

*The Real Art World*  
*A Guide to Careers for Art History Students*  
by  
*Alexander Nagel*  
and  
*Eisee Sylvester*  
edited by *Terri Cook*



C. S. ... et F.  
Assemblee des Brocarts

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“What are you going to do with an Art History degree?” The question, usually coming from a concerned parent, is all too familiar. The short answer is: “Hang it on my wall.” This guide offers some materials for a longer answer. This does not mean that Art History should be considered as a professional degree. It is a liberal art, which means that it is a topic one studies freely, for the sheer love of study. The way the system works now, young people are given four years, if that, to pursue their education freely, without concern for its practical application. Don’t let anything interfere with that. Devote your undergraduate years to learning for the sake of learning. You will be told, even in this document, that it is important to start to make inroads into your future career path while you study, either by volunteering or getting part-time jobs or internships. But do that in the summers. During your undergraduate years your main focus should be your studies. With good grades and a solid training in the art of writing and analytical thinking, you can then face the Real Art World.

## 1. Academia

Life as a professor of art history is often considered the only possible future for an art history student. In many ways it is an excellent career: it is almost entirely self-directed, there is no boss, it combines teaching and research, schedules are more flexible than in most jobs, and the vacation time is unparalleled. Most art history professors would say they can't really distinguish between their leisure and their work, and that is a sure sign of a good career.

However, there are downsides. Going into academia requires a PhD. That means spending one's 20s, and often a good part of one's 30s, in school living on subsistence-level funding. The work is often isolating, and requires a capacity for self-direction and self-motivation that even some very good students do not possess. It requires devotion, of a particularly counter-factual kind. Moreover, there are very few jobs awaiting the freshly-minted PhDs at the end - much fewer than in most professions. Because the stakes are not as tangible as in other fields, academia is also exquisitely competitive. It lives on criticism, and the work being criticized is more personally connected to the person who produces it than in most fields. It is not for everyone.

If you think academia is for you, then consult the list of PhD programmes listed in the Appendix. There are several factors to consider when applying to graduate programmes. First, who are the professors in the programme? Academia is an assembly of highly self-directed (and often highly eccentric!) individuals. Get to know the work and the profiles of the individuals you want to work with. Go to the programme for its professors, and orient your application to the individuals in the department to which you are applying. Second, make sure they have a decent funding package. Any reputable department should offer at least five years of funding to the PhD candidates it admits. Third, don't blanket the world with applications hoping to increase your chances. That usually means you are not really clear on the whole idea. Decide on the programmes that you really want to go to - usually not more than 5, often as few as 2 - and go for those. Your application will be stronger as a result. Fourth, get recommendation letters from professors, not your boss from your part-time job. Try to get them from professors with standing in the field. (That means you need to get to know your professors! Most of them are sitting alone in office hours; go pay them a visit, with serious questions and comments about lectures, the reading, your paper. It will, by the way, very likely improve your performance in the class!)

## 2. Curatorial Practice

Curating has a practical side that appeals to many students. You deal with real art works, not illustrations in a book. You acquire them, you take care of them, you present them to the public, you assemble them into exhibitions, you write about them. Curators are in-house employees of public galleries or museums, or work free-lance for public arts institutions. Curating can take different forms, and can be done on a profit basis (the works are for sale), or non-profit basis (the works are presented only for exhibition).

## Curatorial Practice in Public Arts Institutions

Curatorial work in public arts institutions such as a museum or gallery usually requires a great deal of academic background and larger galleries will often require a PhD. Curatorial Assistant positions at public arts institutions usually require an MA. Individuals in such positions mostly do research for curators and can be given the opportunity to conceptualize and organize their own shows. Languages pertaining to individuals' area(s) of specialization are essential in this field, especially in the context of large public collections or the corporate collections of multinational organizations. Skills in interpretation, connoisseurship and communication are important, as well as an ability to collaborate. Students interested in pursuing this line of work should get involved with public arts institutions in any way they can during their studies. Paid positions are hard to come by. While most internships are unpaid, the experience gained and the association with reputable institutions are absolutely priceless when it comes to paving the way to a career in curatorship.

