

Metrics Report: ART HISTORY

I. Program Overview

- A. Department Profile The Department of Art History offers courses in the art and architecture of all the principal periods and areas of Western history, including Classical Antiquity, Early Christian and Byzantine, the Middle Ages, the Renaissance, the seventeenth and eighteenth centuries, modern European, American, African-American, and contemporary. Non-Western fields of study include ancient Near Eastern and Egyptian, ancient Americas, African, and Caribbean art. Since 1991, they have also offered a PHD graduate program that explores cultural, formal and theoretical concerns central to the visual arts. The program emphasizes both broad education in the history of art and highly developed specialization.

The department is located in Carlos Hall, a building of considerable architectural distinction on the main quadrangle. Designed in 1916 by Henry Hornbostel, Carlos Hall was remodeled in 1985 by Michael Graves, who later designed the adjacent Michael C. Carlos Museum. The department also houses a staffed Visual Resources library, which maintains a collection of over 185,000 35mm slides and a growing number of digital images.

Interdisciplinary undergraduate majors in Ancient Mediterranean Studies, African-American and African Studies, French Studies, German Studies, Latin American and Caribbean Studies, Liberal Studies, Medieval and Renaissance Studies, and Middle Eastern Studies *may also include requirements in art history.*

More information about faculty, programs, and current courses can be found at the art history department's web site, <http://www.arthistory.emory.edu/>

B. Coordination/Cooperation/Collaborative Relationships

OTHER EMORY DEPARTMENTS/PROGRAMS: Through the art history department's close relationship with programs in American studies, African-American studies, African studies, Ancient Mediterranean Studies, women's studies, film studies, anthropology, history, classics, and comparative literature, students can readily incorporate an *interdisciplinary focus* into their coursework and research.

MUSEUMS: The art history department works very closely with the **Michael C. Carlos Museum**. In fact, many of the professors hold dual roles as curators at the museum. Faculty participates in special educational programs and are invited to submit proposals for exhibitions at the Museum and often bring art history classes to the museum for hands-on experiences with art and artifacts. Internship opportunities are available for students at both the Michael C. Carlos Museum and the **High Museum of Art**.

LIBRARY COLLECTIONS: The art history General Libraries liaison often collaborates with **the Special Collections Library** and the **Pitts Theology Library** to purchase materials relevant to the research of the art history department.

II. Description of Material Collected

A. Scope of the Collection

- a. **Subject Areas:** We collect broadly across the Visual Arts (N Library of Congress range), including material on Architecture, Sculpture, Drawing, Painting, Print Media, Decorative Arts, and Art Theory (see graphs). However, Emory also collects a vast amount of material outside the traditional N range, including archeology, history, and Photography.

Resources on **Renaissance and Baroque** art and architecture (especially Italian) are a strength of the collection, and we further augmented with the 1998 purchase of the Suida-Manning Library. The Shamansky Italian art approval plan helps to continue this strength.

Ancient Art (especially **Egyptian, Greek, and Roman**) is a focus of the art history department and the Michael C. Carlos museum; however, the library needs to work harder to insure we have the major titles in this field.

As for as Egyptology, we did buy a significant number of books from the Varille library in 2003, which helped us fill in some gaps. We also recently received a gift from the widow of Nicolas Millet, an important Egyptologist, which will add approximately 400 volumes to our collection.

The Program for **Medieval Studies** offers an Undergraduate Major and a graduate studies certificate. Antidotically, I find we are missing many of

the crucial titles from this area, especially foreign (French and German) volumes.

Contemporary art and architecture are well represented. Likewise our holding in **American** art and architecture appear to meet curriculum and research needs.

Finally, we do need to work on our **non-western collections**, although some progress has been made. First, art history collaborates with African Studies and African American Studies to purchase titles in contemporary **African art and African Diaspora** material. Over the past three years, I have been working with Rebecca-Stone Miller to study our **Ancient Americas** collection, using Dumbarton Oaks library as a benchmark. We identified many wishlist titles and recently purchase some important volumes from the Hasso von Winning Library. Because the department does not offer courses in **Asian art**, our collection is very basic/minimal. A review of many peer art history departments, demonstrate this may be an area to be pursued in the future.

- b. **Chronology:** Ancient to Contemporary
- c. **Language:** Emory primarily collects art history materials in English, French, and Italian. We do purchase select German titles (especially in ancient art), but our undergraduates do not usually use German texts.
- d. **Date of Publications:** Art History titles have an extremely long-shelf life. The fact that our research library is really only 25 years olds, means that we are missing many of the earlier crucial texts (which are now extremely expensive to collect). We spend a large portion of our annual art history budget on retrospective collecting. Luckily, we have good working relations with many out-of-print dealers, Ars Libri, F.A. Bennett, Ursus, etc. However, annually there is a very large output of current art history titles. Emory must maintain collecting these items as they are published, in order to avoid having to pay OP prices years from now.
- e. **Geographic Areas:** emphasis on North America ,Western Europe and Africa

B. Formats and Publication Type

- a. **Monographs and Texts:** Monographs are acquired through firm orders, approval plan, and standing orders. Gifts also play a role in new acquisitions. Textbooks are rarely acquired.

- b. Serials:** We have some serious gaps in this area. Often we are missing the earlier back issues that are still critical to our researchers. The Suida purchase did give us instant access to a wealth of older periodicals, especially covering the topics of Renaissance and Baroque art and architecture. We really need to concentrate on purchasing back runs of important serials for classical (Greek and Roman) art. The art history department has very high ILL statistics. Creating standing orders for important series (mainly foreign titles) will be key to avoiding the gaps problem in the future.
- c. Electronic Publications:** Art History lags behind in electronic publications because of the complications of successfully reproducing images. However, JSTOR has recently chosen several art titles.
- d. Microforms:** MARC records needed to increase access.
- e. Multimedia:** The AV collection in art history could be expanded
- f. Government Publications:** Government documents have less relevance for the art history department.
- g. Exclusion:** I cannot think of any format exclusions at this time.
- h. Artists' Books:** Although there is not a specific policy or fund for this format, there is interest from faculty and students. Sandra Still, Steve Enniss, and Kim Collins have all been buying artist books for the last decade.