



**Department of Art History
Handbook and Directory
2019-2020**



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DEPARTMENT OF ART HISTORY FLOORPLAN

Department of Art History
 Sidney Smith Hall, Room 6036
 Faculty of Arts & Science
 University of Toronto
 100 St. George Street
 Toronto, Ontario M5S 3G3
 Canada



1 ABOUT US

The Department of Art History offers both an MA and PhD degree. Both programs emphasize the research, writing and teaching necessary to pursue a career in academia or museum work.

The Art History program is devoted to investigating visual arts and architecture across time and cultures. Graduate courses are offered in Ancient, Medieval, Early Modern, and Modern and Contemporary areas of study. Taught by 23 full-time faculty members, drawn from all three campuses (St. George, Mississauga, and Scarborough), graduate courses reflect the global and historical range of faculty research. Students in the graduate program benefit from the department's affiliations with the Centre for Medieval Studies, the Centre for Renaissance and Reformation Studies, the program in Book History and Print Culture, and the Mediterranean Archaeology Collaborative Specialization. Resources and affiliated faculty at the Royal Ontario Museum, the University Art Centre, the Gardiner Museum and the Art Gallery of Ontario also provide access to Toronto's vibrant arts scene.

Finally, extensive library resources, on-campus art collections, and a Federated Academic Digital Imaging System (FADIS)—developed completely within the Department of Art and now used widely at other Canadian Universities to offer web-based access to an extensive library of visual images—are enhanced by access to the country's most vibrant, diverse, and well-represented art community.

Explore our website (<http://art.utoronto.ca>) to learn more about our department.

1.2 Department Address / Website

Mailing Address

Department of Art History
Sidney Smith Hall, Room 6036
100 St. George Street, 6th Floor
University of Toronto
Toronto, Ontario M5S 3G3
Canada

Location

Sidney Smith Hall (SS) (<http://map.utoronto.ca/utsg/building/033>), 100 St. George Street

Located between Harbord Street to the North, St. George Street to the East, Willcocks Street to the South, and Huron Street to the West.

Traveling by TTC

Exit St. George Subway Station and walk south along St. George Street; or exit Wellesley Station and take the Wellesley Street bus (94) and exit at St. George Street; or take the College streetcar (506) and exit at St. George Street and walk North.

Main Office and Classes

The Department of Art History main offices are located on the 6th floor, North tower. Art History classes are taught in the lecture halls on the 1st and 2nd floors; please consult the timetable for exact locations and times. Graduate courses in Art History are usually held in the seminar room located on the 6th floor.

Office Hours

September (Following Labour Day Weekend) to June 30th July 1st to Labour Day Weekend

8:45 am to 5:00 pm

8:45 am to 4:30 pm

Website

Department: <http://art.utoronto.ca>

Graduate Program: <http://art.utoronto.ca/graduate/>

1.3 Department Rooms Quick Guide

SS6029	Department Common Room
SS6030	Faculty, Course Instructor, TA, & Postdoctoral Fellow Offices
SS6031	Graduate Student Study Space
SS6031A	Visual Resources
SS6032	Seminar Room
SS6032B	Art Library
SS6033A	Library Assistant Office
SS6034C	Librarian Office (Margaret English)
SS6035	Undergraduate Assistant (Louise Kermode)
SS6036	Department of Art History Office (with Graduate Student Mailboxes)
SS6037A	Graduate Assistant Office (TBD)
SS6037B	Office Manager & Assistant to the Chair (Kristina Matevski)
SS6042	Business Officer (Vincent Chan)

Washrooms

Washrooms are located near the elevators. Upon exiting the elevator, the men's washroom (SS6061) is to the left (west) and the women's washroom (SS6059) to the right (east).

Floorplan

Please refer to p. vi for a floorplan of the Department.

Departmental Support Contacts

For all inquiries, the Department encourages students to contact our administration and staff, especially the Graduate Assistant, Business Officer, Office Manager, and the Director of Graduate Studies (DGS). Taking care of our students is a top priority for the Department and the administration and staff will guide students to the appropriate divisions and departments.

Questions about the Graduate Program

For all questions about the MA and PhD program, please contact the Graduate Assistant (graduate.arthistory@utoronto.ca) and the Director of Graduate Studies (art.dgs@utoronto.ca). The DGS is also available for in-person consultation by appointment.

Questions about Finance, Funding Options, and TA Appointments

For all questions about funding and finances, please contact the Graduate Assistant (graduate.arthistory@utoronto.ca) and the DGS (art.dgs@utoronto.ca). For questions about processing payments, please contact the Business Officer, Vince Chan (vince.chan@utoronto.ca).

Questions about Reference and Research

The Art Librarian, Margaret English (margaret.english@utoronto.ca), is available for reference guidance or assistance. Margaret is also available for in-person consultation during library opening hours in SS6034C.

Registration and Student Services

To register for courses, defer fees, receive funding, and update personal information, graduate students will need to become familiar with ACORN (www.acorn.utoronto.ca). For information about confirmation letters, fee invoice, income tax receipt, name/gender change, reactivating Student Web Services (ROSI) PIN, TCard replacement, and transcripts, please consult <https://www.sgs.utoronto.ca/currentstudents/Pages/Services-for-Students.aspx>

Problems with Hours or Undergraduate Students during TA Assistantships

The course instructor is your first point of contact when there is a problem in your TA assistantships. The Undergraduate Assistant (undergrad.arthistory@utoronto.ca) and the Director of Undergraduate Studies (christy.anderson@utoronto.ca) will be able to provide additional guidance. The Teaching Assistants' Training Program (TATP) (<http://tatp.utoronto.ca/ask-a-ta>) also offers support for both course instructors and teaching assistants.

Problems with Supervisor and Committee Members

Both the Graduate Assistant and the Director of Graduate Studies, Prof. Elizabeth Harney can assist students in problems or concerns with their supervisor and committee members. Students are encouraged to consult the "Graduate Supervision: Guidelines for Students, Faculty, and Administrators" (<https://www.sgs.utoronto.ca/Documents/Supervision+Guidelines.pdf>). If you are uncomfortable with speaking to anyone in the Department, please visit the Conflict Resolution Centre (CRC) for Graduate Students (<http://gradcrc.utoronto.ca>) so that you can speak confidentially with a trained peer advisor.

University Support Services

Academic Writing and Speaking Support

Please contact the Office of English Language and Writing Support (ELWS) (<https://www.sgs.utoronto.ca/currentstudents/Pages/English-Language-and-Writing-Support.aspx>) for training in academic writing and speaking. Graduate students can make an appointment for writing centre consultation.

IT Help

For IT help, please visit <http://www.its.utoronto.ca/audiences/1/services>

Support for All Students

U of T's Accessibility Services (<http://www.studentlife.utoronto.ca/as>) strives to create a safe and comfortable community for students through their confidential services. Please visit their office at 455 Spadina Avenue, 4th Floor, Suite 400 (Just north of College Street), Toronto, Ontario M5S 2G8.

Support for International Students

The Centre for International Experience (<http://www.studentlife.utoronto.ca/cie>) offer support for international students. They can also help international students apply for visa, study permits, or work permits. The Centre is located at Cumberland House, 33 St. George Street, Toronto, Ontario M5S 2E3.

Support for Families

The Family Care Office (<http://www.familycare.utoronto.ca>) provides confidential guidance, resources, referrals, educational programming and advocacy for the University of Toronto community and their families. Please visit their office at the Koffler Student Services Centre, 214 College Street, Main Floor, Toronto, Ontario M5T 2Z9.

Understanding the Health and Dental Plans

If you need assistance regarding coverage, opt-outs, and enrolments, please call UTGSU Studentcare at 1-866-358-4436 (Monday to Friday 9 am– pm) or visit <http://www.ihaveaplan.ca>. If you need assistance with claims inquiries, please contact Green Shield at 1-888-711-1119. To opt-out of the health and dental plans, you must show proof of equivalent insurance (not OHIP), and you must opt-out annually at the beginning of the term you are first registered in. Please visit <https://www.utgsu.ca/insurance/faq> for more information.

Getting to and around U of T

Please consult <http://life.utoronto.ca/get-around/transportation> for instructions on getting to and around the University of Toronto.

2 FACULTY AND STAFF

The research of our art and architectural historians engages a wide range of periods, from ancient to contemporary, and regions, including East Asia, South Asia, Africa, Europe, and North America. We incorporate many theoretical and methodological approaches: philosophical, anthropological, economic, narratological, psychoanalytic, queer, gender, popular cultural, political, postcolonial, and historiographical. These help to generate diverse understandings of the rich range and deep history of human artistic production and reception.

2.1 Faculty

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2.2 Affiliate Faculty

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Professor, Department of History

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Senior Conservator, Preventive

Conservation, Royal Ontario Museum

[https://www.rom.on.ca/en/collections-](https://www.rom.on.ca/en/collections-research/rom-staff/helen-coxon)

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Curator (Eastern Hemisphere Textiles and

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[https://www.rom.on.ca/en/collections-](https://www.rom.on.ca/en/collections-research/rom-staff/sarah-fee)

[research/rom-staff/sarah-fee](https://www.rom.on.ca/en/collections-research/rom-staff/sarah-fee)

FOX, Ross

Research Associate, Retired Curator,

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Ontario Museum

[https://www.rom.on.ca/en/collections-](https://www.rom.on.ca/en/collections-research/rom-staff/ross-fox)

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[https://www.daniels.utoronto.ca/people/lob-](https://www.daniels.utoronto.ca/people/lob-singerm)

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MILLER, Sequoia

Chief Curator, Gardiner Museum of Ceramic

Art

<https://www.gardinermuseum.on.ca/>

PALMER, Alexandra

Senior Curator, Nora E. Vaughan

Curatorship, Royal Ontario Museum

[https://www.rom.on.ca/en/collections-](https://www.rom.on.ca/en/collections-research/rom-staff/alexandra-palmer)

[research/rom-staff/alexandra-palmer](https://www.rom.on.ca/en/collections-research/rom-staff/alexandra-palmer)

PARISSIEN, Steven

Executive Director, The Bata Shoe Museum

<http://batashoemuseum.ca>

PHILLIPS, Mark S.

Professor, Department of History, Carleton

University

[https://carleton.ca/history/people/mark-](https://carleton.ca/history/people/mark-salber-phillips/)

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PHILLIPS, Ruth

Professor, Art History, Carleton University

[https://carleton.ca/arhistory/people/phillips-](https://carleton.ca/arhistory/people/phillips-ruth/)

[-ruth/](https://carleton.ca/arhistory/people/phillips-ruth/)

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Associate Curator, Canadian Art, Art Gallery
of Ontario
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2.3 Administration & Staff

Departmental Officers

Department Chair

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Director of Graduate Studies & Associate Chair

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pm
or by appointment

Associate Chair, Undergraduate Studies

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General Inquiries

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Graduate Assistant

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Undergraduate Assistant

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Reference Services

Librarian

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Visual Resources Curator (including FADIS)

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FADIS Developer (Robarts Library)

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3 PROGRAMS

Important information: ACORN.

Using ACORN

ACORN (<http://www.rosi.utoronto.ca>) is the University of Toronto's online portal where all important decisions made by the student are conducted. ACORN is used to sign up for classes, view transcripts, complete course evaluations, access the Career Learning Network (CLN), locate other financial resources, and more. Students are encouraged to familiarize themselves with ACORN and the resources offered.

3.1 Master of Arts (MA)

The MA program is a course-based and research-intensive degree designed to prepare students for curatorial work, art consultation, heritage programs, cultural journalism, secondary school teaching, and doctoral research.

Degree Requirements

1. Course Work.

Each graduate seminar is worth 0.5 Full Course Equivalents [FCE]. MA students will take six seminars (or 3.0 FCE).

- Full-time students should be able to complete the program within one year (or two terms) by taking three seminars in each of the two terms. For a three-term year, as a full-time student, please discuss with the Director of Graduate Studies.
- Course work should be chosen from at least **three** of the **four** areas designated as Ancient, Medieval, Early Modern, and Modern and Contemporary. No more than 2.0 FCEs may be taken in any one of these fields.
- Students must also take coursework in at least **two** geographical areas (Western, East Asian, South Asian, African, or pre-approval from the Director of Graduate Studies).
- Up to one credit (two half year courses or 1.0 FCE) may be taken in another graduate department (e.g., Medieval Studies, Near and Middle Eastern Civilizations), upon approval from the Director of Graduate Studies and the other department concerned. If a course cuts across boundaries between two areas, it shall count as one field only.

2. **Orientation to Art Historical Research Methods**, a workshop for new students, led by the Department's librarian, is normally taken in Year 1.

3. Language Requirements.

The MA degree requires demonstrated reading knowledge of one foreign language for graduation. All MA candidates must have taken academic courses (or equivalent) in one language other than English before entering the program. Students must then pass a proficiency exam in a language other than English during the MA program. These exams are administered by the Department and consist solely of a two-hour translation exercise

of two art history passages from two areas of study; only hard copy print dictionaries may be used.

Program Length

- 2 sessions full-time (typical registration sequence: Fall/Winter)
- 3–6 sessions part-time

Time Limit

- 3 years full-time
- 6 years part-time

3.2 Doctor of Philosophy (PhD)

PhD Program Entering with an MA

The basic requirements include a minimum of four seminars, two language exams (unless already completed with the MA), a comprehensive and dissertation-area exam, a colloquium presentation, and a dissertation. Students are expected to maintain an A- average in their course work and complete their language exams in a timely fashion and before sitting the comprehensive exams; in addition, students' progress will be reviewed annually to assure that they have met expectations. Students who fail to make satisfactory progress during the first two years may have their registration terminated.

The following is a typical itinerary through the PhD program for a fully-funded student (as we expect all PhD students to be):

Year 1: course work; complete all language requirements; study for comprehensive exams

Year 2 (Qualifying year): complete comprehensive exams during fall term; submit dissertation proposal in spring; start dissertation research

Years 3, 4, and 5: dissertation research, writing, and a colloquium

Direct Entry PhD Program

This six-year program is designed for students who have graduated with a BA in art history or a related humanities major. The basic requirements include a minimum of nine seminars, two language exams, a comprehensive and dissertation-area exam, a colloquium presentation, and a dissertation. Students are expected to maintain an A- average in their course work and complete their language exams in a timely fashion and before sitting the comprehensive exams; in addition, students' progress will be reviewed annually to assure that they have met expectations. Students who fail to make satisfactory progress during the first three years may have their registration terminated or transferred to the MA program.

The following is a typical itinerary through the Direct Entry PhD program:

Year 1: course work; pass the first language exam

Year 2: complete course; pass the second language exam

Year 3 (Qualifying year): complete comprehensive exams during fall term; submit dissertation proposal in spring; start dissertation research

Years 4, 5, 6: dissertation research, writing, and a colloquium

PhD Degree Requirements

1. Course Work.

Each graduate seminar is worth 0.5 Full Course Equivalents [FCE]. PhD students entering with a MA will take four seminars (or 2.0 FCE). Direct Entry PhD students will take nine seminars (or 4.5 FCE).

