers two major streaming video services: Alexander Street’s Academic Video Online, a collection of almost 68,000 videos—with some on art education and cognate topics—and Kanopy. University Libraries participates in Artstor.

Special Collections in Mullins Library has extensive accessions in the humanities and social sciences, with a geographic emphasis on Arkansas and the Ozarks. Finding aids for the manuscript collections are online.

Current instructional facilities including classrooms, instructional equipment and technology, laboratories (if applicable).

Currently we have use of 1) room 213, in the Fine Arts Building, which is a fully equipped Smartroom with enhanced projection, seating up to 54 students; 2) room 115, a seminar room, with enhanced project to a ﬂatscreen, and 3) room 304, a smaller conference/seminar room with ﬂat screen projection.

New instructional resources required, including costs and acquisition plan.

As the Art History program expands, it will require additional classroom spaces, faculty office space, and graduate student study spaces. In order to accommodate the growth of the Art History and Art Education programs, a plan to renovate and restore the Fine Arts Center is underway, under the direction of the architectural firm of Deborah Berke Partners of New York City. Completion of the project is scheduled for Spring 2024. The budget for the renovation of the Fine Arts Center (which includes sections beyond the School of Art, such as the Concert Hall, Library, and Theatre) is $26,476,000, of which $10 million has been donated by the Walton Family Charitable Support Foundation and the rest provided by the University of Arkansas. The Crystal Bridges Museum of American Art is also undergoing an expansion (currently at the design phase). This will provide new gallery spaces, a “viewing room” for study of objects in the collection, and expanded library facilities. The expansion is scheduled to open to the public in 2024. Please note that some of these details may change as work proceeds and plans are finalized.

Classroom space

As part of the renovation of FNAR, the Art History program will have usage of fully renovated classrooms to include:

* one 75-person lecture hall
* two 35-person classrooms
* three 18-person seminar rooms

All classrooms will be equipped with state-of-the-art projection, dimmable room lighting, smart technology, streaming facilities, appropriate furniture, video projection, speaker systems, WiFi, outlets for student laptops, etc.

In addition, graduate students and faculty will have access to a viewing room and flexible spaces where classes can meet in the expanded campus at Crystal Bridges (set to open 2024). The new education wing will allow for faculty and students to create short-term installations.

Art History students may also attend classes and events in a 250-seat auditorium in the School of Art’s new Windgate Art and Design Center, planned for completion in fall 2024.

Faculty office space

All 11 ARHS full-time faculty will have private offices in the renovated building. Shared office space will be provided for visiting faculty, including curators from Crystal Bridges coming to campus to teach and/or meet with students and colleagues.

Graduate student study space

All graduate students will be provided with individual study spaces, as well as access to printers, scanners, and photocopiers.

Equipment

Art History faculty will share with Art Education essential resources for research and class preparation, including printers, scanners, and photocopiers. They will be provided all of the necessary office furniture and equipment that facilitates research, course preparation, meeting with students, and administrative duties.

Flexible study spaces

Faculty and graduate students will have access to flexible study areas. The main lobby of the building is envisioned as an open study space, with coffee and food offerings. Faculty and graduate students will also have access to dedicated open work areas for Art History. Art History faculty will also share two conference/meeting rooms with Art Education.

Research centers

Space has been allotted for an interdisciplinary Center or Institute, whose particular focus we will develop as we add new faculty. (We will submit a proposal to establish the center/institute, in accordance with the policies of University of Arkansas and the Arkansas Higher Education Coordinating Board, by Fall 2022.) In addition, we will have access to two centers that will be run by Art Education faculty: The Center for the Study of Childhood Art and The Center for Dialogue on Art and Education. The latter is envisioned as a cross-disciplinary space that will serve the entire School of Art.