*Spotlight on Curatorial Practice in Public Institutions:  
Prof. Dennis Reid, Senior Curator, Art Gallery of Ontario*

*Besides being a professor of Art History at the University of Toronto, Reid is the AGO's senior curator. He describes curatorial practice, his own position included, as a job that goes far beyond the mere care of a gallery's collection, especially in the context of a public institution. The responsibilities of the curator include display conception and interpretation, acquisitions (in the case of a public or corporate collection), research, and donor relations. Often, curators of large internationally renown collections also produce texts concerned with the history and significance of the collections under their direction. The academic requirements of this career are, understandably, quite high. Reid points out that this is especially true in regard to large public institutions, while in smaller urban centres it is possible to obtain a curatorial position with an MA or even a BA. In cities as large as Toronto the required level of education does not fall below a PhD.*

## Working for a Private Gallery

The range of materials one works with in a private gallery is usually smaller than in a public gallery and in a smaller operation even an entry-level assistant plays a significant role in the management of the art works and in their presentation to the public. That said, a private gallery is usually powerfully connected to the personality of the dealer that runs it. Getting along well with the dealer is an essential part of working at a private gallery. It can be an intimate experience learning about art in a relatively relaxed setting, often feeling much like an apprenticeship.

There are no specific degree requirements at the entry level, but academic background secures advancement possibilities in most cases, especially in large galleries, as some positions require research skills. Foreign language skills are not always necessary, but again are an asset in the case of larger galleries with an international client base. Apart from the joys of handling and presenting art, the goal of the private gallery is to sell the work. This

means that, apart from skills in curating and exhibition design, experience/skills in business, marketing, and sales are essential. When thinking of entering this field, do your research: get to know the galleries in your city, and go for the one that you believe in the most. You may not be able to encourage people to buy works if the works do not appeal to you first. While it is useful to have experience working in a private gallery under a dealer before opening up your own, you might decide upon graduating from your BA that a new gallery shaped by your own artistic eye and business sense is exactly what the city needs.

*Spotlight on Private Gallery Ownership and Operation:  
Selena Christo - Luft Gallery*

*Immediately upon receiving her BA from the University of Toronto, Selena Christo opened Luft Gallery on Queen St. West. "Operating your own gallery requires a strong personal commitment as well as a considerable capital investment," she warns, projecting an average 3-5 year wait for financial returns. But Christo also notes that the experience has allowed her to establish a close professional relationship with her contemporaries in the field without restricting her ability to try her hand at a variety of aspects of gallery operation, such as marketing and curatorial practice. She opened Luft after having developed an interest in gallery operation through her experiences volunteering and working at other privately run galleries and rented exhibition spaces. Opening one's own gallery is as simple as renting a commercial space. The real challenge is being noticed by artists as a worthwhile exhibition or display space, and attracting the attention of the market as a venue of interest. While word of mouth is most effective, a good way to get noticed is to put out calls for submissions in the local media, both mainstream and alternative. There are also ways to handle the initial capital investment: the Canada Council for the Arts offers a grant to galleries that have been open for 3 years, for example, and Christo argues that a wealth of support can be gained from individual patrons. The Canadian government is definitely more supportive of non-profit ventures, but there are disadvantages to starting a commercial gallery abroad. The American market, while more supportive of private galleries, is vastly more competitive.*

*Christo suggests that individuals interested in gallery ownership pursue an education path reflexive of the variety of skills necessary, including areas many art history students would not normally consider such as art studio, semiotics, political science and philosophy. Complementing an Art History degree with these subjects helps to provide a strong basis for developing interpersonal skills and an awareness of current issues. As for extra-curricular preparation, experience volunteering or working at small, private galleries is invaluable. Simple yet innovative projects such as organizing an artist lecture series can also help get you noticed before you embark on your own business path.*

## Freelance Curating

Apart from working as an in-house curator, curators can work on their own, organizing exhibitions of art and finding venues for them. These can be exhibitions of work for sale or for public display. This work requires an extraordinary degree of independent enterprise as well as diplomatic skill in bringing the various elements - artists, venues, corporations,

consulates - into cooperation. The downside is not having a regular salary. The advantages, however, are great: freedom of schedule, working from home, and also the opportunity to work globally and with an unlimited range of artworks.