- **FAH1001H** Methods in Art History (0.5 FCE), an examination and discussion of major texts and issues related to the theory and practice of art history, is required of all PhD students. With the written permission of the DGS and the School of Graduate Studies, students may satisfy this requirement with an equivalent course from another institution. In this case, they may substitute another graduate seminar for FAH1001H in their program.
- Course work should be chosen from at least **three** of the **four** areas designated as Ancient, Medieval, Early Modern, and Modern and Contemporary.
- Students must also take coursework in at least **two** geographical areas (Western, East Asian, South Asian, African, or pre-approval from the Director of Graduate Studies).
- Up to one credit (two half year courses or 1.0 FCE) may be taken in another graduate department (e.g., Medieval Studies, Near and Middle Eastern Civilizations), upon approval from the Director of Graduate Studies and the other department concerned. If a course cuts across boundaries between two areas, it shall count as one field only.
- **FAH5000Y** is a Mandatory Comprehensive Examinations and Dissertation Topic Reading Course (credit/no credit). Students must ensure they are registered for this course. It is to be taken with the student's interim supervisor to prepare for the comprehensive examinations.

2. **Orientation to Art Historical Research Methods**, a workshop for new students, led by the Department's librarian, is normally to be taken in Year 1.

3. Language Requirements.

PhD students are required to pass examinations in two languages if they have not already done so in the MA program. If they have completed a language exam in the MA program they must apply for an exemption. Incoming students should fulfill at least one of their language requirements during their first session. Students in the Department will be notified through the Graduate Students Union (GUSTa) listserv when the language examinations will be offered. All required language examinations must be completed before taking the comprehensive exams. The appropriate languages will be set by the interim supervisor in consultation with the Director of Graduate Studies. Language exams are administered by the Department and consist solely of a two-hour translation exercise of two art history passages from two areas of study; only hard copy print dictionaries may be used.

4. Comprehensive Examination.

Upon the completion of all coursework and language requirements, PhD students must secure the participation of a supervisor with whom they will discuss plans for the comprehensive examinations. The comprehensive examination is composed of three components:

- ii) The first part (in-house written) focusing on one of the four fields (Ancient, Medieval, Early Modern, and Modern and Contemporary);
- iii) The second (take-home essay) on the dissertation field; and
- iv) The third (oral exam) discussing the first two.

Candidates are required to take the comprehensive examination within one and a half years (or two and a half years in the case of “direct-entry PhD candidates”).

The examinations will be scheduled by the Director of Graduate Studies, during the academic year, from September to April. If a student fails the comprehensive examinations, one further attempt is allowed, no more than three months later. A second failure results in the immediate removal of the student from the program.

a) Examination Procedure:

- i) At the beginning of the study period, the PhD student will meet with the Examination Committee (made up of at least three members of the department—one of whom will be the prospective dissertation supervisor: (see <http://www.sgs.utoronto.ca/documents/supervision+guidelines.pdf>). The committee will define the areas of the examination, the length of study, and such readings and special topics as deemed to be appropriate. The Examination Committee will meet prior to the examination in order to discuss and agree upon the written questions to be submitted to the student.
- ii) The comprehensive examination is made up of three components, two written and one oral. The written examination consists of two parts, the general area and dissertation area:
 - a) The general area is tested in the Department. The student receives two sets of three questions and is required to answer one from each set. The exam duration is 6 hours.
 - b) The dissertation area is a take-home exam. The student receives three questions for this examination, answers one of them, and returns it to the Department within 72 hours.
- iii) The oral examination for both components of the comprehensive examination (general and dissertation area) is normally scheduled three or four days after the take-home part is completed. The examination is normally 2 hours in length.
- iv) The examination is reported as pass or fail. A member of the Examination Committee will discuss with the student the results of the examination and provide advice.

b) Area of Coverage: Ancient, Medieval, Early Modern, Modern and Contemporary

- i) The general area examination will be defined at the beginning of the study period. In all fields, flexibility of area definition will be maintained.
- ii) The dissertation area component differs with each student and will be agreed upon by the Examination Committee and the student.

5. **Dissertation Proposal/PhD Advisory Committee.**

Immediately following the successful completion of the comprehensive examinations, students are expected to formally establish their PhD Advisory Committees. A faculty member will have already been requested to act as the dissertation supervisor, and two other members of the graduate faculty to serve on their supervisory committee. One member of this three-person committee may be from outside the Department. (Exceptions may be possible if approved by the Director of Graduate Studies.) These arrangements must be approved by the Department's Graduate Program Committee. Then, working with the Advisory Committee, students develop a detailed proposal for their research. The length and specific nature of the proposal will be determined by the Advisory Committee and the PhD candidate, and the drafted proposal must be approved by the Advisory Committee.

6. **Graduate Colloquium.** At some stage during the dissertation work, the student will present their work to the faculty and students in an appropriate format and at a time to be determined by the supervisor in consultation with the Director of Graduate Studies.

7. **Dissertation.** Please discuss with your supervisor for details pertaining to your dissertation.

Program Length

- 4 years full-time (with funding available for dissertation completion in year 5)
- 5 years direct-entry (with funding available for dissertation completion in year 6)

Time Limit

- 6 years full-time
- 7 years direct-entry

3.3 Application, Registration, & Additional Information

Application

Applications to the Graduate Department of Art must be submitted to the School of Graduate Studies (SGS) through the online admissions application (<https://apply.sgs.utoronto.ca>) which is housed on a secure server at the University of Toronto. The department will consider your application only after you have entered your personal and academic information in the online application, submitted the application fee, and uploaded all the requested documents. Please refer to the "How to Apply" page (<http://art.utoronto.ca/graduates/how-to-apply>) for details about application.

Registration

Once tuition fees have been paid or deferred, students are officially registered in the program. PhD students or MA students with scholarships or government assistance may defer their fees online on the student's ACORN / ROSI account (<http://www.rosi.utoronto.ca>).

Enrolment

Enrolment in courses takes place through ACORN (<http://www.rosi.utoronto.ca>).

Special Studies Courses

Courses that are part of the Reading Course series (FAH3000 number) require approval of both an instructor and the Director of Graduate Studies. Please submit an ADD form (<http://www.sgs.utoronto.ca/Documents/Add+Drop+Courses.pdf>) to the Graduate Assistant.

Program Changes

Any changes in course work for the year following the original enrolment must be within the add/drop deadlines as indicated in the School of Graduate Studies Calendar (<https://www.sgs.utoronto.ca/calendar/Pages/default.aspx>). If any changes are made after the drop date deadline the ADD/DROP form (<http://www.sgs.utoronto.ca/Documents/Add+Drop+Courses.pdf>) must be submitted to the department for signature and will then be submitted to the School of Graduate Studies for approval.

Failure to make changes to your program within the allowed time limit may result in an “INC” (incomplete) on your transcript. If you have any questions regarding deadlines, please do not hesitate to confirm these dates with the administrative staff.

Change of Address

An address change must be done through ACORN, as well as any changes to your banking information if you are receiving university funding.

Grade Submissions (Completion of Work)

Deadlines for submission of grades to the SGS for courses are on the SGS Calendar (<https://www.sgs.utoronto.ca/calendar/Pages/default.aspx>).

Non-Grade Course Reports

The following non-grade course reports may appear on transcripts:

Non-Grade Symbols:

SDF (Standing Deferred) is assigned by a graduate unit review committee to a student who has been granted an extension for the completion of course work beyond the SGS deadline for completion of course work, pending receipt from the instructor of a final course report. SDF is not considered for averaging purposes and carries no credit. Copies of approved petitions for coursework extensions must be kept in the student file. SDF must be replaced by a final grade by the next SGS deadline for completion of course work.

INC (incomplete) is assigned as a final report by a graduate unit review committee or SGS Vice-Dean on the basis of incomplete course work in special circumstances (e.g., medical reasons or when there are no grounds for assigning a failing grade). INC carries no credit for the course and is not considered for averaging purposes.

IPR is a ROSI-generated grade for continuous courses and should not be entered by departments. ROSI adds the continuous course automatically to the student’s record for

every session with a grade of IPR, until the department enters a final grade. In eMarks, IPR is a system-generated grade assigned when an instructor indicates that a student is requesting a coursework extension or that a course grade is being reviewed under the Code of Behaviour on Academic Matters.

WDR is entered by SGS only when a graduate unit review committee approves and submits to SGS a request for late withdrawal from a course due to extenuating circumstances.

GWR (Grade Withheld pending Review) is assigned by SGS in cases where a course grade is being reviewed under the Code of Behaviour on Academic Matters. It is replaced by a regular grade upon completion of the review. It carries no credit for the course and is not considered for averaging purposes.

Academic Calendar

For the academic calendar (deadlines, completion of course work, convocation dates, reading week, etc.), please consult the official School of Graduates Studies Calendar (<https://www.sgs.utoronto.ca/calendar/Pages/default.aspx>), and note that:

The precise dates of commencement of courses are determined by the graduate units; students are urged to contact the relevant graduate units for information. The University policy states that the first day of classes in the fall term in all teaching divisions should not be scheduled on the first and second days of Rosh Hashanah or on Yom Kippur.

Graduate units may establish earlier deadlines for completion of course work and may prescribe penalties for late completion of work and for failure to complete work, provided that these penalties are announced at the time the instructor makes known to the class the methods by which student performance shall be evaluated. For final dates for completing degree requirements, students should consult their own departments. Graduate Units may establish earlier deadlines for course changes.

Further Information

For information about campus resources and opportunities including funding, housing, and professional development, please consult **Section 5: Resources** in this handbook.

3.4 Areas of Research

Ancient

Graduate study in Ancient Art at the University of Toronto concerns the material, artistic, and visual cultures of the ancient Mediterranean. Our faculty and students work on topics ranging from the archaeology of Minoan Crete, Greek vase painting and sculpture to Roman art from Augustus to Constantine. Spanning both prehistory and Classical archaeology, we employ a great diversity and heterogeneity of approaches and methods, some of which are intrinsic to the discipline and have historically evolved in an engagement with the objects they seek to explain; others are shared with or appropriated from related fields in art history, anthropology, and other social sciences. In the ancient art graduate program, students thus engage with a variety of methodological approaches depending on their subfields, from cutting-edge scientific methods in archaeology to critical theories in visual and cultural studies. Meanwhile, we also encourage cross-disciplinary training in the related fields of Classical studies, including ancient history and philology, epigraphy and numismatics, as well as philosophy.

The faculty members in ancient art represent three main areas: Carl Knappett (Aegean prehistory), SeungJung Kim (Greek), and Björn C. Ewald (Roman). Our research areas are diverse, but are united by a common interest in ancient spatialities from the local to the global, concepts of time and temporality and their relationships to the visual arts, art and subjectivity, phenomenological approaches to ancient art, and the ontological standing of ancient material and visual culture.

Graduate coursework in the field of ancient art seeks to engender and enhance a critical understanding of art and artefacts in their materiality as well as in their broader political, social and ritual contexts; of the ideological implications of art and architecture as well as their emotional investments; of their temporality and narrative; and of urbanism and spatiality. Our graduate courses usually have a conceptual or theoretical orientation that makes them well suited for students of other fields and periods of art history. Graduate students in ancient art also have the opportunity to take part in fieldwork in the Mediterranean, work in the Aegean Material Culture Laboratory (<http://amc.art.utoronto.ca>), and participate in the numerous seminars offered by the new Archaeology Centre (<http://www.archaeology.utoronto.ca>). Robarts Library has superb resources for the study of ancient art, and the nearby Royal Ontario Museum (<https://www.rom.on.ca>) houses collections of Aegean Bronze Age, Greek, and Roman material.

Faculty

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SeungJung Kim	seungjung.kim@utoronto.ca

Medieval

The study of medieval art and architecture has a long and distinguished history at the University of Toronto, where such influential scholars as Peter Brieger, Elisabeth Alföldi-Rosenbaum, Luba Eleen, Robert Dushman, and Kay Openshaw helped amass a formidable collection of photographs, books, and other research tools that continue to benefit students and faculty

members. The department's two medievalists, Jill Caskey and Adam Cohen, share a methodological approach that emphasizes close reading of individual objects situated firmly in their specific historical context, as manifest in their various research topics and teaching. Some graduate seminars focus on themes, such as patronage or pilgrimage; others focus on specific media or locations, such as medieval books or Rome. Dissertations currently being written by Toronto students testify to the diverse interests of the faculty, with topics covering the whole medieval period and a variety of media.

Toronto provides an unusual laboratory for research in medieval art history, given the city's fine collections of early Christian and late medieval art in particular. At the same time, we recognize and seek to address the larger scholarly, humanistic, and theoretical questions confronting not only art historians but also medievalists more broadly. We are active members of the University of Toronto's wider community of medievalists and encourage our students to take courses at and participate in the rich offerings of the Centre for Medieval Studies (<http://medieval.utoronto.ca>), as well as the Pontifical Institute of Mediaeval Studies (<http://www.pims.ca>) and its remarkable specialized library. In short, with two medievalists on the faculty, a coterie of prominent medievalists in other fields, and an array of exceptional resources, the University of Toronto provides unusual breadth and depth for the study of medieval art and architecture. We invite you to contact and visit us to learn more about our program.

Faculty

Adam S. Cohen

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Jill Caskey

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Early Modern

The last few decades have seen a radical revision of the concepts of Renaissance and Baroque. The study of these periods in art history now addresses interaction with non-European lands, the economics of art production, and the continuing vitality of older artistic traditions. With five faculty members dedicated to the study of early modern art and architecture (ca. 1400–1700), the University of Toronto's Graduate Department of Art has unparalleled depth in these fields. The concerns of the faculty are spread unusually widely across media; we offer specialized training in the art and architecture of Italy, the Netherlands, Germany, and England in the early modern era, while the scope of our courses extends from Spain to Latin America. Graduates of our program in early modern art history include Alina Payne and Maria Loh; former students are now teaching at such distinguished universities as Harvard University, University College London, Indiana University, the University of Delaware, and the University of Victoria.

The University of Toronto boasts a vibrant culture of early modern research. The interdisciplinary Centre for Reformation and Renaissance Studies (<https://crss.ca>) acts as a gathering point for students and faculty in art history, literature, history, philosophy, and musicology. The Centre offers a rich program of lectures, workshops, and international conferences; its library houses an important collection of sixteenth-century editions and current publications on early modern topics. Several internships are available at the Art Gallery of Ontario (<https://www.ago.net>), which has particularly rich holdings in early modern objects with its recent acquisition of the Thomson Collection dedicated to artworks of small scale.

Faculty

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Modern and Contemporary

Graduate study in the fields of modern and contemporary art and visual culture is especially strong at the University of Toronto with nine full-time faculty members dedicated to these areas. From the 18th century to the present and with an encompassing range of historical and theoretical emphases, our faculty are at the forefront of research and teaching across the full gamut of media. As befits its home in one of the world's most cosmopolitan cities, the Department offers unparalleled opportunities for the advanced study of modern and contemporary art and visual culture of North America, Europe, Asia, and Africa. This extraordinary diversity yields unusual strength in several coherent areas of inquiry, affording students the opportunity to fashion highly original research trajectories both within and across traditional geographical and chronological boundaries.

The core faculty are complemented by extensive intellectual resources throughout the University, including one of the top research libraries in North America. The University houses highly-regarded programs in virtually every field of humanistic inquiry, ensuring graduate students' access to an astonishing array of approaches to the study of modern culture. The bustling metropolis of Toronto, with its world-class museums and dynamic contemporary art scene, provides an ideal setting in which to investigate the visual arts of the past two centuries, and to take the pulse of the globalized conditions of current aesthetic production.

Areas of particular strength include modern and contemporary non-Western art and visual culture, history of photography, queer theory, landscape theory and practice, queer studies, relational aesthetics, conceptual art, art/science interfaces, image/text studies, and museum practices.

Faculty

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Additional Research Areas

In addition to the above time periods, the University of Toronto also offers instruction in the areas of Architecture, East Asian, and South Asian art history.