University of Arkansas Rome Center

The University of Arkansas Rome Center (UARC) is housed in the historic Palazzo Taverna, just minutes from the Vatican, Piazza Navona, and the Pantheon—some of the most important architectural and cultural sites in the Western world. It is fully integrated into the University of Arkansas and has 16 faculty members on staff, including 2 art history faculty members, Consuelo Lollobrigida and Emilio Del Gesso. Each summer, two School of Art faculty members teach courses at the center, which takes proposals, through the university Study Abroad Office, for specialized course offerings from faculty across the university. Center staff organize museum entry and tours, site visits and excursions, meetings with local scholars and artists, and facilitate student immersion in the city. The center has a suite of classrooms, a large lecture hall, and a library where students may work independently and consult books, journals, and rare materials. Student and faculty lodging is nearby in a secure neighborhood with 24/7 on-site support. We expect to make use of the center when our Immersive Travel Course takes us to Europe.

10**. NEW PROGRAM COSTS – Expenditures for the first 3 years**

a) New administrative costs (number and position titles of new administrators)

The administrator of the art history program (Program Director) is supported by the University of Arkansas, Fayetteville, Fulbright College of Arts and Sciences, which includes 50% for administrative responsibility. The administrator of the graduate program (Director of Graduate Studies and Museum Partnerships with the Crystal Bridges Museum of American Art) is supported by the University of Arkansas, Fayetteville, Fulbright College of Arts and Sciences, which includes 25% for administrative responsibility. One mid-level administrative staff person will support the four graduate programs in the School of Art, and one quarter of this person’s salary will come from the Art History Endowment (total salary low to mid $40,000). A part-time “extra help worker” will also support the art history graduate program at 20 hours per week ($15 per hour).

b) Number of new faculty (full-time and part-time) and costs

Faculty resources:

Current faculty, University of Arkansas Art History Program: 1 Distinguished Professor, 1 Full Professor, 2 Associate Professors, 2 Assistant Professors, 1 Assistant Professor 25%, 1 Associate Professor 25%

Crystal Bridges Museum of American Art/Momentary and Art Bridges staff eligible to teach or co-teach in the Art History Program at the University of Arkansas: 8 people total, 6 with PhD degrees in Art History (who may teach independently), 2 with MA degrees in Art History (who may co-teach with Art History faculty), with approval of the Graduate School.

Future Hiring Plan. Fulbright College covers the base 9-month salary and $1.5 million from the Walton Family Charitable Foundation funds the $60,000 research budget that is attached to each endowed position. We have two endowed slots remaining.

* 2021-2022: 1 endowed associate or assistant professor, $60,000 endowment each
* 2022-2023: 1 endowed associate or assistant professor, annual research budget provided
* 2023-2024: 1 assistant professor, annual research budget provided
* 2024-2025: 1 assistant professor, annual research budget provided

c) New library resources and costs

See above #9

d) New/renovated facilities and costs

See above #9

e) New instructional equipment and costs

See above #9

Distance delivery costs (if applicable*)*

n/a

Other new costs (graduate assistants, secretarial support, supplies, faculty development, faculty/students research, program accreditation, etc.)

Art History Graduate Endowment:

Of the $36 million dollar endowment from The Walton Family Charitable Support Foundation to fund graduate students in the School of Art, $11 million will support Art History graduate students. The Art History Graduate Student Endowment yields $484,000 per year towards funding Art History graduate students. The additional support of graduate assistantships allows us to fully fund a total of 5 MA students per year. The list below represents current and projected needs and costs covered by the Graduate Endowment. Specific details and budgetary line items may change with leadership changes, the addition of new faculty, and the development of program partnerships.

* Funds Graduate Director annual stipend of approximately $15,000 and one-time research and travel fund of $15,000 for national and international partnership development
* Funds various programs and initiatives:
  + Collaborative Teaching Initiative: approximately $10,000-$12,000 per course
  + Immersive Travel Course:
  + 10-day intersession: approximately $15,000-$20,000 per course (annually)
  + Summer session travel course 5-week summer session: approximately $25,000-$30,000 per course (every 2-3 years)

Art History Program Endowment:

$7 million total endowment, which yields $308,000 per year (approximately $275,000 released per year, reserving 10% for unexpected expenses). The list below represents current and projected program needs and costs covered by the Program Endowment. Specific details and budgetary line items may change with leadership changes, the addition of new faculty, and the development of program partnerships.