*Spotlight on Freelance Curating:  
Rafi Ghanaghounian, Independent Curator*

*Ghanaghounian is a veteran of several independently curated ventures. He loves his job because it combines enormous improvisation with the pleasure of making improbable things happen. Working independently, Ghanaghounian says, "it is up to you to source out what is happening in the world around you, recognize an interesting contribution and development, and pull it all together and bring it to the world in a new way. I have the freedom to pick up a magazine one day, see an article about the sign painters who make posters for Bollywood movies and whose work is being superseded by digital print media, and say, this is a dying art - let's feature these posters in another context." Working independently means envisioning a variety of potential venues for art display. "Not all shows look good in a museum. I didn't want to put the Bollywood posters in a gallery. I thought: let's invite the painters over here, give them studio space in town, and have them make posters for movies that we will feature in a coordinated series of screenings. Then let's put those paintings on real billboards around town. And then a year later this crazy idea will happen." The work involves a continual interaction between the creative and the business side. Funding sources and sponsorship must be as creatively sourced as the art. Ghanaghounian makes every part of the project, from the design of the brochures to the venue itself, an opportunity for sponsors to get involved. Above all, it is a collaborative enterprise. "I like it that in the end, it is not about me - it always involves a lot of people contributing to make something great happen."*

### 3. Government Involvement in the Arts

#### Arts Councils

These are bodies assigned the task of distributing funds provided by a government to specific causes. They function at arms-length in relation to the government, giving them a degree of autonomy in their mission, and in their decisions about how to distribute funds. Councils match each level of government. The Canada Council for the Arts is at the National Level, and there is an Arts Council for each province and each major city. They deal with all the arts - dance, theatre, music, multidisciplinary arts, "media" arts (film, video, new media, audio, television), writing and publishing, as well as visual arts. When seeking employment on a council it is important to be open to working in all these areas. A BA is sufficient for entry-level positions. MAs in Art History, but also in other areas such as Canadian Studies, Museum Studies, or Arts Administration are very helpful. Above all, on-the-ground experience in one or more of the arenas of activity addressed by the Council is an advantage in getting your foot in the door. The websites for the various councils are

extremely informative, and also post job opportunities. These are the ones relevant to a Toronto resident: [www.canadacouncil.ca/](http://www.canadacouncil.ca/), [www.arts.on.ca/](http://www.arts.on.ca/), [www.torontoartscouncil.org/](http://www.torontoartscouncil.org/)

### **Civil Service: Public Art, Culture and Heritage**

Branches of government at various levels decide what new art should be installed or performed at public expense. Deciding which artifacts and monuments deserve to be preserved as cultural heritage, as well as how to go about effecting their preservation is another major task in this field. Certain branches also fund research projects and cultural programmes that are deemed to promote and/or document Canadian culture.

There is no one branch of government that deals with art. A war monument, for example, might well be handled through Veteran's Affairs, as well as through Parks Canada. Heritage issues are generally split between the Department of Canadian Heritage and Parks Canada, both of which engage in research and fund programmes of various kinds. Their websites are extremely informative: [www.canadianheritage.gc.ca/](http://www.canadianheritage.gc.ca/), [www.pc.gc.ca/](http://www.pc.gc.ca/).

A BA is the only degree necessary to apply to be a civil servant in these departments. Anyone entering this line of work will need to be open to working in any number of cultural activities beyond the visual arts. One advantage of working for government is an insider's exposure to the way granting and government support for cultural initiatives are won. This experience could help in building a future career working as an independent contractor or designing and undertaking cultural projects funded by departments or agencies. Such projects need not be limited to making art or curating an exhibition. The government is very interested in projects designed to document cultural activities and sites, especially if they involve a multicultural aspect.

The administration and commissioning of new public art takes place primarily at the city level. Here, too, visual arts fall under different branches of City Council - usually the Urban Planning or the Culture and Tourism divisions.