Architecture

The Department has long been at the forefront of architectural research, through the work of distinguished faculty such as Professors Emeriti Joseph W. Shaw, archaeologist of Minoan cities, and Douglas Richardson, scholar of modern architecture in Canada. Today, three faculty members are dedicated primarily to the study of architecture, and several others engage substantially with architecture, landscape, urbanism, and spatial issues. While faculty research interests are quite diverse, they converge around a number of broad themes, including architecture and movement or migration; the built environment and cultural, religious, and gender/sexual identity; and relationships between images of architecture and the materiality of buildings.

Our students draw on strong intellectual resources across the University, including the John H. Daniels Faculty of Architecture, Landscape, and Design, as well as acclaimed programs in archaeology, regional studies, and the history of science and technology. The Department is based in one of the largest cities in North America, offering excellent examples of indigenous, colonial, and modern architecture, as well as a vibrant contemporary design culture. Our former students have joined the architectural history faculty of Harvard University, Princeton University, the Illinois Institute of Technology, and University College London.

Faculty

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East Asian

Since 1933, the University of Toronto has offered instruction in East Asian art history, the third institution in North America to do so, after Princeton and Columbia. The political situation in China in 1933 prevented the University from realizing its goal of establishing a Chair of Chinese Art, but the University of Toronto nonetheless began to train students in East Asian art, awarding its first PhD in the field in 1943. Major scholars and other prominent figures (the Right Reverend William White, Professor John C. Ferguson, Mr. Mark Gayn, and Professor David Waterhouse) built the extensive collection of books and research resources for East Asian art history now available in the University.

Currently, two historians of East Asian art history in the department, Yi Gu and Jenny Purtle, explore a wide range of Chinese art in their research and in their graduate seminars. Jenny Purtle provides coverage of China from the Song through Ming dynasties, Mongolia, and selected topics in modern and contemporary art; Yi Gu addresses a wide range of topics in modern and contemporary art in China, including photography. We share a commitment to the study and research of East Asian art history in dialogue with Western art historical methodologies; our recent seminars such as “Can Art History Speak Chinese?” and “Methods in Art History” reflect this interest. In recognition that East Asian art history requires not only strong art historical skills but also good philological training and heightened awareness of the geographically- and historically-specific concerns of East Asia, we are active participants in the larger community of East Asianists at the University of Toronto, and we encourage students to take courses in other departments and institutes with faculty from this community. In cooperation with faculty in other departments, a wide range of research topics can be possible at the MA and PhD level.

As historians of East Asian art, we share a commitment to the primacy of objects, studied at first hand. The city of Toronto has rich repositories of East Asian objects: the Royal Ontario Museum (<https://www.rom.on.ca>), the Art Gallery of Ontario (<https://www.ago.net>), and the Gardiner Museum (<http://www.gardinermuseum.on.ca>) all have significant permanent collections, as well as dynamic rotating exhibition programs that include East Asian material. The vibrant contemporary art scene of Toronto, including U of T galleries, provides access to works by contemporary East Asian artists. As historians of East Asian art, we also encourage the use of primary texts and archival materials in research: two specialist libraries, the Cheng Yu Tung East Asian Library (<http://east.library.utoronto.ca>), and the H.H. Mu Far Eastern Library at the Royal Ontario Museum (<http://www.rom.on.ca/en/collections-research/rom-library-archives/hh-mu-far-eastern-library>) have significant holdings for East Asian art history; the Thomas Fisher Rare Book Library (<http://fisher.library.utoronto.ca>) includes important archival holdings. Scholarly research in East Asian art is further supported by the resources of the University of Toronto Libraries system, ranked the third in North America.

With two East Asianists in the art history department, a large cohort of East Asianist faculty in multiple departments throughout the University (including specialists in Chinese, Japanese, Korean, and Tibetan studies outside the department), and colleagues appointed to the Royal Ontario Museum in related fields (ancient Chinese archaeology, Chinese painting, modern Japanese art, and costume and textiles of the Eastern Hemisphere), the University of Toronto offers expansive opportunities for students interested in graduate study of East Asian art history. Dissertations in progress reveal the interest of faculty and students in a range of topics and approaches; this breadth is achieved in part because every dissertation committee in East Asian art includes at least one faculty member from outside the department. Current students have received prestigious grants, both those awarded by the Canadian government and those awarded by other national and private granting agencies to support their research in Toronto and abroad. We are currently engaged in a teaching and research exchange with the Guangzhou Academy of Fine Arts (<http://www.gzarts.edu.cn/2013>) on the theme of “Global and Postglobal Perspective on Medieval Art and Art History” (<http://globalpostglobalmedievalart.blogspot.ca>) to train students in Chinese and Western medieval art history in dialogue with each other as part of the Getty Foundation’s Connecting Art Histories Initiative (<http://www.getty.edu/foundation/initiatives/current/cah>).

With one of the largest communities of scholars pursuing research on topics related to the art history and visual culture of East Asia in North America in multiple departments, extraordinary access to objects, and excellent library holdings, the Graduate Program in the History of Art at University of Toronto provides exceptional opportunities for graduate study in East Asian art history with both strong emphasis on the discipline of art history and numerous opportunities for interdisciplinary study. Please feel free to contact and/or visit us to learn more about our program.

Faculty

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Jenny Purtle (裴珍妮) jenny.purtle@utoronto.ca

South Asian

The University of Toronto's Graduate Department of Art offers excellent opportunities for studying the art and visual culture of South Asia, a vital and growing subfield within the discipline. One of the first departments in North America to offer courses and graduate supervision in modern and contemporary South Asian art, the core strengths of its South Asia faculty are:

- Indian image-cultures and their interface with politics, commerce, religion, and material infrastructures from the late 19th century to the present;
- South Asian photography;
- modern and contemporary art of South Asia and its diaspora; and
- critical approaches to the art history and historiography of South Asia.

The Department's graduate seminars foster exciting cross-regional discussions of what it means to do art history from and on non-Western spaces (particularly South Asia, East Asia, and Africa, but also Latin America), asking how this might challenge and modify the discipline's foundational presuppositions while still addressing the specificity of images. Students participate in wider critical conversations at the cutting-edge Centre for South Asian Studies (<http://munkschool.utoronto.ca/csas>) as well as gaining trans-Asian perspectives at the Asian Institute (<http://munkschool.utoronto.ca/ai>). PhD candidates are able to draw on the specialist expertise not just of distinguished faculty members in the Graduate Department of Art, but also of an exceptional cohort of stellar South Asia scholars across the University of Toronto's three campuses, from disciplines such as History, Anthropology, Religion, and Geography. Our South Asian and African art faculty are experienced in the use of ethnographic methods in art history and are able to advise and prepare graduate students wishing to undertake field research.

Our students enjoy access to the resources of the Royal Ontario Museum (<https://www.rom.on.ca>), with its excellent South Asian photography collection, and the University of Toronto Libraries—one of the top three university library systems in North America—whose extensive holdings include publications in Hindi and other regional languages as well as archival materials at the Thomas Fisher Rare Book Library and audio-visual media at the Media Commons. Many other academic centres, museums and arts organizations in and around Toronto also showcase South Asian art and culture, including the University of Toronto Mississauga's Centre for South Asian Civilizations (<http://www.utm.utoronto.ca/csac/centre-south-asian-civilizations>), the Tamil Worlds Initiative at the University of Toronto Scarborough,

the Aga Khan Museum (<https://www.agakhanmuseum.org>), and the South Asian Visual Arts Centre (SAVAC) (<https://www.savac.net>). To discuss the possibilities for PhD supervision on a specific topic area please email our South Asia faculty members (below).

Faculty

Kajri Jain kajri.jain@utoronto.ca

3.5 Graduate Courses & Timetable 2019-20

Fall 2019

Time	Monday	Tuesday	Wednesday	Thursday	Friday
9:00 AM		MACS1000Y			
10:00 AM			FAH1231 N. European Sculpture 1400-1600 ; Kavalier	FAH1486H Bloomsbury and Vorticism; Syme	FAH1920H Primitivism to Globalism; Harney
11:00 AM					
12:00 PM					
1:00 PM	FAH1475H Picasso in view of Nanette; Legge				
2:00 PM		FAH1001H Methods; Bear	FAH2028H Art & Philosophy Of Time; Kim	FAH1177H Architecture of the Umayyads; Mostafa	FAH1221H Inside the Painters Studio; Sohm
3:00 PM					
4:00 PM					
5:00 PM					

Winter 2020

Time	Monday	Tuesday	Wednesday	Thursday	Friday
9:00 AM		MACS1000Y			
10:00 AM			FAH1231 Sculpture 1400-1600 ; Kavalier	FAH1486 Bloomsbury and Vorticism; Syme	FAH1920 Primitivism to Globalism; Harney
11:00 AM					
12:00 PM					
1:00 PM	FAH1475H Picasso in view of Nanette; Legge				
2:00 PM		FAH1001 Methods; Bear	FAH2028 Art & Philosophy Of Time; Kim	FAH1177 Architecture of the Umayyads; Mostafa	FAH1221 Inside the Painters Studio; Sohm
3:00 PM					
4:00 PM					
5:00 PM					

Fall 2019

- FAH1001H: Methods – J. Bear Tuesdays 2-5
- FAH1177H: Architecture of the Umayyads – H. Mostafa (Medieval) Thursdays 2-5
- FAH1221H: Inside the Painter's Studio – P. Sohm (Early Modern) Fridays 2-5
- FAH1231H: Northern European Sculpture 1400–1600 – E. Kavalier (Early Modern/Medieval) Wednesdays 10-1
- FAH1475H: Picasso in View of Nanette – E. Legge (Modern) Mondays 1-4
- FAH1486H: Bloomsbury and Vorticism – A. Syme (Modern) Thursdays 10-1
- FAH1920H: Primitivism to Globalism: Theories of Otherness in Modern and Contemporary Arts – E. Harney (Modern) Fridays 10-1
- FAH2028H: Art and Philosophy of Time – S. Kim (Ancient) Wednesdays 2-5
- MACS1000Y: Methods in Mediterranean Archeology Tuesdays 9-12

Winter 2020

- FAH1127H: Early Medieval Art – A. Cohen (Medieval) Wednesdays 10-1
- FAH1205H: Early Modern Intermediality - E. Levy (Early Modern) Tuesdays 9-12
- FAH1206H: Artistic Localities in Italy & China – G. Periti & J. Purtle (Early Modern) Wednesdays 2-5
- FAH1489H: Re: Vision (Comparative Histories of the Senses) – K. Jain (Modern) Thursdays 2-5
- FAH1500H: Augmented Reality Art – L. Kaplan (Modern and Contemporary) Thursdays 10-1
- FAH1756H: Acoustic Space and Architecture – J. Clarke (Modern) Mondays 10-1
- FAH1951H: Contemporary Chinese Art and its Discontents – Y. Gu (Modern) Tuesdays 2-5
- FAH2038H: Greek & Roman Sculpture at the ROM – B. Ewald (Ancient) Mondays 1-4
- MACS1000Y: Methods in Mediterranean Archeology Tuesdays 9-12

Course Descriptions

(FAH1001H) Methods - J. Bear

A close reading of the major texts related to the theory and practice of art history and its related disciplines. Required for all incoming PhD students, unless students receive permission for previous course from the Director of Graduate Studies.

(FAH1127H) Early Medieval Art - A. Cohen (Medieval)

Early medieval art has long been viewed in the shadow of Romanesque and Gothic art and architecture, although the seven hundred years between c. 400 and 1100 produced a wealth of material culture that provides critical insights for understanding the formation of Europe. The seminar will focus in a given semester on one of the following four subdivisions with this period: Merovingian and Migratory, Carolingian, Ottonian, or Insular and Anglo-Saxon. The art and architecture in all of these periods are understood in light of their relationship to the classical past, the development of political and ecclesiastical structures, the importance of the cult of saints, and the rise of monasticism. The focus in 2012 will be on monastic art and architecture.

(FAH1177H) Architecture of the Umayyads - H. Mostafa (Medieval)

The Umayyads present a unique opportunity for the study of Medieval Mediterranean architectural history. As religious and political leaders, Umayyad caliphs and their patronage manifest a rootedness in late antiquity that challenges notions of Islamic art as “other.” By considering key Umayyad monuments, cities and material culture we will problematize binaries of east vs. west, sacred vs. secular and center vs. periphery to reveal what makes the Umayyads empire builders of the first order. Contextualized through ceremonial, pilgrimage, trade, praxis and governance, the built environment operates as a vehicle to access deeper and more nuanced understandings of Islamic history.

(FAH1205H) Early Modern Intermediality - E. Levy (Early Modern)

With the material turn, art historians have been engaged in imaginative explorations of the uses and meanings of materials in early modern art and visual culture. This course focuses on crossings from one medium to another (intermediality or intermateriality) whether through conscious imitation (material mimesis) or translation. We will look at explicit statements of medium-specificity in treatises; the situating of drawing as the unifying art; border crossings in the well-known art theoretical debate of the 16th century, the paragone; anxiety about deception (terracotta that feigns stone, stucco that imitates gold). A principal preoccupation will be with the intermedial effects of the introduction of printed images. For while intermediality is as old as art itself, there is an intensification with the introduction of print, when all media became graphic, only to be remedialized again. The chronological span is 15th–18th centuries and the geographic reach is global, with a particular focus on Europe and Latin America (where print was translated into painting and architecture often and in unexpected ways). We will spend time on signal works of intermediality (Roger van der Weyden, Rubens, Gianlorenzo Bernini) as well as many anonymous works, especially in the Americas (16th–18th centuries). This course is historiographically-oriented, tracking the reception of these historical artefacts alongside the modern call for truth-to-materials and the post-war call for medium-specificity in abstract art. A goal of the course is to develop a lexicon of terms specific to intermediality (pictorialization, linearization, resurfacing, flattening, modelling, etc.).

(FAH1206) Artistic Localities in Italy & China - G. Periti & J. Purtle (Early Modern)

The “global” turn in the discipline of art history too often eliminates the locality – the specific and sometimes not well-known places where art is made – from its purview in favour of geographically-expansive narratives focused on circulation and reception of works made in localities. As a counterpoint to these narratives, this seminar explores ideas of artistic localities in Italy and China during the early modern period. Its principal focus is on questions of place and cultural geography, but it also necessarily examines the relationship of place to artistic exchange in networks of various sizes (those small walled cities, those of metropolitan centers,

and those of “global” reach). To address methodological concerns, we will critically review existing literature on artistic geography, from period sources to contemporary works.

(FAH1221H) Inside the Painter's Studio - P. Sohm (Early Modern)

Painters at work in Italy, France, and Germany, 1550–1700. The aim of this seminar is to understand studios as places for painting, teaching, selling, and modeling, and hence painters as craftsman, teacher and team boss, negotiator, and salesroom manager. Research topics include: the physical location and environment of painters’ studios; painting as a corporeal act; painting as a performance for studio visitors; self-representation of painters at work; bodily traces in paintings (fingerprints and finger painting); visual and literary evidence of production. An eclectic array of approaches and sources will be used: material culture, anthropology, scientific conservation, social and economic history, and literary analysis. Source material will include biographies, letters, diaries, account books, inventories, testaments, lawsuits, technical manuals, and (naturally) prints, drawings, and paintings. Reading knowledge of Italian, German, or French is required.