* Funds Program Director annual stipend and research funds:
  + 3 months of summer salary (variable, depending on rank); annual stipend of $12,000-$15,000
* Funds annual research budget for each non-endowed faculty
* Funds library stipends for Art History faculty: $3,000 each (one-time grant for all current faculty and new hires to help build the library collections in specific research and teaching areas)
* Funds undergraduate programs and initiatives:
  + January intersession course coinciding with Crystal Bridges exhibition: approximately $15,000-$20,000 per year
  + Undergraduate travel to visit exhibitions in Washington, DC, and other major cities: approximately $10,000 per trip (7 students + 1 instructor/chaperone)
  + Visiting lecturers in courses: approximately $10,000 per year

**h) If no new costs required for program implementation, provide explanation.**

New costs are provided for by The Walton Family Charitable Support Foundation endowment.

11. **SOURCE OF PROGRAM FUNDING – Income for the first 3 years of**

**program operation**

If there will be a reallocation of funds, indicate from which department, program, etc.

Provide the projected annual student enrollment, the amount of student tuition per credit hour, and the total cost of the program that includes tuition and fees.

Tuition and Estimate Cost of Attendance:

Tuition is set at $437.54 per credit hour for Arkansas residents, and $1,190.02 per credit hour for non-residents. College of Arts and Science students are charged fees of $14.46 per credit hour in addition to other fees. See <https://catalog.uark.edu/graduatecatalog/feeandgeneralinformation/> for tuition and fees. Tuition for students with graduate assistantships is at the in-state rate. A portion of our funding package is provided by fellowships in addition to graduate assistantships.

The table below shows the estimated cost of attendance for each student enrolled in the 2-year MA in Art History:

|  |
| --- |
| **Estimated Cost of Attendance: 2-year MA in Art History**  Estimate based on Cost of Attendance over two years provided by the University of Arkansas |

36 credit hours:

Tuition: $15,751

Fees: $2285

Total cost (before housing, books, transportation): $18,036

***Estimated Student Funding Projection (Including Tuition Waiver and Stipend), 2023-2026:***

|  |  |  |
| --- | --- | --- |
| **Year 1** | **Year 2** | **Year 3** |
| 2023-2024 | 2024-2025 | 2025-2026 |
| $28,000 per student/year (5 students) | $28,000 per student/year (10 students) | $28,000 per student/year (10 students) |
|  | graduate 5 students out of program  admit 5 students into program | graduate 5 students out of program  admit 5 students into program |
| Total: $140,000 | Total: $280,000 | Total: $280,000 |

Indicate the projected annual state general revenues for the proposed program (Provide the amount of state general revenue per student).

Year 1 revenue (5 students):

$7875.72 tuition per student

Total: $39,378.60

Year 2 revenue (10 students):

$7875.72 tuition per student

Total: $78,757.20

Year 3 revenue and beyond (10 students):

$7875.72 tuition per student

Total: $78,757.20

Other (grants—list grant source & amount of grant), employers, special tuition rates, mandatory technology fees, program specific fees, etc.).

n/a

12. **ORGANIZATIONAL CHART REFLECTING NEW PROGRAM**

Proposed program will be housed in (department/college)

University of Arkansas, Fayetteville

Fulbright College of Arts and Sciences

School of Art

Master of Arts in Art History in Arts of the Americas

13. **SPECIALIZED REQUIREMENTS**

If specialized accreditation is required for program, list the name of accrediting agency.

National Association of Schools of Art and Design (NASAD)

Indicate the licensure/certification requirements for student entry into the field.

n/a

Provide documentation of Agency/Board review/approvals (education, nursing—initial approval required, health-professions, counseling, etc.)

n/a

14. **BOARD OF TRUSTEES APPROVAL**

Provide the date that the Board approved (or will consider) the proposed program.

March 17, 2022

Provide a copy of the Board meeting agenda that lists the proposed program, and written documentation of program/unit approval by the Board of Trustees prior to the Coordinating Board meeting that the proposal will be considered.

15.  **SIMILAR PROGRAMS**

List institutions offering program:

Proposed undergraduate program – list institutions in Arkansas

Proposed master’s program – list institutions in Arkansas and region

There are no other MA programs in art history in the state of Arkansas. UALR has an MA in Art with a concentration in Art History. There are no similar programs in our region that have been created in collaboration with a world-class museum like the Crystal Bridges Museum of American Art.