#### *Spotlight on Civil Service in the Arts:*

*Elena Bird, Research Officer, Culture Division, City of Toronto*

*Recently graduated from University of Toronto, Scarborough, where she was a major in Art History and a specialist in Arts Management, Bird now works for the City of Toronto. She researches cultural development initiatives such as public art policies, expenditures on culture, tourism levels, programmes in film, television, music, art, and youth activities in cities across North America. Bird says she benefited greatly from the fact that the Arts Management Specialist is a placement programme, involving internships at the Toronto Arts Council and the*

*City of Toronto Culture Division. But she says, "If I hadn't done that programme I would have made these opportunities for myself. It is important to get to know the community you want to work in, even while you are in school. Offer to work on a volunteer basis and work more than they ask you to. Make yourself available, and then make yourself indispensable. Once you're recognized for having done something once, you've made a place for yourself, there will be a place for you. There will. Work in the arts is not like medicine or law, or a career in academia. You don't graduate into your community. You have to go out and find your place in it." She points out that another way into administering public art is to work for the public art consultants that are employed by city government. "Call a public art consultant and offer to work for cheap," she says, "they probably won't refuse."*

## 4. Arts Administration

This category encompasses all those functions performed or solicited by art institutions that are not curatorial. The various aspects of arts administration serve to operationally support the mission of a given art organization. Arts administration does not apply to only one kind of institution; it comes into play, to various degrees, in the work of private galleries, public galleries, and governmental arts councils.

### Marketing

This is the art of analyzing and targeting certain populations in order to entice them to join a public arts institution as a member, enroll in programs, use services, and/or attend exhibitions. Print, radio, and television advertising is used for specific exhibitions, programs, or services offered by public or private arts institutions. In a larger sense, marketing aims to position an institution within a certain context and in accordance with an institution's mission and goals in order to attract particular audience members in increasing numbers. In a private gallery, the ability to work with graphic arts computer programs is a tremendous asset. Within a medium to large public arts institution, there will most likely be full- or part-time graphic artists helping the marketing staff position the institution, a particular program or exhibition within the local, national, or international context. Within most medium- to large-size public arts institutions, marketing staff come with a sharp business sense, the ability to analyze demographic characteristics and buying habits, knowledge of effective sales strategies, and the ability to translate these factors into short- and long-term profitability for the institution. While a B.Comm or an MBA would certainly be useful prerequisites for marketing positions in arts institutions, success working in marketing positions for profit or non-profit institutions (inside or outside the arts) could substitute or supplement such degrees.

### Finance

Within most medium- to large-scale public arts institutions, there is usually a Finance department. Qualified individuals with extensive experience working in this field compile,

balance and approve budgets and help develop short- and long-term strategies for financial stability and growth of the institution. They also make investment decisions relating to the institution's financial resources and work closely with the institution's Development Department to organize donors' contributions according to contracts and laws.

## **Development**

When used in reference to a particular field within the non-profit sector (i.e. the Development Department) "development" is just a fancy word for "fundraising." Whether you like it or not, this is increasingly where the energy of institutions is going, and so it is the area of arts administration with the highest-paid jobs. Excellent written and verbal communication, a strong sense of organization, and the ability to work well in a team environment are essential for working in development. While an MA in Arts/Media Administration or an MBA would be very useful in a development position, experience is invaluable. People looking to be hired above the entry-level positions are often evaluated according to how much money they have raised in previous positions.

Money is raised from various quarters, each of which involves different skills:

1. Grants from foundations, governments, and corporations. Here the ability to write effective proposals is essential.
2. "Planned giving" on the part of a private donor who is interested in leaving all or part of their estate to an institution. This area involves becoming familiar with tax, insurance, and estate law, as well as excellent interpersonal skills.
3. Sponsorship is an exciting area, involving an entrepreneurial intelligence able to devise opportunities whereby corporations or foundations can invest their marketing dollars into various stages of an exhibition or programme.
4. Membership, the lifeblood of institutions, which can range from individual memberships at various levels to corporate memberships, whereby corporations receive benefits and sometimes tax deductions in exchange for money.

## **Education**

Staff in this department develop, organize and carry out public, family, and school programs designed to educate the public about the art on display at a given institution. If Development Officers are the executives among arts administrators, Education Officers are the charity workers. They make significantly less money, despite the fact that education is, in fact, the primary mission of an arts institution.

## Exhibitions

Exhibition staff orchestrate the execution of an exhibition, bringing together the curatorial, installation, marketing, and development staff associated with particular exhibitions.