(FAH1231H) Northern European Sculpture 1400–1600 – E. Kavalier (Medieval/Early Modern)

This course examines varieties of sculpture in Northern Europe during the fifteenth and sixteenth century with particular emphasis on the Netherlands and Germany. The course questions the near-exclusive focus on painting as the quintessential artistic medium of Late Medieval and Early Modern Europe. Sculpture was an essential medium for the expression of power relations. Tombs of the high nobility framed and controlled the communal space of churches and chapels. Towering sacrament houses offered magnificent stages for the Eucharist—the material focus of the central drama of the church. Mantelpieces in town halls asserted the complex relationship between competing groups within the city. Carved altarpieces found visual formulas for metaphysical notions of sacred space and time. And smaller works like bronze statuettes became treasured objects in Renaissance collections.

Our meetings will address the problematic nature of sculpture as the subject of an alternate discourse in art history and will touch on its material presence as an agent in modulating and conveying various social concepts and power relationships. Sculpture was many things in the late medieval and early modern period—and not all of these centered on the portrayal of the human body. People we now recognize as sculptors belonged to different guilds, fashioning objects as different as monumental tombs of stone, capacious wooden choir stalls, and miniature boxwood prayer beads. The borderline between sculpture and architecture was a porous one. Equally problematic was the division between sculpture and painting; renowned painters designed sculpture and competed in the communication of sacred stories with carvers of narrative reliefs. The course will begin by examining the works of Tilman Riemenschneider and the great limewood sculptors of southern Germany. It will then turn to lesser known but influential sculptors in the Netherlands. Sessions will be devoted to the study of large sculptured altarpieces and small carved prayer-beads containing miraculous, microscopic religious scenes.

Among the issues addressed will be varied notions of antiquity and their representation in the arts, the social, spatial, and liturgical functions of church furnishings, the plastic portrayal of the gendered human form and notions of embodiment, the materiality of Renaissance sculpture, and competing definitions of ornament. The course will include trips to the Royal Ontario Museum to see major works of sculpture in these collections.

(FAH1475H) Picasso in View of Nanette – E. Legge (Modern)

In the wake of Hannah Gadsby's influential film *Nanette* (2018), and in the context of the Me Too movement, particular pressure is put on the ways that Picasso has been constructed, and the claims and counter-claims made for his work over the course of the 20th century into the present. These include the biographical Picasso, the formalist genius Picasso, the intellectual semiotician Picasso, the political Picasso, the colonialist Picasso, the "late" Picasso in view of postmodernism, and the misogynist Picasso. We will consider the principal critical and academic texts, as well as popularizing photographs and key films

(FAH1486H) Bloomsbury and Vorticism – A. Syme (Modern)

This course examines two early twentieth-century British modernist movements and their key artists and writers (including Vanessa Bell, Jacob Epstein, Roger Fry, Wyndham Lewis, Ezra Pound, and Virginia Woolf, among others). Topics include the groups' complex politics, contributions to aesthetic theory, exploration of text/image relations, response to World War One, and sexual politics.

(FAH1489H) Re: Vision (Comparative Histories of the Senses) – K. Jain (Modern)

Even as "visual culture" was emerging as a field of study, in the late 1980s and early 1990s art history was reckoning with critiques of "ocularcentrism" or the primacy of vision. While much of that rethinking was channelled into an "affective turn," this seminar foregrounds postcolonial approaches in asking what a focus on comparative sensoria might add to discussions about the politics of the sensible, and the status of vision in relation to the other senses. After revisiting earlier debates on ocularcentrism, the seminar seeks to "provincialize" histories of the senses centred on Euroamerican modernity by seeking out work on heterogeneous sensory regimes from a range of periods, locations, and/or cultural formations – Western and non-Western, pre-modern and modern/contemporary – that challenge not only the dominance of vision and its separation from the other senses, but also, perhaps, the celebration of these challenges as politically subversive (a case in point here is the privileging of touch in South Asian practices of caste.) The aim here is twofold: to rigorously interrogate our methodological presuppositions about the visual in approaching images and artworks, and, working with a nonlinear notion of layered temporal circuits, to further illuminate the work of the senses in our increasingly complex global present. This broad conceptual and methodological orientation means that the seminar is intended to speak to students across geographical and temporal specializations; participants are encouraged to collectively shape the reading list by contributing their interests to a proposed list of topics and readings. The latter will include work from art history, history,

anthropology, philosophy, music, film studies and literary theory (among others), covering topics such as the acousmatic, the corporeal, synesthesia, kinesthetics, olfaction, Indigenous life-worlds, varying forms of religiosity, and untouchability.

(FAH1500H) Augmented Reality Art – L. Kaplan (Modern and Contemporary)

This course investigates augmented reality (AR) as an emerging new media art practice. Whether using head-attached, spatial displays, or hand-held devices as their mode of interface, AR art projects and maps virtual space onto real space setting up interactive environments and embodied spaces that rely on locative media. The course will provide us an opportunity to read leading theorists and art historians who are thinking about the meaning and significance of AR art and its larger implications for the study of digital culture including Christine Ross, Lev Manovich, and Greg Ulmer. Topics will include the relation of AR art to site-specific installation; media activism and the virtual public sphere; the use of AR in the construction of counterfactual history; its relation to geo-spatial studies and critical cartography; and museum manifestations using augmented reality. The course will review a number of key contemporary case studies by AR artists.

(FAH1756H) Acoustic Space and Architecture – J. Clarke (Modern)

This course examines how sound has been creatively manipulated to articulate spatial relationships in modern architecture, sound art, soundscape compositions, and film soundtracks. The term “acoustic space” was popularized by Marshall McLuhan in the 1950s and 60s, but had earlier roots in psychology, architectural acoustics, and media theory. Under the conceptual framework of acoustic space, theorists and artists across various cultural fields have posed questions such as: How do individuals locate themselves in the world through listening? How can the physical environment be transformed through creative acoustic interventions? How might new and potentially far-flung communities be convened through sound? With the theme of acoustic space as a starting point, the course surveys a range of historical methods associated with the emerging discipline of sound studies and the diversity of ways in which the spatial behaviour of sound has been subject to artistic representation and transformation.

(FAH1951H) Contemporary Chinese Art and its Discontents – Y. Gu (Modern)

This seminar offers a survey of contemporary Chinese art with an emphasis on the contested conditions of art production, display, and interpretation. Organized as a series of case studies, this seminar will encourage students to situate contemporary Chinese art within the critical debates on globalisation, neoliberal world order, and postsocialist condition. Special attention will be given to the positions and interventions of writers from the disciplines of philosophy, anthropology, and sociology together with the leading authors of contemporary Chinese art such as Wu Hung, Ackbar Abbas, Karen Smith, Minglu Gao, and Hanru Hou.

(FAH1920H) Primitivism to Globalism: Theories of Otherness in Modern and Contemporary Arts – E. Harney (Modern)

In this seminar we will examine the potency of ideas of “Otherness” in the development of modern and contemporary arts in the last century and the thorny process of interpreting works of art by contemporary non-Western artists in relation to this larger history. Beginning with an analysis of the political and philosophical genealogy of “primitivism” with all of its attendant notions of exoticism, eroticism, and primordialism, the course will then trace the shifting critical theories employed by art historians, critics, visual anthropologists, feminists, and cultural studies scholars alike to frame the politics of representation that underlie our understanding of the contemporary productions of transnational artists.

(FAH2028H) Art and Philosophy of Time – S. Kim (Ancient)

A truly interdisciplinary course by design, on the relationship between Time and Art. Using Concepts of Time as a disciplinary bridge between Philosophy, Aesthetics, and Art History, the course will examine some of the major philosophical thoughts on Time throughout history and explore different ways in which Time and temporality enter into art historical or philosophical discussions on works of art. We will approach each subtopic of Time and its relationship to Art, from both philosophical and art historical perspectives, offering productive avenues for interdisciplinary investigations. Some of these topics include: Time in Ancient Philosophy and Art, Visual Narrative and the Philosophy of Narrative, Renaissance Anachronism, Phenomenology of Time and Art, Time and Modernity, Retrieval and Restoration of the Past, and On Writing History. Close readings of philosophical texts will include excerpts from Plato, Aristotle, Augustine, Freud, Heidegger, Bergson, Merleau-Ponty, and Benjamin; we will also be analyzing works of art and their relationship to Time from major periods of Art History, with a focus on Ancient Greece, and touching upon Renaissance, Modern and Contemporary. Students will be encouraged to work on artworks from local museums, notably the ROM.

(FAH2038H) Greek & Roman Sculpture at the ROM – B. Ewald (Ancient)

This is a course on Greek and Roman sculpture in the Royal Ontario Museums (‘ROM’) collection of ancient art. The course is related to the wider project of a catalogue raisonnée of the ROM’s sculpture collection; it will give students the opportunity to participate in the preliminary research for the catalogue, and to write entries on individual pieces. The course will combine weekly visits to the ROM’s collections and archives with in-class meetings and presentations. Students will select an artefact or group of artefacts on which they will conduct their research, and will prepare a final essay. The seminar is structured around the material in the Toronto collection and offers a closer and more immediate engagement with ancient art and artefacts than most graduate courses in the department. It will, however, equally address the broader issues of cultural and art historical analysis and contextualization. It will further cover the themes of provenance and collecting, as well as the ‘biography’ of individual artefacts. If student’s texts or research will be used in the envisaged catalogue (to be edited by the curator, Paul Denis, as well as myself), their work will of course be fully credited.

(MACS1000Y) Methods in Mediterranean Archeology

A year-long core course with the aim of providing students with a critical understanding of what constitutes method within the different domains of Classical archaeology, ancient history, and prehistory, and the challenges and opportunities in working across these methods to produce new frameworks for researching the ancient Mediterranean. Students will examine ways in which historical and archaeological methods might be applied comparatively or diachronically across traditional chronological or geographical boundaries. Readings will be drawn from several core 'classic' texts on the ancient Mediterranean and specific case studies.

3.6 Collaborative Programs & Courses Outside the Department

Collaborative Programs

If you are applying to a collaborative program (information available on the SGS site: <http://www.sgs.utoronto.ca/prospectivestudents/Pages/Collaborative-Programs.aspx>), its application procedures may differ from the Graduate Department of Art. Please visit the appropriate website to review the application procedures and any special admission requirements of that program. When submitting documentation, ensure that you submit what is needed for the collaborative program application as well. The following collaborative programs are available to students in participating degree programs as listed below:

Book History and Print Culture	http://bhpctoronto.com
Diaspora and Transnational Studies	http://www.cdts.utoronto.ca
Jewish Studies	http://www.cjs.utoronto.ca
Mediterranean Archaeology	https://macs.utoronto.ca/
Sexual Diversity Studies	http://www.uc.utoronto.ca/sexualdiversity

Book History and Print Culture (<http://bhpctoronto.com>)

Histoire du livre, History of the Book, Textual Studies, Print Culture, Sociology of the Text—all these names have been used to describe a growing international academic movement. The Graduate Department of Art, in conjunction with Massey College, sponsor an interdisciplinary program in Book History and Print Culture (BHPC) in which the rich physical and human resources of the University of Toronto are brought to bear on multiple aspects of the creation, transmission, and reception of the written word. BHPC brings together graduate students from a variety of disciplines based on their common research interest in the physical, cultural, and theoretical aspects of the book. As a collaborative program, it is designed to augment the learning and research potential of existing master's and doctoral programs by pooling the expertise of University of Toronto faculty members in this field from several disciplines.

Students register first for a master's or doctoral degree in their home unit and then apply to the collaborative program. Upon successful completion of the degree requirements of the participating home department and the collaborative program, students receive the notation "Completed Collaborative Program in Book History and Print Culture" on their transcript and parchment.

Diaspora and Transnational Studies (<http://www.cdts.utoronto.ca>)

Diaspora in contemporary thought involves the shifting relations between homelands and host nations from the perspective of those who have moved, whether voluntarily or not. Diaspora emphasizes the inescapable lived translocal experiences of many migrant communities that exceed the boundaries of the nation-state. Questions of nostalgia, of the dynamics of co-ethnic identification, of the politics of homeland and host nation, and of the inter-generational shifts in responses to all these are central to studies of diaspora.

Transnationalism, on the other hand, focuses on flows and counterflows and the multistriated connections to which they give rise. It encompasses in its ambit not just the movement of people but also concepts of citizenship and multinational governance, the resources of information technology, and the realities of the global marketplace, among others.

Taken together, the two concepts of diaspora and transnationalism enable our understanding of the complex realities of vast movements of people, goods, ideas, images, technologies, and finance in the world today.

This collaborative program is designed to bring together both social science and humanities perspectives to augment our existing tri-campus undergraduate program and to contribute to increased research collaboration between participants in the program

Jewish Studies (<http://www.cjs.utoronto.ca>)

The Collaborative Program in Jewish Studies offers both broad and intensive exposure to the constituent fields within Jewish Studies. Because of Jewish civilization's vast chronological and geographical range, as well as its constant interaction and cross-fertilization with other cultures, graduate work within Jewish Studies demands intensive exposure to a wide variety of languages, textual traditions, and scholarly disciplines.

The collaborative program involves the graduate master's and doctoral program. Upon successful completion of the master's requirements of the home department and the program, students receive the designation "Completed Collaborative Program in Jewish Studies" on their transcript. Upon successful completion of the doctoral requirements of the home department and the program, students receive, in addition to the doctoral degree in their home department, the notation "Completed Collaborative Program in Jewish Studies."

Mediterranean Archaeology (<https://macs.utoronto.ca/>)

The Mediterranean Archaeology Collaborative Specialization (MACS) will expose students to the range of current approaches on the cutting-edge of Mediterranean archaeology. The Mediterranean offers unrivalled opportunities for exploring the complexities of economic, social, political and religious change over centuries and millennia, across a vast area that is at once a coherent unit and a region with incredible diversity.

Students will be trained in the various methods required to undertake innovative research in the Mediterranean's varied prehistoric and historic contexts. Upon successful completion of the PhD requirements of the home graduate unit and the collaborative specialization, students receive the notation "Completed Mediterranean Archaeology Collaborative Specialization" on their transcript.

Sexual Diversity Studies (<http://www.uc.utoronto.ca/sexualdiversity>)

The Collaborative Program in Sexual Diversity Studies, offered by the Mark S. Bonham Centre for Sexual Diversity Studies, is a rigorously interdisciplinary program recognizing sexual diversity studies as an interdisciplinary field of inquiry. While it has emerged as an autonomous scholarly area, many of those who work within it engage questions of gender, ethnicity, race, Aboriginal status, (dis)ability, and class, to highlight the importance of exploring their interaction with sexual differences.

From their home departments, students may take up questions from their own disciplinary or programmatic perspective, but explore it through the theoretical and methodological lens of sexuality studies.

Courses Outside the Department

For all courses outside of the department, please complete the following steps to ensure you are registered accordingly:

1. Write to the course instructor for approval to take the class. In your request include a brief explanation as to why you want to take the course and why you would be well suited to participate in that class.
2. Once approval has been received from the instructor, forward the email (with the approval) and the SGS ADD form (<http://www.sgs.utoronto.ca/Documents/Add+Drop+Courses.pdf>), to the Graduate Assistant.
3. The Graduate Assistant will sign the ADD form and you must then take the form to the other department. The other department will sign the form and will make space for the you in that course on the internal system.
4. Once the above is completed, return the signed form to the Graduate Assistant so that they may add the new course to your timetable on the system.