Proposed doctoral program – list institutions in Arkansas, region, and nation. State why proposed program needed if offered at other institutions in Arkansas or region.

n/a

List institution(s) offering a similar program that the institution used as a model to develop the proposed program.

Williams College Graduate Program in the History of Art, a partnership with the Clark Art Institute, Williamstown, MA. (MA degree earned from Williams College. Curriculum involves coursework at both Williams College and the Clark Art Institute.)

Winterthur Program in American Material Culture, a partnership with the University of Delaware, Wilmington, DE. (MA degree earned from the University of Delaware. Curriculum involves coursework at both the University of Delaware and the Winterthur Museum, Garden & Library.)

Provide a copy of the e-mail notification to other institutions in the state notifying them of the proposed program. Please inform institutions not to send the response to “Reply All”. If you receive an objection/concern(s) from an institution, reply to the institution and copy ADHE on the email. That institution should respond and copy ADHE. If the objection/concern(s) cannot be resolved, ADHE may intervene.

**Note: A written institutional objection/concern(s) to the proposed program/unit may delay Arkansas Higher Education Coordinating Board (AHECB) consideration of the proposal until the next quarterly AHECB meeting.**

16. **DESEGREGATION**

State the total number of students, number of black students, and number of other minority students enrolled in related degree programs, if applicable.

For academic years 2011 through 2017 at US institutions there were a total of 6,210 masters level degrees awarded in Art History (CIP Code 50.0703 – Art History, Criticism and Conservation). Of those 6,210:  883 were racial/ethnic minorities and 126 were African Americans. Source:  IPEDS completions surveys (2011 – 2017).

17. **INSTITUTIONAL AGREEMENTS/MEMORANDUM OF UNDERSTANDING (MOU)**

If the courses or academic support services will be provided by other institutions or organizations, include a copy of the signed MOU that outlines the responsibilities of each party and the effective dates of the agreement.

The degree program is housed in the Art History program at the University of Arkansas and developed in collaboration with the Crystal Bridges Museum of American Art. All courses and academic support services will be institutionally located within the university, which maintains oversight of the program. We are currently finalizing (as of 8/31/21) a working MOU between the university and the museum (which has been reviewed and approved by Gerry Snyder, Executive Director of the School of Art, and Rod Bigelow, Executive Director of CBMAA), which will be revisited and updated annually.

18**. ACADEMIC PROGRAM REVIEW**

Provide scheduled program review date (within 10 years of program implementation date).

Next NASAD review scheduled for 2028-2029 academic year.

19. **PROVIDE ADDITIONAL INFORMATION IF REQUESTED BY ADHESTAFF**

n/a

20. **INSTRUCTION BY DISTANCE TECHNOLOGY**

If the proposed program will be offered by distance technology, provide the following information:

Summarize institutional policies on the establishment, organization, funding and management of distance courses/degrees.

Describe the internal organizational structure that coordinates (development, technical support, oversight) distances courses/degrees.

Summarize the policies and procedures to keep the technology infrastructure current.

Summarize the procedures that assure the security of personal information.

Provide a list of services that will be outsourced to other organizations (course materials, course management and delivery, technical services, online payment, student privacy, etc.).

n/a

1. About a third of the curators at the Crystal Bridges Museum of American Art and the Momentary hold BA or MA degrees but not PhDs. A member of the leadership team of the Creative Arkansas Community Hub & Exchange (CACHE) holds an MA degree in art history and is also part of the governor-appointed Arkansas Historical Preservation Review Committee. [↑](#footnote-ref-1)
2. Kamini Vellodi, response to questionnaire, “Decolonizing Art History,” *Art History* 43: 1 (February 2020): 61: <https://onlinelibrary.wiley.com/doi/epdf/10.1111/1467-8365.12490> [↑](#footnote-ref-2)
3. The Foundation is “dedicated to improving the quality of life of communities that gave rise to the art made by African American artists of the South” and organizes exhibitions and community initiatives. [↑](#footnote-ref-3)