

PRINCETON UNIVERSITY ART MUSEUM

Andrew W. Mellon Fund for Faculty Innovation Request for Proposals

Overview

The Andrew W. Mellon Fund for Faculty Innovation at the Princeton University Art Museum encourages innovative curricular initiatives that use the Art Museum's collections in a significant way. The goal of the program is to support interdisciplinary study throughout the University and thoughtful use of the Museum's global collections by fostering collaboration between faculty and the Art Museum. Grants are funded by an endowment from the Andrew W. Mellon Foundation as part of the Foundation's ongoing commitment to strengthening the role of academic art museums in the teaching and training of undergraduate and graduate students.

Eligibility

All members of the Princeton University faculty are eligible to submit proposals. The normal expectation is that courses funded through the Andrew W. Mellon Fund for Faculty Innovation will be offered at least two times. Applicants should also have their project discussed and ratified in the appropriate venue in the department or program sponsoring the course; a written endorsement from the chair of the sponsoring department must be included in the proposal.

Funding and Additional Resources

Financial support is provided in the form of a one-time summer stipend in the amount of \$10,000. The expectation for faculty who receive funding is that they will spend a substantial portion of the summer conducting in-depth research on the objects they plan to include in their course.

Museum curators are available to consult with faculty on specific portions of the collections and can direct them to additional research resources, including curatorial research files and bibliography.

The Museum has study rooms that can be used for class meetings when objects from storage need to be brought out for discussion and examination by students and faculty. Study rooms can hold a maximum of 15 people and are available during regular office hours (Monday through Friday, 9 a.m. to 5 p.m.). Class meetings can also take place in the galleries during regular Museum hours (Tuesday through Friday, 10 a.m. to 5 p.m.,

with extended hours on Thursdays to 10 p.m.). Please note that the Museum galleries are closed to the public on Mondays.

Faculty should consult with the appropriate curator regarding access to the collections and general scheduling consideration prior to submitting their proposal.

Examples of Past Courses Funded

Past proposals have resulted in courses listed in the departments of Anthropology, Comparative Literature, English, French, and German. Examples include:

- A graduate-level seminar on “Reading Photographic Writing,” co-taught by Eduardo Cadava, Professor of English, and Mike Jennings, Class of 1900 Professor of Modern Languages and Professor of German, and co-listed with the Program in Media and Modernity. Students read a number of literary, theoretical, and critical texts on photography, which provided a lens for discussions that took place in the Museum’s photography study room. Consulting curator: Joel Smith, Curator of Photography.
- An undergraduate-level seminar on “Cultural Property and the Arts of North America,” taught by Lawrence Rosen, William Nelson Cromwell, Professor of Anthropology. The course used the Museum’s extensive (and largely off-view) collection of Native American objects and artifacts to examine the cultural, political, and legal issues raised by the buying, selling, and displaying of the art of the native peoples of North America. Consulting curator: Bryan Just, Peter J. Sharp, Class of 1954 Curator and Lecturer in the Art of the Ancient Americas.
- An undergraduate-level seminar on “Literature and Art in Renaissance France,” taught by François Rigolot, Meredith Howland Pyne Professor of French Literature. The course examined the relationships between literature and art during this period through an investigation of paintings, decorative art objects, prints, and drawings. The course met in the Museum galleries and in the study room for prints and drawings. Consulting curators: Laura Giles, Heather and Paul G. Haaga, Jr., Class of 1970, Curator of Prints and Drawings; Betsy Rosasco, Research Curator of European Painting and Sculpture; and Johanna Seasonwein, Andrew W. Mellon Curatorial Fellow for Academic Programs.

Access to the Collections

The Museum’s collections include more than 72,000 objects, with approximately five percent on view at any one time. Strengths include: Greek and Roman antiquities; medieval sculpture and metalwork; European and American painting, particularly from the nineteenth century; Chinese art, including the most important collection of calligraphy outside China; art of the Ancient Americas, including remarkable examples of

Maya art; old master prints and drawings; a comprehensive collection of 27,000 photographs; and a growing collection of modern and contemporary art.

Portions of the Museum's collections database are now available online at <http://www.princetonartmuseum.org/art/collections/>. Highlights of the collection are discussed in more detail in the *Handbook of the Collections*, published in 2007. Subject-specific catalogues for certain areas of the collections, including American works on paper and Roman sculpture, have also been published.

More information about specific objects, including those in storage, can be made available to faculty during the preparation of their proposal.

Application Instructions

Prior to submitting their proposal, applicants should consult with at least one member of the Art Museum's curatorial staff about the viability of their project. Johanna Seasonwein, Andrew W. Mellon Curatorial Fellow for Academic Programs, is available for guidance and feedback, and can direct interested faculty to the appropriate consulting curator(s) for their project. She may be reached at jseasonw@princeton.edu or at (609) 258-7136.

Proposals should include:

- A course description (including the name of the consulting curator and the rationale for the course);
- A course syllabus (including examples of objects that will be used);
- An assessment plan taking into consideration what the instructor hopes the students will get out of a course designed around original works of art, and how the instructor will know that these goals have been achieved by the end of the semester; and
- A written endorsement from the chair of the sponsoring department.

Applicants are strongly encouraged to consult with Carol Porter, Director of the Harold W. McGraw, Jr. Center for Teaching and Learning (cporter@princeton.edu), or Amanda Irwin Wilkins, Director of the Princeton Writing Program (awilkins@princeton.edu), on course design and an evaluation plan in advance of submitting a proposal.

Selection Criteria

A successful proposal will include:

- A clear and compelling course rationale;
- Thoughtful consideration of the Museum's collections and their inclusion in a significant manner throughout the course;
- A demonstration of the viability of the course and the depth of the faculty member's commitment to its development and implementation (including its relationship to other work underway); and
- A plan for effective course assessment.

Submission Instructions

All materials must be received no later than 5 p.m. on Friday, January 14, 2011 and should be sent to:

Johanna Seasonwein, Andrew W. Mellon Curatorial Fellow for Academic Programs
Princeton University Art Museum
Princeton, NJ 08544

or submitted electronically by the deadline to jseasonw@princeton.edu.