Some departments graduate students have taken courses in include, but are not limited to, the following:

- Centre for Comparative Literature
<http://complit.utoronto.ca>
- Centre for Medieval Studies
<http://medieval.utoronto.ca>
- Centre for Reformation and Renaissance Studies
<http://www.vic.utoronto.ca/students/academics/renaissance/courses.htm>
- Department of Anthropology
<http://anthropology.utoronto.ca>
- Department of Classics
<http://classics.chass.utoronto.ca>
- Department of History
<http://history.utoronto.ca>
- Department of Near and Middle Eastern Civilizations
<http://nmc.utoronto.ca>
- Department of Philosophy
<http://www.philosophy.utoronto.ca>

- Master of Visual Studies Program
<https://www.daniels.utoronto.ca/students/graduate-students/courses>

Language Courses

Department of French (<http://french.utoronto.ca>)

FSL6000H: Reading French Course for Graduate Students

Open to Masters and PhD graduate students who need to fulfill their graduate language requirement. On a case by case basis, students with prior language qualifications can access the exam-only option (still with course registration) after prior screening by the home department in support of the exam-only option. A grade of Credit/NonCredit (70% is the minimum grade for CR) will be entered on their transcripts. Students are not permitted to audit this course. This course is designed to develop students' reading skills particularly as they pertain to research interests. Some remedial grammar is taught, but the primary emphasis is on comprehension of a wide variety of texts in French.

Department of Germanic Languages and Literatures (<http://german.utoronto.ca>)

GER6000H Reading German for Graduate Students

In this course German reading knowledge is taught following the grammar-translation method designed for graduate students from the Humanities. It is an intensive course that covers German grammar with focus on acquiring essential structures of the German language to develop translation skills. The course is conducted in English, and consequently participants do not learn how to speak or write in German, but rather the course focuses exclusively on reading and translating German. Prior knowledge of German not mandatory. By the end of the course, students should be able to handle a broad variety of texts in single modern Standard German.

Undergraduate Language Courses

(<http://www.artsci.utoronto.ca/current/course/timetable>)

Students may enroll themselves in any undergraduate language course at no additional cost on ACORN & ROSI. Do keep in mind that if you intend on completing the course you must receive a minimum grade of 70% and your transcript will only show it as a Pass or Fail. If you encounter a restriction on ACORN, please contact the Graduate Assistant at graduate.arthistory@utoronto.ca.

4 STUDENTS

4.1 Graduate Union of Students' of Art (GUSTa)

All full- and part-time graduate students in the Department of Art History at the University of Toronto are encouraged to opt in as members of the Graduate Union of Students' of Art (GUSTa). We organize regular academic and social events for graduate students in the Department and advocate on behalf of members to the Graduate Department of Art and University.

Purpose

- To represent the common interests of the members.
- To foster dialogue between members through events such as social gatherings.
- To advocate on behalf of graduate students to professors, the Graduate Department of Art, and the university administration.
- To represent our members in other organizations and cooperate with organizations such as GSU (the Graduate Student Union) and CUPE 3902 (the Canadian Union of Public Employees representing University of Toronto education workers).
- To share in the formation of departmental policy.
- To provide academic and publication opportunities.
- GUSTa holds meetings at least four (4) times a year. At these meetings elections are held, events are planned, and reports are given to the membership. Attendance is encouraged, but not required.

Constitution

The Constitution will be made available to anyone upon request. An electronic copy will be made available on GUSTa's website:

<http://groups.chass.utoronto.ca/gradart/about.constitution.html>.

Website

<https://uoftgusta.wordpress.com/>

Social Media

<https://www.facebook.com/groups/6650260946/> (GUSTa)

<https://twitter.com/uoftgusta>

Contact

uoft.gusta@gmail.com

Executives and Officers

GUSTa encourages all full- and part-time graduate students in the Graduate Department of Art to get involved. Elections for Executive and Officer positions are held at GUSTa general meetings. Elections for President are held in April and all other Executive and Officer positions are elected in September. Please visit <https://uoftgusta.wordpress.com/about/constitution/> for more information.

The Executive is the governing body of GUSTa and is composed of three (3) positions.

1. President or Co-Presidents
2. Secretary
3. Treasurer

Officers are elected representatives of GUSTa. There are thirteen (13) Officer positions.

1. CUPE 3902 Steward
2. Editor-in-Chief, University of Toronto Art Journal
3. Editorial Committee Representative(s), University of Toronto Art Journal
4. Faculty Committee Representative
5. Graduate Students' Union (GSU) Representative
6. Lecture Committee Representative(s)
7. Library and Visual Resources Representative
8. Social Coordinator(s)
9. Symposium Chair(s)
10. Symposium Committee Representative(s)
11. Website and Social Media Representative(s)
12. Common Room Co-ordinator
13. Graduate-Undergraduate Liaison

4.2 Activities and Events

The Graduate Department of Art and the Graduate Union of Students' of Art (GUSTa) organize an array of activities, events, and lectures throughout the academic year. Please consult the department calendar (<http://art.utoronto.ca/events>) and department bulletin board for information about upcoming events. Event announcements are emailed to students through the GUSTa listserv. Students are strongly encouraged to participate in these activities, events, and lectures on and off campus.

Below is a list of possible upcoming events for 2018-19. Please check the department calendar (<http://art.utoronto.ca/events>) for more details.

Skills Workshop Series

Academic Job Search
Conference Paper Abstracts and Presentations
Dissertation Thesis Proposal
Grant Writing
Image Research
Library Research
Para-Academic Post-Graduate Opportunities
Post-Doctoral Fellowships
Publication of Academic Research
Comprehensive Exam Workshop

GUSTa Events

General Meetings

Paper Brainstorm Sessions
Show and Tell
Alumni Lectures
Social Events
Wollesen Memorial Graduate Symposium

Other Departmental Events

Dissertation Colloquia
Orientation
Lectures and Seminar Series

Listing of other activities and events on campus can be found at <https://www.utoronto.ca/events> and on individual calendars listed below.

Archaeological Institute of America: Toronto Society

<http://aiatoronto.ca/>

The Toronto Society is one of the oldest of over one hundred local AIA Societies throughout North America. Local Societies provide a vehicle for people interested in archaeology to meet one another, to learn about new discoveries, and to hear from scholars about their current research.

Centre for Medieval Studies

<http://medieval.utoronto.ca>

The Centre for Medieval Studies was envisaged by its founders not just as an institutional umbrella for traditional departments but as a meeting point at which topics and issues for multiple disciplines would be explored and studied in depth.

Pontifical Institute of Mediaeval Studies

<http://www.pims.ca>

An institute for advanced studies in the intellectual and material cultures of the Middle Ages. The Institute Library is located on the fourth floor of the John M. Kelly Library of St Michael's College at 113 St. Joseph Street, Toronto.

Centre for Reformation and Renaissance Studies

<https://crrs.ca>

The Centre for Reformation and Renaissance Studies (CRRS) at Victoria University in the University of Toronto is a research and teaching centre. The CRRS is a library devoted to the study of the period from approximately 1350 to 1700; supervises an undergraduate program in Renaissance Studies; organizes lectures and seminars; and maintains an active series of publications.

Centre for Comparative Literature (Northrop Frye Lecture Series)

<http://complit.utoronto.ca>

The Northrop Frye Professor in Literary Theory is selected annually, to bring innovative comparative scholars to deliver one or two public lectures to the University of Toronto community, offer workshops and seminars at the Centre for Comparative Literature, and meet with faculty and students.

Jackman Humanities Institute

<https://www.humanities.utoronto.ca>

The Jackman Humanities Institute advances scholarship at the University of Toronto by creating new networks—both physical and virtual—for interaction among humanities scholars, regardless of their discipline. By offering a variety of ways for students and faculty from the University of Toronto’s three campuses to learn from each other, as well as from visiting scholars, the Jackman Humanities Institute is developing new interdisciplinary modes of understanding human experience.

University of Toronto Art Centre (Art Museum at the University of Toronto)

<http://www.utac.utoronto.ca>

Comprised of the Justina M. Barnicke Gallery and the University of Toronto Art Centre, which are located just a few steps apart, the Art Museum at the University of Toronto is one of the largest gallery spaces for visual art exhibitions and programming in Toronto. Building on the two galleries’ distinguished histories, the Art Museum organizes and presents a year-round program of in-house and off-site exhibitions, as well as intensive curricular engagement and educational events.

Hart House

<http://harthouse.ca>

Hart House is the co-curricular centre of the University of Toronto: a place that welcomes both campus and community to explore cultural, intellectual and recreational activities. Aside from a wide array of events, lectures, live music and performances, Hart House offers classes for every interest from filmmaking and acting to archery and dance.

Teaching Assistants’ Training Program (TATP)

<http://tatp.utoronto.ca>

The TATP provides training and assistance to teaching assistants and course instructors through workshops and a certificate program. You may register to complete the Teaching Fundamentals (TF) certificate or the more rigorous Advanced University Teaching Preparation (AUTP) certificate.

Graduate Professional Skills (GPS) Program

<http://www.sgs.utoronto.ca/currentstudents/Pages/Professional-Development.aspx>

The School of Graduate Studies offers workshops and seminars to assist students in developing professional skills that are useful for work within and outside of academia. Classes are offered on topics such as project management, CV and cover letter writing, networking, scholarly publishing, interviewing, and more. Register in the program and enroll in specific offers through the U of T Learning Portal (<https://portal.utoronto.ca>).

English Language and Writing Support (ELWS)

<http://www.sgs.utoronto.ca/currentstudents/Pages/English-Language-and-Writing-Support.aspx>

The ELWS office offers workshops and courses on academic writing and speaking, specifically designed for graduate students. Registration for their programs is usually limited, so sign up for their listerv (<http://www.sgs.utoronto.ca/currentstudents/Pages/ELWS-Contact.aspx#listserv>) to hear about their offerings early and to reserve a spot.

Career Centre

<https://www.studentlife.utoronto.ca/cc>

The career centre's mission is to engage, empower and support students, prospective students and recent graduates as they explore and create life goals that integrate career planning with academic studies, and co-curricular and personal pursuits. Working with strategic partners, we offer career education and experiential opportunities, which foster career clarity and build skills and lifelong competencies.

4.3 Study Space & Common Room

Graduate Student Study Space (SS6031)

1. This study space is reserved for the use of graduate students in the Department of Art History. Students who are not eligible to get a carrel at Robarts Library have priority in this space. Please see below for more information about Robarts Library Carrel Services.
2. Please keep the door locked at all times.
3. Access to the room is controlled by the keypad and the passcode changes each academic year. Please note the current passcode in the space provided below.
4. Some carrels are assigned to students either as individuals or as pairs (1 PhD per carrel, 2 MAs per carrel). Please consult the room plan to determine who is assigned to particular carrels. Please refer to the "Study Carrels and Lockers" section below for information about signing-up for a carrel.
5. Other carrels are not assigned to specific students. These are "free" seats that are available to all graduate students. They must be cleared at the end of the day.
6. Please take your conversations, cell phone calls, snacks, and drinks to the hallway or Common Room.
7. The Art Library is not a lending library. Books from the library should not be taken from the library to this study space. If you have specific research needs, please contact the librarian, Margaret English (margaret.english@utoronto.ca).
8. Please use the lockers to store your personal things. Neither the Department of Art History nor GUSTa are responsible for lost or stolen property. Please refer to the "Study Carrels and Lockers" section below for information about signing-up for a locker.

Graduate Student Study Space (SS6031) passcode: _____

Department of Art History Common Room (SS6029)

1. The common room is reserved for the use of graduate students, staff, and faculty in the Department of Art History. Users are welcome to use the fridge, microwave, plates, bowls, cups, cutlery, etc.
2. Access to the room is controlled by the keypad and the passcode changes each academic year. Please note the current passcode in the space provided below.
3. **Please clean up after yourself. Do not leave dishes, cutlery, etc. on the table or in the sink.**

4. Please keep the room, counters, tables and chairs, couches, fridge, microwave, cupboards, drawers, and sink clean and tidy. Remember to put away your own plates, bowls, cups, and cutleries.
5. The Common Room is occasionally booked for meetings, lectures, and colloquiums.

Department of Art History Common Room (SS6029) passcode: _____

Study Carrels and Lockers

Study carrels and lockers are available for art history graduate students. The Graduate Assistant administers the distribution of lockers and carrels. Please contact the Graduate Assistant (graduate.arthistory@utoronto.ca) in early September if you would like to sign-up for a study carrel or locker.

Study carrels and lockers are located in the Graduate Student Study Space (SS6031) which requires a passcode to gain entry. Neither the Department of Art History nor GUSTa are responsible for lost or stolen property.

Keys and Fobs

Keys and fobs are available for graduate students in the Department of Art History who need to access the art library after hours and/or on weekends. The Office Manager & Assistant to the Chair administers the distribution of keys and fobs. To request a key and/or fob, please complete the request form () and drop it off with the Office Manager. There is a deposit required for any key and fob. Please note that there are a limited number of keys; therefore, not all graduate students will be assigned a key and a fob.

Keys are used to access the art library and the art library assistant's office. Fobs are used to access the North Tower of Sidney Smith Hall. Keys and fobs are assigned to specific students, cannot be shared, and must be returned upon completion of your program of study.

Mailboxes

Graduate student mailboxes are located in the Department of History of Art Office SS6036. The mailboxes are located on the right after entering the office. The After Hours Drop Off Box is located outside in the hallway, across the office door by the exit sign.

Bulletin Boards

The Department of History of Art / Graduate Department of Art has bulletin boards located in the hallway, outside of the departmental library. Information about lectures, conferences, exhibitions, calls for papers, funding opportunities, study abroad programs, TA and Course Instructor postings, and union news are posted on the boards. To post new items to the boards, please drop off the bulletin board items with Kristina in the Department's main office. Departmental staff will place, post, and remove all items on the bulletin boards. Any items posted without Departmental approval will be removed.

Robarts Library Carrel Services

The main purpose of the lockable carrels is to provide doctoral candidates in Divisions I (Humanities) and II (Social Sciences), especially those preparing their theses, with private and quiet working space. Carrels are assigned according to the following priorities established in conjunction with the School of Graduate Studies:

1. Doctoral students (Divisions I and II) in the 3rd year of candidacy and beyond (Applicants in Priority A1 will be permitted to hold a carrel for a total of three years, not necessarily consecutive. Carrels will be assigned for a full year, or portion thereof, according to the term(s) requested by the applicant.); Faculty members on leave or without office space on the St. George Campus (Divisions I and II); Postdoctoral fellows affiliated with the University (Divisions I and II).
2. Faculty members, including professors emeriti, requiring library space for special projects (Divisions I and II); Visiting scholars accredited by SGS (Divisions I and II); Doctoral students (Divisions I and II) in their second year of candidacy.
3. Other doctoral students (Divisions I and II).
4. Full-time master's students (Divisions I and II).
5. Toronto School of Theology Doctoral Students. A quota of 15 carrels is available for TST students. These carrels will be assigned according to a recommendation of TST students should apply to TST and should NOT use the Robarts Library Carrel and Locker Application Form.)

All applications, including those for renewal (with the exception of TST applicants) of current carrel assignments, should be submitted online (<https://carrel.library.utoronto.ca>). Any application received later than the end of August will be treated as a late application. Those who qualify, but cannot be assigned a carrel, are eligible for a book locker. The same application form is used. Joint applications or single applicants willing to share a carrel will be treated as a separate assignment. The waiting list(s) for carrels will be generated by a lottery.

Book lockers are small lockers on some of the stack floors (9–13) where researchers may leave personal materials and books charged to their lockers for in-library use. They provide an alternative to those without carrels for assigned work-space in the library. Book lockers are available to applicants in all of the priorities covered by the policies.

To apply for a carrel, simply complete the carrel application form online (<https://carrel.library.utoronto.ca>) or stop by the Carrel Office for assistance in completing the form. New applications are accepted all year round and carrels and lockers may be allocated or names added to the waiting list at any time. No matter when you apply for a carrel, everyone must renew annually between May and the end of August, because all carrel assignments expire by September 1st. Most carrels are assigned or re-assigned at the beginning of the fall session. There is a refundable key-deposit of \$50 for a carrel or a locker.