## Research and Collections

Staff in this department work to research, locate, and organize property (i.e. works of art, artifacts, etc.) owned or held by the institution, or borrowed from private collectors or other organizations. They are crucial in the various negotiations that must go on with other institutions and with collectors when mounting an exhibition.

*Spotlight on Arts Administration:*

*Joanna Gorman, Director of Marketing, Arts Marketing Services, Inc.*

*After receiving a BA in Art History at McGill, an MA in Arts Administration at Columbia University, and after taking on many short-term and volunteer jobs in various aspects of the arts, Joanna Gorman (still in her twenties) manages the fund-raising campaigns of The Art Gallery of Ontario, the Royal Ontario Museum, the National Ballet, the Toronto Symphony Orchestra, and the Royal Conservatory of Music. Her path to this job should be an encouragement to any confused undergraduate student in art history. She had no idea what she wanted to do, though she knew that a career in academia was not for her. She volunteered at the Rental and Sales Gallery of the AGO during the summers while she studied, and after graduation volunteered observing and assisting a curator at the Gardiner Museum of Ceramic Arts. In addition, Gorman worked at the Professional Art Dealers' Association of Canada (PADAC) organizing and writing cultural property appraisals required for the donation of cultural artifacts. She also worked briefly at various private galleries, but decided against that career path. In the meantime she applied to the MA in Arts Administration at Columbia and got in. She points out that all Arts Administration programmes are relatively new and differ widely in their approaches. She recommends applying to a programme in the city where you want to work. New York is the exception: "Experience in New York is valid and recognized everywhere," she says.*

*In the summer in between the two years of her MA, Gorman got a job at the Canada Council for the Arts (see above) doing research, and then after graduating started working as a development officer at the National Gallery of Canada. Through this work she became aware that most galleries and museums contract out their development campaigns to private companies. Wanting to return to Toronto, she applied to work in one, and got the job. How did she get this sequence of jobs? There's more to it than good grades. "Don't underestimate the importance of making personal contact," she says. "With the web at your fingertips it is usually easy to find out who the right person is to talk. Call them up and ask for an information session with them. Don't ask for an interview; just ask them if they would spend a little time with you talking about their line of work. Most people will agree - people like to talk about themselves! Meeting them gives you an opportunity to tell them about yourself and exchange contact information. After that, keep in*

*touch with them. Tell them that you've graduated, that you are moving near them, what your interests are. They will remember your commitment when an opening comes, or they will even make a job for you."*

## 5. Commercial Arts Publication

Commercial publications - magazines, newspapers, internet art sites - this is where most of the public reads about art. Academics, curators, and critics publish there. The required level of education for the publishing industry varies according to the position sought, as does the necessity of research skills. Commercial publications require less academic background than academic ones, although increasingly an MA is proving helpful. Languages are an asset, as is the ability to work collaboratively. Additional useful skills include business and marketing, as well as graphic design.

Freelance writing carries the obvious benefits of independence and a flexible schedule, but it requires an enormous amount of initiative, self-promotion skills, and great resolution in the face of adversity. Also, it is very hard, at the going rates, to make a reasonable wage. Most writers who have tried will tell you it is no way to live. It is something that should be done when starting out, even while still in school, and as a sideline to other activities.

### *Spotlight on Art Publication:*

*Melony Ward, Editor-in-Chief, Canadian Art Magazine*

*Although she has an MA in Art History from the University of Toronto, Melony Ward, Editor-in-Chief of Canadian Art Magazine says that an MA is not absolutely necessary. "What you do need is practical experience on top of your BA," she notes, "and experience in a variety of areas is best...especially writing and editorial work" Since careers in arts publication do not usually require an extensive academic art historical background, it is best to have an interdisciplinary background in support of your central program. The editorial field is quite difficult to get into without experience, so be open to other options within the industry such as marketing, advertising, production, and sales. The flexibility to perform in a number of these areas is a great asset, as many small publications involve sharing several of these positions among a small staff. Ward suggests enrolling in courses which develop these skills as a supplement to an Art History program, or taking courses or workshops offered by publishing associations such as the Freelance Editors Association of Canada, the Book Publishers Professional Association, and the Canadian Magazine Publication Association. Information about these workshops is usually only offered within the industry, but are not necessarily restricted to the general public, so a little focused searching and possibly a small fee are often all that is necessary to attend.*

