



MASTER OF ARTS

# DUAL DEGREE

MODERN AND CONTEMPORARY ART HISTORY  
*AND* ARTS ADMINISTRATION AND POLICY

[saic.edu/maahmaaap](http://saic.edu/maahmaaap)



The dual degree is designed to immerse students in both art history and arts administration, competitively positioning graduates for work in areas from academia to curatorial positions to non-profit organizations.

This three-year, 66-credit degree provides students the ability to earn synergistic degrees while maintaining the integrity and high standards of each. Program graduates are prepared to work in museum administration, curation, nonprofit organizations, gallery management, academia, and foundation and cultural policy advocacy. Students engage with current trends in the fields of art history through numerous events and lectures hosted by the Art History department, and the Visiting Artists Program, which annually hosts a wide array of nationally and internationally distinguished artists and scholars.

Dual degree students also have special access to incomparable resources including the Art Institute of Chicago and its Modern Wing, SAIC's Flaxman libraries, and numerous on- and off-campus collections and public programs.



School of the Art Institute  
of Chicago

#### Graduate Admissions

36 South Wabash Avenue, suite 1201  
Chicago, IL 60603

Phone 312.629.6100 / 800.232.7242

Fax 312.629.6101

[gradmiss@saic.edu](mailto:gradmiss@saic.edu)

**Application Deadline:** January 15

For application requirements,  
visit [saic.edu/apply/maahmaaap](http://saic.edu/apply/maahmaaap)







FULL-TIME FACULTY	
SIMON ANDERSON	
SHIBEN BANERJI	
ANNIE BOURNEUF	
DELINDA J. COLLIER	
KATE DUMBLETON	
JAMES ELKINS	
DAVID J. GETSY	
MICHAEL J. GOLEC	
SETH KIM-COHEN	
MAUD LAVIN	
JENNIFER DOROTHY LEE	
NICHOLAS LOWE	
ADELHEID MERS	
DANIEL R. QUILES	
DAVID RASKIN	
NORA TAYLOR	
RACHEL WEISS	
MECHTILD WIDRICH	
BESS WILLIAMSON	

For complete faculty listing visit:  
[saic.edu/maahmaaap](http://saic.edu/maahmaaap)

## CURRICULUM REQUIREMENTS

Critical and Cultural Policy Studies	15
<ul style="list-style-type: none"><li>ARTSAD 5005 Arts Organizations in Society (3)</li><li>ARTSAD 5100 ProSeminar 1: Foundation (3)</li><li>ARTHI 5007 History of Art History (3) or ARTHI 5008 History of Art Criticism (3) or ARTHI 5011 History of Art and Design (3)</li><li>Art History seminar (5000-level or above) concerning global issues* (3)</li><li>Narrative/Presentation* (3)</li></ul>	
Management and Leadership Studies	12
<ul style="list-style-type: none"><li>ARTSAD 5017 Financial Management (3)</li><li>Management Studios (9)<ul style="list-style-type: none"><li>ARTSAD 5054 Management Studio I (first year, Fall)</li><li>ARTSAD 5055 Management Studio II (first year, Spring)</li><li>ARTSAD 5056 Management Studio III (second or third year, Fall or Spring)</li></ul></li></ul>	
Art Historical Studies**	24
<ul style="list-style-type: none"><li>Graduate seminars (5000-level) in Art History, Theory, and Criticism (12)</li><li>Additional courses or seminars in Art History, Theory, and Criticism [4000-level or above] (12)</li></ul>	
Research and Professional Practice	9
<ul style="list-style-type: none"><li>ARTSAD 5200 ProSeminar 2: Research (3)</li><li>ARTHI 5999/ARTSAD 6085 Thesis I (3)</li><li>ARTHI 6999/ARTSAD 6095 Thesis II (3)</li></ul>	
Interdisciplinary electives at the 4000–6000 level or additional courses or seminars in Art History, Theory, and Criticism	6
Completion of thesis — a final thesis must be submitted to and approved by the thesis readers	
TOTAL CREDIT HOURS	66

\* Each semester, a list of courses that satisfy the requirements for "Narrative/Presentation" is available from the administrative office of Arts Administration and Policy, and a list for "Global" is available from the administrative office of the Art History, Theory, and Criticism department.

\*\* Within the 24 credits of Art History Studies that includes Graduate Seminars and additional courses in Art History, at least one three-credit hour course must be designated nineteenth-century art history, and at least one three-credit hour course designated early-twentieth-century art history. A list of courses that satisfies this requirement is available from the Department of Art History, Theory, and Criticism each semester.



## DEPARTMENTAL HIGHLIGHTS

### ARTS ADMINISTRATION AND POLICY

- Professor Rachel Weiss received the 2013 Jean Goldman Book Prize for her work co-editing *Making Art Global (Part 1)*. The book explores how the Third Havana Biennial of 1989 extended the global territory of contemporary art and redefined the biennial model.
- Assistant Professor Kate Dumbleton was Executive Director of the critically- acclaimed Hyde Park Jazz Festival, 2013.
- Associate Professor Adelheid Mers presented research on artist grants undertaken for the 3Arts Foundation at the Grant Makers in the Arts Conference in Philadelphia, PA and at the Conference of the Fachverband Kulturmanagement, in Kufstein, Austria. She also was the Keynote speaker for the Symposium "Mapping Culture: Communities, Sites and Stories", at the Universidade de Coimbra, Portugal.

### MODERN AND CONTEMPORARY ART HISTORY

- Recently, Art History faculty have received major fellowships from the Graham Foundation, Université Paris VIII, Guggenheim Foundation, the Alexander von Humboldt-Stiftung, Wolfsonian Fellowship, and the U.S. Studies Centre at the University of Sydney, Australia.
- New books by faculty include *Paul Klee: The Visible and the Legible*; *Against Ambience*; *Abstract Bodies: Sixties Sculpture in the Expanded Field of Gender*; *Performative Monuments: The Dematerialization of Public Art*; and *Repainting the Walls of Lunda: Information, Colonialism, and Angolan Art*.
- The Department hosted over thirty lectures by distinguished and emerging scholars, including Hollis Clayson, E. Patrick Johnson, Irene Hofmann, Susan Stryker, Cécile Whiting, Michael Leja, Andrea Giunta, Orit Halpern, Julian Carter, Hiroko Ikegami, and Michael Darling.

## THESES

- The Great White Silence:** A Material-Based Ontological View of an Art Technology in Antarctica
- Hand/Print:** Franciszka Themerson's Distributable Modernism
- Marie Witt:** Storied Objects
- Enacting a Road Trip:** Eleanor Antin's 100 Boots (1971-1973)
- H.C. Westermann and the American Absurd**
- Radical Exhibiting and the Representation of Solidarity at the 1974 Venice Biennale**
- Potentiality:** An Assessment of the Accreditation Capacity of the National Veterans Art Museum and Proposal for Achievement
- The (Re)mediation of Media in the Fae Richards Photo Archive**
- The Current Value of Visitor Research in Museums:** An Analysis of the Historical Development of Visitor Research and Its Present Use.
- The Militourist Image of Diamond Head**