Carrels are assigned to new applicants as soon as possible in September. You will be contacted by the Carrel Office, either by phone or in writing, to come in and claim the carrel. You may also visit the Carrel Office, after mid-September, to inquire about your position on the waiting list, which is generated by lottery.

4.4 Welcome Buddy 2019-20

The Department of Art History Welcome Buddy Program aims to ease transition into the department for incoming graduate students. The following buddies are happy to provide additional information and answer questions about the department and program.

Ancient

Rachel Dewan rachel.dewan@mail.utoronto.ca

Medieval Art

Esther Kim de.kim@mail.utoronto.ca

Renaissance and Baroque

Samantha Chang samantha.chang@mail.utoronto.ca

Modern and Contemporary

Liron Efrat liron.efrat@mail.utoronto.ca
Brittany Myburgh brittany.myburgh@mail.utoronto.ca

East Asian

Gary Wang emailgary.wang@mail.utoronto.ca

5 RESOURCES

5.1 Library Services

University of Toronto Libraries

The University of Toronto Libraries is composed of 44 libraries at three campuses. In addition to more than 12 million volumes in 341 languages, 1,500,000 electronic resources in various formats, 28,000 linear metres of archival material, and 500 terabytes of data, U of T Libraries' international network of resource sharing partnerships extends access on students' and faculty members' behalf to materials held by thousands of other institutions.

Catalogue <https://onesearch.library.utoronto.ca>
List of U of T Libraries <https://onesearch.library.utoronto.ca/libraries>
Chat with a Librarian <https://onesearch.library.utoronto.ca/ask-librarian>

Please see below for a list of key libraries (on and off campus) for art history students.

Department of Art History Library

Room 6032B, Sidney Smith Hall, 100 St. George Street, Toronto, Ontario M5S 3G3
<http://art.utoronto.ca/research/library-services/>
<https://www.facebook.com/Department-of-Art-Library-University-of-Toronto-463640473801422/>

The Department of History of Art / Graduate Department of Art has an important reference library, containing more than 40,000 exhibition catalogues, commercial gallery catalogues, and

permanent collection catalogues. When the Department's PhD program was established in 1968, a formal agreement was made between the Art Library and University's main Robarts library, determining that the Art Library would collect exhibition catalogues and photographic resources. Today it plays an important role as an integral part of the department, as well as serving the University, other universities, and art communities beyond. The subject-specialist librarian Margaret English functions as the University's faculty liaison librarian for the subject of Art History and Visual Art, creating online Resources Guides in this field and providing Information Literacy instruction sessions whenever requested to individual students, and classes. The Department's Library is not a lending library. Books from the library should not be removed from the library. Food and drinks are not permitted in the library.

Hours

September to April

Monday	10 am to 8 pm
Tuesday	10 am to 6 pm
Wednesday	10 am to 6 pm
Thursday	10 am to 6 pm
Friday	10 am to 5 pm
Weekends	Closed

May to August

Monday	10 am to 5 pm
Tuesday	10 am to 5 pm
Wednesday	10 am to 5 pm
Thursday	10 am to 5 pm
Friday	10 am to 5 pm
Weekends	Closed

Librarian

Margaret English
(416) 978-5006

margaret.english@utoronto.ca

Services

- **Reference service:** Reference service is available any time during open hours. The librarian, Margaret English, is available for in-depth/difficult reference guidance or assistance. No appointments required.
- **Course reserves:** Required and recommended readings are frequently placed in the library assistant office (SS6033A). Check with your professor to verify that the material is in the Art Library or if it is at the Short-Term Loan Desk on the 4th floor of Robarts Library.
- **Photocopying:** Most items may be photocopied; however, there are some exceptions. The machine requires a T-card (U of T Library card) to make copies. Copies are 10 cents each. The closest place to put more money on your card is Robarts Library: First Floor. It is up to the students to keep enough funds charged on their card.
- **Scanning:** One flatbed scanner is located in the computer area with Photoshop on the computer terminal. NO library material may be damaged in the process.

Scanning to PDF: Many faculty, graduate students, and staff have a password to access scanning to PDF capabilities on the Ricoh photocopier machine. Please see Margaret English to set up. NO library material may be damaged in the process.

- **Computers:** The Library is equipped with 5 computer terminals that are password protected, as their intended use is for faculty, graduate students, and staff. Undergraduates may use the terminals when necessary; however, library staff will assess their needs and sign them on. Please do not store personal downloads and documents on these computers.

Art Library computer password: _____

- **Printing:** Printing is currently available on the 1st floor of Robarts Library.

Robarts Library

130 St. George Street, Toronto, Ontario M5S 1A5

<https://onesearch.library.utoronto.ca>

Robarts Library, located a short walk from the Graduate Department of Art, is the primary library for humanities and social sciences. Access Robarts Library's book stacks with a valid TCard, U of T library card, a U of T alumni card, a stack access card, or a short-term visitor's stack pass.

Floors Quick Guide (floors 1–14)

Please note that Robarts elevators do not reach all floors. Please check the floors available for access before entering each elevator.

1st Floor	Information Desk, Loans Services Desk, Interlibrary Desk, Information Commons Help Desk, Information Studies Inforum, Interlibrary, Computers, Presentation Rooms
2nd Floor	Thomas Fisher Rare Book Library, Faculty of Information (iSchool), TCard Office, Food Court, Computers, Study Spaces, Reading Rooms
3rd Floor	Media Commons, Petro Jacyk Central and East European Resource Centre, Computers, Study Spaces, Reading Rooms
4th Floor	Centre for Teaching Support and Innovation, Course Reserves and Current Periodicals, Reference and Research Services, Research Help Desk, Computers, Study Spaces, Reading Rooms
5th Floor	Map and Data Library, Government Publications, Computers, Study Spaces, Reading Rooms, Group Study Rooms
6th Floor	Staff Only
7th Floor	Staff Only
8th Floor	East Asian Library (Cheng Yu Tung), Richard Charles Lee Canada-Hong Kong Library, Multi-Faith Room, Computers, Study Spaces
9th Floor	Stacks (call number range AC–D and oversize), Computers, Study Spaces, Group Study Rooms
10th Floor	Stacks (call number range DA–FC), Study Spaces, Group Study Rooms
11th Floor	Stacks (call number range G–KZD), Computers, Study Spaces, Group Study Rooms
12th Floor	Stacks (call number range L–PM), Study Spaces, Group Study Rooms
13th Floor	Stacks (call number range PN–Z), Computers, Study Spaces, Group Study Rooms
14th Floor	Department of East Asian Studies, Centre for South Asian Studies

Loans Services

Graduate students can generally loan up to 100 items for 42 days with 3 renewals. Please note that loan privileges may vary at some libraries. Please check with individual libraries for more information.

At Robarts, items can be checked out at the Loans Service Desk or by scanning the items at the self-serve machines located to the right of the elevators on the 1st floor.

Hold

You can place a hold on an item which has been checked out.

1. Search for your item
2. Once you've found it, click the "sharing option" button then click the "request" button
3. Enter your library barcode and PIN
4. Select "Request intercampus delivery of this item" and click "continue"
5. Choose your pickup location and set a "not needed after" date
6. Enter additional information such as which volumes you need in the text box
7. Click "send this request"

Hold request items can be retrieved from the Loans Services Desk after you receive the Pickup Notice email.

Recalls

To request that an item be recalled after its initial two weeks loan period, please visit the library that holds the item in its collection and speak to the librarian at the Loans Services Desk in order to process the recall request. Recalled items which are not returned within 2 days are fined \$2.00 per day.

Renewals

Items can be renewed by logging into your account on <https://toroprod.library.utoronto.ca/uhtbin/cgiirsi/x/x/0/1/488/X/BLASTOFF/> with your library barcode and PIN (<https://onesearch.library.utoronto.ca/faq/what-my-library-card-barcode-and-pin>)

Returns

Items must be returned to the library they came from with the exception of items from Downsview, UTM, and UTSC, which can be returned at Robarts Library. Books to be returned can be dropped off in one of two book return slots located outside of Robarts to the left of the entrance, or inside Robarts to the right of the Loans Services Desk. Items may also be returned at the Loans Services Desk. Alternatively, patrons can scan and return items using the self-serve return belt located to the right of the Loans Services Desk, next to the book return slot.

Fines

Regular books \$0.50 per day per book, course reserve books \$0.50 per hour per book, recalled books \$2.00 per day per book. Some libraries may charge different fines for other types of

materials. Library privileges will be withheld when fines are over \$25 or more. Fines can be paid online at <https://payfines.library.utoronto.ca> or in person at the Loans Services Desk.

UTL Downsview

UTL at Downsview is the libraries high-density storage and preservation facility, in operation since 2005. Low-use materials from all U of T libraries are transferred, weekly, and access to the entire collections is provided by an online request services, supported by a daily courier. All items are listed in the library catalogue. As long as there are no available copies on your campus, you can place an intercampus delivery request to get an item from Downsview. To do this through the library catalogue:

1. Search for your item
2. Once you've found it, click the "sharing option" button then click the "request" button
3. Enter your library barcode and PIN
4. Select "Request intercampus delivery of this item" and click "continue"
5. Choose your pickup location and set a "not needed after" date
6. Enter additional information such as which volumes you need in the text box
7. Click "send this request"

UTL Downsview request items can be retrieved from the Loans Services Desk after you receive the Pickup Notice email.

Intercampus Delivery (ICD)

You can request delivery of an item from another U of T campus (Intercampus Delivery) using the request link (instructions are the same as UTL Downsview requests). The service cannot be used to move books between libraries located on the St. George campus. Items are usually delivered within 5 days. Intercampus request items can be retrieved from the Loans Services Desk after you receive the Pickup Notice email.

Storage (B2)

Materials housed in storage can be requested through the library catalogue (instructions are the same as UTL Downsview requests). Storage (B2) request items can be retrieved from the Loans Services Desk.

Search Request

Occasionally books cannot be located in the stacks. Please ensure that you have checked the stacks and the sorting shelves on multiple days before submitting a search request at the Loans Services Desk. The Search Request Form can be found and submitted at the Loans Services Desk. You can check the status of the search at the Loans Services Desk after three business days.

Interlibrary Loans (ILL)

Current U of T students, faculty, and staff can request items through Interlibrary Loans free of charge. If you have searched the U of T catalogue and cannot find the item you need:

1. Register for RACER (<http://link.library.utoronto.ca/ocul/registrationUofT.cfm?nuc=OTU>) (first time only)

2. Log into RACER (<https://onesearch.library.utoronto.ca/ill>) with your library barcode and PIN (<https://onesearch.library.utoronto.ca/faq/what-my-library-card-barcode-and-pin>)
3. From the drop-down menu, choose 'Toronto' as your location
4. Edit your profile (first time only) to select the catalogues you wish to search
5. Click on *Standard Search* or *Advanced Search* (left side bar) to find the item you want
6. Search for your item—the librarians will choose the best and fastest location for you
7. Can't find what you're looking for? Fill out the Blank Request Form as completely as possible and the librarians will do the rest.

The length of time from request to delivery depends on where the material is coming from, and how readily available it is. Articles that can be delivered electronically are normally available within one or two days, while books or other items that need to be mailed can take weeks. Be sure to fill out the field 'Item not needed after' on the RACER request form. You can cancel or check the status of your requests in RACER (see My Requests). Interlibrary request items can be retrieved from the Interlibrary Desk (Robarts 1st floor southwest end) after you receive the Pickup Notice email and items must be returned to the Interlibrary Desk before the due date.

Key Libraries (on and off campus) for Art History Students

Architecture, Landscape, and Design Library (Shore + Moffat)

230 College Street, 2nd Floor, Toronto, Ontario M5T 1R2

<http://www.daniels.utoronto.ca/resources/shore-moffat-library>
library@daniels.utoronto.ca

Art Gallery of Ontario Library (Edward P. Taylor Library and Archives)

317 Dundas Street West, Chalmers Wing (basement level), Toronto, Ontario M5T 1G4

<http://www.ago.net/research-library-archives>
library_archives@ago.net

East Asian Library (Cheng Yu Tung)

130 St. George Street, 8th Floor, Toronto, Ontario M5S 1A5

<http://east.library.utoronto.ca>
ref.eal@utoronto.ca

Gail Brooker Ceramic Research Library at the Gardiner Museum

111 Queen's Park Crescent, Toronto, Ontario M5S 2C7

<http://www.gardinermuseum.on.ca/collection/library>
library@gardinermuseum.on.ca

Gerstein Science Information Centre

Sigmund Samuel Library Building, 7 and 9 King's College Circle, Toronto, Ontario M5S 1A5

<http://gerstein.library.utoronto.ca>
ask.gerstein@utoronto.ca

Information Studies Inforum

Robarts Library, 130 St. George Street, Room 1017, Toronto, Ontario M5S 1A5

<http://current.ischool.utoronto.ca/services/inforum-is>
help.ischool@utoronto.ca

Knox College Library (Caven)

59 St. George Street, Toronto, Ontario M5S 2E6

<http://www.knox.utoronto.ca>

knox.college@utoronto.ca

Map and Data Library

Robarts Library, 130 St. George Street, 5th Floor, Toronto, Ontario M5S 1A5

<http://mdl.library.utoronto.ca>

gis.maps@utoronto.ca

Media Commons (Audiovisual, Media Archives, Microform)

Robarts Library, 130 St. George Street, 3rd Floor, Toronto, Ontario M5S 1A5

<http://mediacommons.library.utoronto.ca>

Music Library

80 Queen's Park Crescent, Toronto, Ontario M5S 2C5

<http://library.music.utoronto.ca>

webmaster.music@utoronto.ca

OCAD Library (Dorothy H. Hoover Library)

Room 215, Level 2, MCC, 113 McCaul Street, Toronto, Ontario M5T 2X3

<http://www.ocadu.ca/library.htm>

jpatrick@ocadu.ca

Pontifical Institute of Mediaeval Studies Library

113 St. Joseph Street, 4th Floor, Toronto, Ontario M5S 1J4

<http://www.pims.ca>

pims.library@utoronto.ca

Royal Ontario Museum Library (Main Library, Far Eastern Library, and Museum Archives)

100 Queen's Park Crescent, Toronto, Ontario M5S 2C6

Main Library and Museum Archives access via Museum entrance on Bloor Street

Far Eastern Library access via Museum staff entrance on south side of ROM building

<http://www.rom.on.ca/en/collections-research/library-archives>

library@rom.on.ca

St. Michael's College: John M. Kelly Library

113 St. Joseph Street, Toronto, Ontario M5S 1J4

<http://stmikes.utoronto.ca/kelly>

Thomas Fisher Rare Book Library

120 St. George Street, Toronto, Ontario M5S 1A5

Access via Robarts Library, 2nd Floor

<http://fisher.library.utoronto.ca>

fisher.library@utoronto.ca

Toronto Reference Library

789 Yonge Street, Toronto, Ontario M4W 2G8

<http://www.torontopubliclibrary.ca/detail.jsp?Entt=RDMLIB018&R=LIB018>

Trinity College Library (John W. Graham Library)

6 Hoskin Avenue, Toronto, Ontario M5S 1H8

http://web.trinity.utoronto.ca/library_archives
ask.grahamlibrary@utoronto.ca

University College Library (Laidlaw Library)

15 King's College Circle, Laidlaw Wing, 2nd Floor, Toronto, Ontario M5S 3H7

<http://www.uc.utoronto.ca/uc-library>

University of Toronto Mississauga Library

3359 Mississauga Road North, Mississauga, Ontario L5L 1C6

<http://library.utm.utoronto.ca>
askutml.utm@utoronto.ca

University of Toronto Scarborough Library

1265 Military Trail, Academic Resource Centre, Toronto, Ontario M1C 1A4

<https://utsc.library.utoronto.ca>

Victoria University: Centre for Reformation and Renaissance Studies

71 Queen's Park Crescent East, Room 301, Pratt Library, 3rd Floor, Toronto, Ontario M5S 1K7

<https://crrs.ca>

Victoria University: E.J. Pratt Library

71 Queen's Park Crescent East, Toronto, Ontario M5S 1K7

<http://library.vicu.utoronto.ca>
victoria.library@utoronto.ca

Victoria University: Emmanuel College Library

75 Queen's Park Crescent East, 3rd Floor, Toronto, Ontario M5S 1K7

<http://library.vicu.utoronto.ca/emmanuel>

Visual Resources and FADIS

Room 6031A, Sidney Smith Hall, 100 St. George Street, Toronto, Ontario M5S 3G3

Visual Resources provides teaching images to Graduate Department of Art faculty and students, as well as providing and maintaining a selection of equipment for classroom use, and booking AV requests. The repository of choice for Graduate Department of Art teaching images is FADIS (Federated Academic Digital Imaging System) (<http://fadis.library.utoronto.ca>). Artstor is also available through the University of Toronto Library system.