*Ward also points out that one of the best ways to break into the industry is by offering to submit freelance reports, special interest pieces, reviews of new shows, etc. It's often best to offer to write on shows or topics that may lie outside the geographic range of a metropolitan magazine office (ex. local events in your hometown), as this will set your submission apart from the others the magazine*

*editor may receive. A query note and a few images are usually enough to pique an editor's interest and get your offer accepted. Ward also points out that the resources offered by the university faculty are invaluable. Talk to your professors about your goals and ask their advice about making contacts or providing an informed critique of any writing you plan to submit.*

## 6. Art Consultancy

Art is a commodity whose cultural and monetary value is established on the basis of intangible and often inscrutable criteria. People love it, it brings prestige, people want to own it. But they are sometimes unsure of their taste, do not know what is available, or how to acquire what they want. They are sometimes wary of simply handing themselves over to a dealer, who will naturally prioritize the works they have on offer. Art buyers want someone to be on their side. So they turn to the art consultant, the ultimate art middle-person. If the consultant works for a large corporation with a sizeable collection, the job becomes a private version of curating.

While higher levels of academic achievement are helpful, all levels are applicable. Careers in this field are built on reputations for high-quality service and the purchasing power of the client base. Languages are not a necessity, unless the client base is international. Exceptional interpersonal skills and attention to detail is required when dealing with a variety of clientele. Good business skills are also necessary.

### *Spotlight on Art Consultancy:*

*Heather Bryant, Personal and Corporate Art Consultant*

*According to Bryant, "The most important thing to remember about consultancy is that it is a service industry." Bryant owns and operates Port Credit's Harbour Gallery, a commercial gallery that also offers consultancy services to both private and corporate clients. Dealing with such a range of clientele requires excellent interpersonal and communication skills, as well as a thorough knowledge and understanding of the current market in order to provide accurate trend information and value estimates. An academic background in art history, especially with a focus on local interest areas such as contemporary art, decorative works, and nationally-themed pieces, is a good basis for entering the field. Depending on the client, a little knowledge of design aesthetics can also be very helpful. Specific requirements will vary based on employers, and it is best to start out in an established business to learn the ropes. Entry will almost always occur at the ground level of an existing company. Rising to a consultancy depends on a mixture of practical experience and developing a client base and professional reputation. As with most other areas of the art industry, the most effective form of advertising is word of mouth and personal connections, so ensuring your face is known to the local market is key. It is important to establish a good relationship with both*

*sides of your business - the artists and the clients. If you are planning to start your own business, be prepared for a long wait for returns on your initial investment, unless you can bring with you an established and stable client base. On this level, it is best to have a background in business, marketing, and bookkeeping.*

## **7. Art Law**

The art industry's legal interests are varied, involving such areas as conservation, restoration, artist representation, shipping and insurance and intellectual property. A BA and/or MA in art history must be supplemented by a JD (contract law is the most applicable form of law to study in connection to the art industry). The JD also ensures the correct qualification to enter an established firm. Many large legal firms have at least one lawyer who specializes in the legal concerns of the arts and media industries. Languages are not necessary except in the case of international client (interpreters can often be hired), but this career does require research, business and communication skills.

## **8. Conservation**

This is an exciting field, continually undergoing changes as technology develops, and as conceptions of conservation are debated and overturned. Every work presents special challenges, and the conservator assumes much greater responsibility for the treatment given to a work of art than is usually acknowledged. The most important early advice is: start taking chemistry! Apart from an art history background, 2 years of chemistry is now a standard requirement for entry into a serious conservation graduate programme.

## **9. Architecture**

Undergraduate architecture degrees used to be the norm. Increasingly, Architecture faculties are offering Masters degrees in Architecture (MArch). An Art History BA provides an excellent background for entry into architecture programmes.