FADIS is a collaborative online database management system (currently eight sites at U of T and across Canada) of more than 150,000 works of art from virtually every period, culture, and discipline. An important teaching and research tool, it includes still images, sound, and video. FADIS is responsive and timely—images can be made available quickly and efficiently. Its

content is tailored very much to current teaching and research needs, but it also constitutes a valuable image archive. FADIS also provides teaching and review tools for classroom presentation and study, as well as offering personal image storage and use.

Although FADIS is now run from Information Technology Services (ITS) in Robarts Library, it was originally developed in the Department of Art, and virtually all scanning and cataloguing takes place at sites such as Visual Resources. The FADIS developer is Gordon Belray (gordon.belray@utoronto.ca), ITS, Robarts Library.

Image scanning and cataloguing takes place at three sites at U of T:

St. George campus	Nicholas Westbridge	nicholas.westbridge@utoronto.ca
Scarborough campus	Catherine Spence	cspence@utsc.utoronto.ca
Mississauga campus	Harriet Sonne de Torrens	harriet.sonne@utoronto.ca

To use FADIS, you will need a UTORid and password. We are more than happy to assist you in using FADIS. We are available one-on-one in person (SS6031A), on the phone (416) 946-3961.

Classroom AV Support

Emergencies (especially outside normal working hours)		(416) 978-0423
Sidney Smith classroom (day)	Margaret Frazer	(416) 978-6507
Sidney Smith classroom (evening)	Arlindo Rodrigues	(647) 688-41335.2
Funding		

5.2 FUNDING

Fellowships and Scholarships

Students must apply for all sources of external funding for which they are eligible.

Students admitted to the PhD program will receive a five-year financial package that at minimum includes for each year \$17,500 plus tuition. This funding package is contingent in part on your maintaining satisfactory progress toward completion of your degree and acceptance of any work assignment provided as part of the package. The sources and amount of funding may vary from year-to-year. Funding may comprise of Teaching Assistantships and the Research Assistantships funded through the Department. The number of TA hours assigned to you will vary year-by-year, and none will be required if you apply for and receive a SSHRC, or OGS scholarship. External funding may include the SSHRC and OGS scholarships that you will be expected to apply for each year in October as well as scholarships provided by the Connaught Fund and University of Toronto Fellowships. The Department and the School of Graduate Studies provide additional support for research and conference travel. Applications for other fellowships and scholarship funds are made available in the fall of each year, almost a year prior to the date that they commence. **Information on deadline dates for submitting applications for next year will be posted by the Department as soon as received.**

For all questions about funding and finances, please contact the Director of Graduate Studies (art.dgs@utoronto.ca).

Base departmental funding packages are processed through ACORN in September, January, and May. Students can defer fees and sign up for direct deposit through ACORN. For specific information on payment processing, consult the Business Officer (Vince Chan, vince.chan@utoronto.ca).

See also the "Understanding Doctoral-Stream Master's & PhD Student Funding" page (<http://www.sgs.utoronto.ca/gradfunding/Pages/default.aspx>)

Teaching Assistantships

Teaching Assistant (TA) positions are posted on the CUPE 3902 Unit 1 noticeboard outside the departmental library, on the department's website (<http://art.utoronto.ca/contact/employment/>), and on the Human Resources & Equity CUPE 3902 Job Board (<http://unit1.hrandequity.utoronto.ca/>). Application instructions for these positions are included in the specific postings.

Work Study Positions

Work study positions are posted on the Career Learning Network (CLN) (<https://cln.utoronto.ca/home.htm>) in August. Each position has instructions for application. Work study positions offer employment at a flexible schedule for up to 180 hours a year, plus a possible additional work term in the summer.

Scholarship and Award Deadlines

Departmental Deadlines

Please pay close attention to all emails sent from the Department regarding funding deadlines. Departmental deadlines will be communicated on a rolling basis through the graduate student listserv.

Graduate Awards Office Important Dates

These dates are updated regularly. For the most up-to-date information, please consult the SGS website at <http://www.sgs.utoronto.ca/currentstudents/Pages/Scholarships-and-Awards.aspx>

Which Awards Can I Apply For?

Please consult the Graduate Awards Eligibility Chart for full information: (<https://www.sgs.utoronto.ca/Documents/Graduate+Awards+Eligibility+Chart.pdf>).

Government-Funded Awards

<https://www.sgs.utoronto.ca/currentstudents/Pages/Gov-Funded-Awards.aspx>

Federal Awards:

Vanier Canada Graduate Scholarship

<http://www.vanier.gc.ca/en/home-accueil.html>

Value and Duration: \$50,000 per year for three years

Deadline: Early to middle September

Required Legal Status: Domestic or international

The Vanier CGS program aims to attract and retain world-class doctoral students by supporting students who demonstrate both leadership skills and a high standard of scholarly achievement in graduate studies in social sciences and humanities, natural sciences and engineering, and health. Students wishing to apply for a Vanier CGS must do so through the Canadian university to which they are applying for doctoral studies. For information about the eligibility criteria and how to be nominated by the University of Toronto, please visit <https://www.sgs.utoronto.ca/currentstudents/Pages/Vanier-Scholarship.aspx>.

Social Sciences and Humanities Research Council (SSHRC) Doctoral Fellowships and Canada Graduate Scholarships – Doctoral (CGSD)

<http://www.sshrc-crsh.gc.ca/home-accueil-eng.aspx>

Value and Duration: \$20,000 for 12 to 48 months (depending on eligibility), \$35,000 for 36 months (CGSD)

Deadline: Late Fall

Required Legal Status: Canadian citizens or permanent residents of Canada

The Social Sciences and Humanities Research Council of Canada (SSHRC) Doctoral Fellowships provides financial support to outstanding graduate students pursuing doctoral studies in a Canadian university.

Provincial Awards:

Ontario Graduate Scholarship (OGS)

<https://www.sgs.utoronto.ca/currentstudents/Pages/Ontario-Graduate-Scholarship.aspx>

Value and Duration: \$5,000 per session for 2 or 3 consecutive sessions

Deadline: January

Required Legal Status: Domestic or international (separate competitions)

Applicants must submit an OGS application to their proposed graduate unit using the U of T School of Graduate Studies centralized online OGS application. Each graduate unit will have their own internal submission deadline to which applicants must adhere. Applicants should have a GPA of at least 3.77.

Ontario Trillium Scholarships (OTS)

<https://www.sgs.utoronto.ca/currentstudents/Pages/Ontario-Graduate-Scholarship.aspx>

Value and Duration: \$40,000 (renewable for total of four years)

Deadline: Early Spring

Required Legal Status: International (at time of application)

The Ontario Trillium Scholarships (OTS) program is a provincially-funded initiative to attract the best-qualified international students to Ontario for PhD studies. Approximately 15 Trillium Scholarships for PhD students are awarded annually at the University of Toronto. Applications are accepted only via nominations by the graduate units. Students interested in OTS are encouraged to contact their graduate unit when applying for admission to U of T.

External Awards:

<https://www.sgs.utoronto.ca/currentstudents/Pages/External-Awards.aspx>

Mitacs-Accelerate

<http://www.mitacsaccelerate.ca>

Mitacs-Accelerate is Canada's premiere research internship program. It connects companies with over 50 research-based universities through graduate students and postdoctoral fellows, who apply their specialized expertise to business research challenges. Proposals are accepted at any time.

Internal Awards

<https://www.sgs.utoronto.ca/currentstudents/Pages/Internal-Awards.aspx>

Connaught International Scholarship

The Connaught Scholarship (value \$35,000 renewable on an annual bases) is the prestige award of the Graduate School and the University of Toronto for 1st year international doctoral students maintaining an "A" standing. Application for this award is by Departmental recommendation only.

Teetzel Fellowship

Students in University College should note that the generous bequest of Mrs. Rita K. Teetzel (U.C. 1912) provides for four student awards. The Rita K. Teetzel Fellowship (value \$4000) is for a student who enrolls in either a graduate program in art history or a program of professional training in art, architecture, or urban design (in a degree program at a recognized institution).

Mary H. Beatty Fellowship

Entrance fellowship into the doctoral program. Similar conditions as for the Connaught scholarship apply. Application for this award is by Departmental recommendation only.

Special MA Scholarship

Information on this Scholarship is usually received in September. One must be nominated by a faculty member and the deadline for application is December 1st. Application forms must be specifically requested by the Chair of the Department.

University-Wide Awards

Approximately 15 awards with individual eligibility criteria and values are available within the annual SGS University-Wide Awards competition. The majority of these awards require eligible applicants to be currently registered in a U of T graduate program at the time of application (and must maintain this registration throughout the upcoming academic year). For complete details, visit <https://www.sgs.utoronto.ca/currentstudents/Pages/University-Wide-Awards.aspx>.

International Student Awards

<https://www.sgs.utoronto.ca/currentstudents/Pages/International-Student-Awards.aspx>

International scholarships include, but are not limited to:

Connaught International Scholarship

Ontario Graduate Scholarship (OGS)

Ontario Trillium Scholarships (OTS)

Vanier Canada Graduate Scholarship

Travel and Conference Awards

The Department of Art History and the Schools of Graduate Studies offer additional funding for students travelling for conferences and research. Both Art History and SGS take into account other sources of funding, and students are therefore encouraged to apply to all applicable grants.

SGS Conference Grant

The SGS Conference Grant provides modest financial support to eligible students who will be actively presenting their research at an academic conference. Two application cycles occur every year (Winter/Spring and Fall). Because this grant serves as supplemental funding for the proposed conference, applicants are expected to seek out additional funding from other sources. For complete details, visit

<https://www.sgs.utoronto.ca/currentstudents/Pages/SGS-Conference-Grant.aspx>.

SGS Research Travel Grant

The SGS Research Travel Grant assists full-time doctoral students registered in the Humanities and Social Sciences with research travel that is necessary to the final stages of their program. Funding for the SGS Research Travel Grant comes from The Associates of the University of Toronto Travel Award, The Edward W. Nuffield Graduate Travel Fellowship, the School of Graduate Studies Travel Grant, the Faculty of Arts and Science, and the Ontario Institute for Studies in Education (OISE). For complete details, visit

<https://www.sgs.utoronto.ca/currentstudents/Pages/SGS-Research-Travel-Grant.aspx>.

Department of Art Research and Conference Grant

The Department of Art Travel Grant is designed to provide full-time students with financial assistance in order to attend conferences, and to pursue travel that is necessary for research and in support of the completion of their dissertation thesis. In order to be eligible for this award, students must be registered full-time, be in good academic standing, and be in the advanced stages of their PhD dissertation thesis. Applications by Masters students will be evaluated on a case by case basis. Other research/travel funding available to students will be taken into account in the evaluation of each application. Preference will be given to first time applicants. https://arthistory.utoronto.ca/wp-content/uploads/2019/03/FAHForm-Doctoral-Research-and-Conference-Travel-Grant-Application_fillableNov2018.pdf

Study Elsewhere of Less Commonly Taught Languages for Research Purposes

Although some 40 languages are regularly taught at the University of Toronto, there remains a need among graduate students for a wide range of languages not usually available (for example, Albanian, Indonesian, Macedonian, Mongolian, Punjabi, Tagalog). This fund enables graduate students needing, for the purposes of their research, a good working knowledge of a language not regularly taught at U of T to study that language at another institution. The funds to individual graduate students are awarded by a competitive process overseen by the Dean's Advisory Committee on Languages. There are two rounds of applications, one in the Fall and one in the Winter. For complete details, visit

<http://www.artsci.utoronto.ca/international-programs/faculty/applications-international-programs/study-elsewhere>.

Financing Your Graduate Education

Additional information about financing your graduate education can be found at <https://www.sgs.utoronto.ca/currentstudents/Pages/Financing-Your-Graduate-Education.aspx>

5.3 Campus Resources and Opportunities

Registration and Enrolment

ACORN / ROSI (Student Web Service)	http://www.rosi.utoronto.ca
Learning Portal (Quercus)	https://q.utoronto.ca
School of Graduate Studies (SGS)	https://www.sgs.utoronto.ca
TCard	http://tcard.utoronto.ca/
Transcript Centre	http://www.transcripts.utoronto.ca
UTmail+	https://mail.utoronto.ca/
UTORid	https://www.utorid.utoronto.ca

Department of Art History

Department of Arts, Culture and Media (UTSC)	https://www.utsc.utoronto.ca/acm/
Department of Visual Studies (UTM)	https://www.utm.utoronto.ca/dvs/
Federated Academic Digital Imaging System (FADIS)	http://fadis.library.utoronto.ca
History of Art Students' Association (Undergraduate)	http://art.utoronto.ca
	https://www.facebook.com/hasa.utoronto/
Graduate Union of Students' of Art	https://uoftgusta.wordpress.com
	https://www.facebook.com/groups/6650260946
	https://twitter.com/uoftgusta
University of Toronto Art Journal	http://jps.library.utoronto.ca/index.php/UTAJ

Places and Spaces

Campus Map (app available)	http://map.utoronto.ca
Centre for Reformation and Renaissance Studies	https://crrs.ca
Jackman Humanities Institute	https://www.humanities.utoronto.ca
U of T Libraries	https://onesearch.library.utoronto.ca

Funding

Financing Your Graduate Education	http://www.sgs.utoronto.ca/currentstudents/Pages/Financing-Your-Graduate-Education.aspx
German Academic Exchange Service (DAAD)	https://www.daad.org
Ontario Graduate Scholarship (OGS)	https://www.sgs.utoronto.ca/currentstudents/Pages/Ontario-Graduate-Scholarship.aspx
Research in Germany	http://www.research-in-germany.org/en.html
Social Sciences and Humanities Research Council of Canada (SSHRC)	http://www.sshrc-crsh.gc.ca/home-accueil-eng.aspx

Services

Alert System	http://alert.utoronto.ca
ASKme	http://askme.studentlife.utoronto.ca
Campus Wireless Network	http://wireless.utoronto.ca
Downtown Legal Services	http://downtownlegalservices.ca
Graduate Students' Union (UTGSU) Services	https://www.utgsu.ca/services
Information Commons	http://sites.utoronto.ca/ic
Information Technology Services	http://www.its.utoronto.ca/audiences/1/services
UTORweb	http://sites.utoronto.ca/utorweb
Wireless Map	http://map.utoronto.ca/s?q=wireless

Support and Resources

Academic Advising and Career Centre (UTSC)	http://www.utsc.utoronto.ca/aacc/academic-advising-career-centre
Academic Success Centre (St. George)	http://www.studentlife.utoronto.ca/asc
Ask: Chat with a Librarian	http://vr.scholarsportal.info/about
English Language and Writing Support (ELWS)	http://www.sgs.utoronto.ca/currentstudents/Pages/English-Language-and-Writing-Support.aspx
English Language Program	http://english.learn.utoronto.ca
Office of Research and Innovation	http://www.research.utoronto.ca
Robarts Reference and Research Services	https://onesearch.library.utoronto.ca/robarts-reference-and-research-services
Robert Gillespie Academic Skills Centre (UTM)	http://utm.utoronto.ca/asc
Scholarly Communications and Copyright Office	https://onesearch.library.utoronto.ca/copyright/home
Student Forms and Letters	http://www.sgs.utoronto.ca/currentstudents/Pages/Student-Forms-and-Letters.aspx
Thesis and Dissertation Writing Support	http://www.sgs.utoronto.ca/currentstudents/Pages/Thesis-Dissertation-Writing-Support.aspx

Professional Development

Academic Advising and Career Centre (UTSC)	http://utsc.utoronto.ca/aacc/academic-advising-career-centre
Career Centre (St. George)	http://www.studentlife.utoronto.ca/cc
Career Centre (UTM)	http://utm.utoronto.ca/careers
Career Learning Network (CLN)	https://cln.utoronto.ca/home.htm
Centre for Community Partnerships	http://www.studentlife.utoronto.ca/ccp
Centre for Teaching Support and Innovation	http://teaching.utoronto.ca
Centre for Teaching and Learning (UTSC)	http://www.utsc.utoronto.ca/ctl
Clubs and Leadership Development	http://www.studentlife.utoronto.ca/cld/leadership
Graduate Professional Development (GPD)	http://www.sgs.utoronto.ca/currentstudents/Pages/GPD.aspx
Graduate Professional Skills (GPS Program)	http://www.sgs.utoronto.ca/currentstudents/Pages/Professional-Development.aspx
Teaching Assistants' Training Program (TATP)	http://tatp.utoronto.ca

Get Connected, Get Involved

ArtsZone	http://www.arts.utoronto.ca
Co-Curricular Record	https://ccr.utoronto.ca/home.htm
CUPE 3902	http://cupe3902.org
Events at U of T	https://www.utoronto.ca/events
Grad Room	http://www.sgs.utoronto.ca/currentstudents/Pages/Grad-Room.aspx
Gradlife	https://www.sgs.utoronto.ca/gradlife/Pages/default.aspx
(includes Grad Escapes, Grad Talks)	http://blogs.studentlife.utoronto.ca/gradlife
Graduate Education Council	http://www.sgs.utoronto.ca/facultyandstaff/Pages/Graduate-Education-Council.aspx
Graduate Students' Association @ Scarborough (UTSC)	http://gsasutsc.weebly.com/index.html
Graduate Students' Union (UTGSU)	https://www.utgsu.ca
	https://www.facebook.com/utgsu
Hart House	http://harthouse.ca
Munk School of Global Affairs	http://munkschool.utoronto.ca
Office of the Governing Council	http://www.governingcouncil.utoronto.ca/home.htm
Poet in Community	http://blogs.studentlife.utoronto.ca/poet
Student Life	http://studentlife.utoronto.ca
Student Life Book It	https://bookit.studentlife.utoronto.ca
Three Minute Thesis Competition	http://www.sgs.utoronto.ca/currentstudents/Pages/3MT.aspx
U of T Tix Box Office	http://uofttix.ca
Ulife	https://www.ulife.utoronto.ca
UTGSU Committees and Caucuses	https://www.utgsu.ca/committees-caucuses
UTM Association of Graduate Students	http://utmags.sa.utoronto.ca

Sports and Recreation

Athletics (UTM)	http://utm.utoronto.ca/athletics
Faculty of Kinesiology and Physical Education	http://physical.utoronto.ca
Fitness and Recreation	http://www.physical.utoronto.ca/FitnessAndRecreation.aspx
Hart House Fitness	http://harthouse.ca/fitness
Toronto Intramurals	http://uoftintramurals.ca
UTGSU Gym	https://www.utgsu.ca/athletics/gsu-gym
Varsity Blues	http://varsityblues.ca

Transportation

Bikechain	http://bikechain.utoronto.ca
Bikeshare (UTM)	http://www.utm.utoronto.ca/bikeshare
Bike Share Toronto	http://www.bikesharetoronto.com
GO Transit	http://www.gotransit.com
Inter-campus Transportation (UTM)	http://www.utm.utoronto.ca/shuttle
MiWay (Mississauga)	http://www.mississauga.ca/portal/miway

Parking Services (UTM) <http://www.utm.utoronto.ca/parking>
Parking Services (UTSC) <http://www.utsc.utoronto.ca/~parking>
Toronto Transit Commission (TTC) <http://www.ttc.ca>
Transportation Guide <http://life.utoronto.ca/get-around/transportation>
Transportation Services (St. George) <http://www.transportation.utoronto.ca>
U-Pass (UTM) <http://www.utm.utoronto.ca/sas/upass>
VIA Rail <http://www.viarail.ca/en>

Housing

Housing Services (St. George) <http://www.studentlife.utoronto.ca/hs>
Student Family Housing <http://studentfamilyhousing.utoronto.ca/Page31.aspx>
Student Housing and Residence Life (UTM) <http://www.utm.utoronto.ca/housing>
Student Housing and Residence Life (UTSC) <http://www.utsc.utoronto.ca/~residences>

Eat Well

Diabolo's Coffee Bar <http://diaboloscoffeebar.com>
The Exchange Café (Rotman) <http://www.theexchangecafe.ca>
Five-Buck Lunch at Hart House <http://harthouse.ca/5-buck-lunch>
Food Map <http://map.utoronto.ca/food>
Harvest Noon Café <http://harvestnoon.com>
Howard Ferguson Dining Hall <http://www.uc.utoronto.ca/howard-ferguson-dining-hall>
Innis Café <http://innis.utoronto.ca/about/space/innis-cafe>
Meal Plans <http://ueat.utoronto.ca/meal-plans>
Sammy's Multicultural Eatery and Bar <http://www.sammystudentexchange.com>
St. George Food Map <http://map.utoronto.ca/food>
UeaT <http://ueat.utoronto.ca>
UTM DineOnCampus <http://www.utm.utoronto.ca/hospitality>
UTSC Food and Beverage Services <http://www.utsc.utoronto.ca/~facilities/foodbevservices>
UTSC Meal Plans http://www.utsc.utoronto.ca/~facilities/meal_plans.html
Veda <http://www.vedatakeout.com>

Be Well

Ask First <http://www.studentlife.utoronto.ca/hwc/ask-first>
Campus Police (St. George) <http://www.campuspolice.utoronto.ca>
Campus Police (UTM) <http://utm.utoronto.ca/campus-police>
Community Police (UTSC) <http://utsc.utoronto.ca/police>
Community Safety Office (CSO) <http://www.communitysafety.utoronto.ca>
Conflict Resolution Centre (CRC) <http://gradcrc.utoronto.ca>
Faculty of Dentistry Patient Clinics <https://www.dentistry.utoronto.ca/patient-clinics>
Graduate Counselling Services (St. George) <http://www.sgs.utoronto.ca/currentstudents/Pages/Graduate-Counselling-Services.aspx>
Health and Counselling Centre (UTM) <http://utm.utoronto.ca/health/our-services>
Health and Wellness Centre (St. George) <http://www.studentlife.utoronto.ca/hwc>
Health and Wellness Centre (UTSC) <http://www.utsc.utoronto.ca/hwc>
Mental Health Framework <http://mentalhealth.utoronto.ca>
Safety on Campus <http://safety.utoronto.ca>

U of T Scarborough Patrol Service	http://www.utsc.utoronto.ca/police/u-t-scarborough-patrol
University Health Insurance Plan (UHIP)	http://cie.utoronto.ca/Coming/UHIP
UTGSU Health and Dental Plans	https://www.utgsu.ca/insurance
WalkSafer (UTM)	http://www.utm.utoronto.ca/campus-police/safety-programs/walksafer
WalkSmart (St. George)	http://www.campuspolice.utoronto.ca/safety/walkSmart.htm
Wellness Workshops	http://www.sgs.utoronto.ca/currentstudents/Pages/Wellness-Workshops.aspx

Equity and Diversity

Aboriginal Student Services	http://www.studentlife.utoronto.ca/fnh
AccessAbility Resource Centre (UTM)	http://utm.utoronto.ca/accessability
AccessAbility Resource Centre (UTSC)	http://utsc.utoronto.ca/~ability
Accessibility Service (St. George)	http://www.studentlife.utoronto.ca/as
Anti-Racism and Cultural Diversity Office	http://www.antiracism.utoronto.ca
Campus Chaplains Association	http://www.studentlife.utoronto.ca/mf/chaplains
Multi-Faith Centre	http://www.studentlife.utoronto.ca/mf
Multi-Faith Prayer Room (UTSC)	http://www.scsu.ca/services/student-services/multifaith-prayer-room
Multi-Faith Spaces (UTM)	https://www.utm.utoronto.ca/student-life/multifaith/prayer-spaces-u-t
Office of the Ombudsperson	http://ombudsperson.utoronto.ca
Sexual and Gender Diversity Office	http://sgdo.utoronto.ca
Sexual Harassment Office	http://sho.utoronto.ca
UTGSU Academic Advocacy	https://www.utgsu.ca/services/academic-advocacy

Resources for International Students

Centre for International Experience (CIE)	http://www.studentlife.utoronto.ca/cie
International Education Centre (UTM)	http://utm.utoronto.ca/international
International Students (UTSC)	http://www.utsc.utoronto.ca/studentlife/international-students
UTGSU International Students' Caucus	https://www.utgsu.ca/committees-caucuses/international-students-caucus

Family Resources

Children and Youth	http://www.physical.utoronto.ca/ChildrenAndYouth.aspx
Early Learning Centre	http://elc.utoronto.ca
Family Care Office	http://www.familycare.utoronto.ca
Family Resource Centre	http://elc.utoronto.ca/frc
Guide for Graduate Students with Family Responsibilities	http://www.familycare.utoronto.ca/student_parents/pdf/Grad_guide.pdf
Hart House Family Sundays	http://harthouse.ca/family-sundays
Leave of Absence Policy	http://www.sgs.utoronto.ca/facultyandstaff/Pages/Leave-of-Absence-Policy.aspx
N'sheemaehn Child Care Centre (UTSC)	http://childcare.utsc.utoronto.ca

Student Family Housing <http://studentfamilyhousing.utoronto.ca/Page31.asp>
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Student Media

CIUT 89.5FM <http://www.ciut.fm>
The Varsity <http://thevarsity.ca>

5.4 Useful Links for Art History Students

U of T Galleries

Blackwood Gallery (UTM) <http://blackwoodgallery.ca>
Doris McCarthy Gallery (UTSC) <http://www.utsc.utoronto.ca/~dmg>
The Eric Arthur Gallery (St. George) <https://www.daniels.utoronto.ca/resources/exhibitions-on-and-critique-spaces/eric-arthur-gallery>
Justina M. Barnicke Gallery (St. George) <http://www.jmbgallery.ca>
University of Toronto Art Centre (St. George) <http://www.utac.utoronto.ca>

Local Galleries and Museums

Aga Khan Museum <https://www.agakhanmuseum.org>
Agnes Etherington Art Centre at Queen's <http://agnes.queensu.ca>
Art Gallery of Ontario <http://www.ago.net>
The Art Gallery of York University <http://theagyuisouthere.org/everywhere>
Bata Shoe Museum <http://www.batashoemuseum.ca>
Bau-Xi Gallery <https://bau-xi.com/>
Beaver Hall Gallery <https://beaverhallgallery.ca/>
Daniel Faria Art Gallery <https://danielfariagallery.com/>
Design Exchange <http://www.dx.org>
Gardiner Museum <http://www.gardinermuseum.on.ca>
Koffler Gallery <http://kofflerarts.org/>
McMaster Museum of Art <https://museum.mcmaster.ca>
McMichael Canadian Art Collection <http://www.mcmichael.com>
Museum of Contemporary Art <http://museumofcontemporaryart.ca>
Museum of Inuit Art <http://miamuseum.ca>
OCAD Galleries <http://www.ocadu.ca/gallery>
The Power Plant <http://www.thepowerplant.org>
Royal Ontario Museum <http://www.rom.on.ca>
Ryerson Image Centre <http://www.ryerson.ca/ric>
Textile Museum of Canada <http://www.textilemuseum.ca>
Toronto Dominion Gallery of Inuit Art <http://www.tdcentre.com/en/life/Pages/Art-Gallery.aspx>
Toronto Sculpture Garden <http://www.torontosculpturegarden.com>
401 Richmond <http://www.401richmond.com/>

Academic News and Blogs

The Chronicle of Higher Education <http://chronicle.com>
GradHacker <http://www.gradhacker.org>
Gradlife Blog <http://blogs.studentlife.utoronto.ca/gradlife>
Hook and Eye <http://www.hookandeye.ca>

Inside Higher Ed

<https://www.insidehighered.com>

Art News

The Art Newspaper

<http://theartnewspaper.com>

Artnet News

<https://news.artnet.com>

Artnews

<http://www.artnews.com>

Artoronto

<http://www.artoronto.ca>

Hyperallergic

<https://hyperallergic.com/>

Art History Listservs

Art Libraries Society of North America

<https://www.arlisna.org/about/arlis-l>

H-net Information Network for Art History

http://arthist.net/mailling-list/lang=en_US

Art History Teaching Resources

Art History Teaching Resources (AHTR)

<http://arthistoryteachingresources.org>

Arts and Culture Job Boards

American Alliance of Museums

<http://www.aam-us.org/resources/careers>

Akimbo

<http://www.akimbo.ca>

Canadian Museums Association

<http://museums.ca/site/careers>

Ontario Association of Art Galleries (OAAG)

<http://oaag.org/jobline>

University of Leicester Museum Jobs Desk

<http://www2.le.ac.uk/departments/museumstudies/JobsDesk>

Work in Culture

<http://www.workinculture.ca/The-Job-Board.aspx>

CVs and Resumes

CAA Standards and Guidelines: Curriculum Vitae for Art Historians

<https://www.collegeart.org/standards-and-guidelines/guidelines/visual-art-cv>

U of T Career Centre: Resumés and Cover Letters

<https://www.studentlife.utoronto.ca/cc/resumes>

Associations

Archaeological Institute of America (Toronto)

<http://aiatoronto.ca>

Association of Art Historians

<http://www.aah.org.uk>

CODART

<http://www.codart.com>

College Art Association

<http://www.collegeart.org>

International Center of Medieval Art

<http://www.medievalart.org>

Italian Art Society

<http://italianartsociety.org>

Renaissance Society of America

<http://www.rsa.org>

Society of Architectural Historians

<http://www.sah.org>

The Toronto Renaissance and

<http://www.itergateway.org/trrc>

Reformation Colloquium

Universities Art Association of Canada

<http://www.uaac-aauc.com/en>

Further questions? Contact graduate.arthistory@utoronto.ca