## **10. Reproductions and retailing**

As reproductive technology and copyright law develop, this field has emerged as a dynamic area, and may be attractive to the entrepreneurially inclined art history student. A BA is sufficient, and languages are not as necessary as in other fields. Research is minimal and usually related to marketing and legalities. Work in retailing entails maximum involvement with people, and experience in sales is an asset. Business, clerical and communication skills are required in varying degrees. Reproduction and retail encompasses a vast number of fields including marketing, production, copyright law, artists' rights, etc., and design skills are especially useful in production.

## 11. Auction Houses

This is the meat-market of art. Nowhere is the commodity-status of art more in evidence. Positions in auction houses are many and varied, from connoisseur to appraisals to marketing to sales. It is possible to enter this field with as little as a BA, although higher level positions such as those involving authentication will require an MA or possibly even a PhD. The necessity of languages and research skills depend on the position, but excellent customer service skills are required at all levels. Other skills such as business, marketing, communication and writing are also position-specific.

It may be useful to concentrate on the two best known auction houses. Both the Christie's and Sotheby's auction houses have histories which extend back to the mid-18th century. Since then, both have become major international dealers of fine and decorative art, have held sales of important collections with record setting final prices, and have numbered among their clientele some of the world's most wealthy individuals and influential businesses. Offices for both houses can be found in major metropolitan centres worldwide.

Because both Christie's and Sotheby's are large enough to be entirely self-sufficient, the range of career options available within these companies is enormous. Departments include appraisals, publication, sales, authentication, and museum and corporate client services. Perhaps most notable are the staffs of specialists each employs to research, document and often conduct the sales of their collections. Specialists who work for Christie's and Sotheby's are expected to be experienced connoisseurs, experts of the current art market and researchers of the highest caliber. Both houses also boast education programs which offer post-BA degree and non-degree training in art history, connoisseurship and the art market, as well as internships within the company. Further information about requirements and education and employment opportunities can be found at the companies' websites: [www.christies.com](http://www.christies.com) and [www.sothebys.com](http://www.sothebys.com).

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## Appendix

### Departments Offering Graduate Degrees in Art History and Related Areas

\* All degrees are in Art History unless stated otherwise

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#### Canada

##### Alberta

University of Alberta

☞ MA, PhD

<http://www.ualberta.ca/ARTDESIGN>

##### British Columbia

University of British Columbia

☞ MA, PhD; MA in Art History & Critical and Curatorial Studies

<http://www.finearts.ubc.ca>

University of Victoria

☞ MA, PhD

<http://kafka.uvic.ca/historyinart>

##### Ontario

Queen's University

☞ MA, PhD; MA in Art Conservation

<http://qsilver.queensu.ca/arth/>

University of Toronto

☞ MA, PhD

[www.fineart.utoronto.ca](http://www.fineart.utoronto.ca)

University of Western Ontario

☞ MA, PhD

<http://www.uwo.ca/visarts/>

York University

☞ MA, MA in Art History & Diploma in Curatorial Studies; MA/MBA in Art History and Business Administration

<http://www.yorku.ca/ahistory>

##### Quebec

Concordia University

☞ MA, PhD

<http://art-history.concordia.ca>

McGill University

☞ MA, PhD

<http://www.arts.mcgill.ca/programs/AHCS>

#### United Kingdom

England

University of Bristol

☞ MA, M.Litt, M.Phil, PhD

[www.bris.ac.uk/Depts/ArtHistory](http://www.bris.ac.uk/Depts/ArtHistory)

University of Cambridge

☞ M.Phil, PhD

[www.hoart.cam.ac.uk](http://www.hoart.cam.ac.uk)

University of Essex

☞ MA, M.Phil, PhD

[www2.essex.ac.uk/arthistory](http://www2.essex.ac.uk/arthistory)

University of Leicester

☞ MA, M.Phil, PhD

[www.le.ac.uk/arthistory](http://www.le.ac.uk/arthistory)

University of London, Birkbeck College

☞ MA, M.Phil, PhD; MA in Digital Art History; MA in History of Film and Visual Media

[www.bbk.ac.uk/hafvm](http://www.bbk.ac.uk/hafvm)

University of London, Courtauld Institute

☞ Graduate Diploma, MA, M.Phil, PhD

[www.courtauld.ac.uk](http://www.courtauld.ac.uk)

University of London, Goldsmiths College

☞ MA in Creative Curating; M.Phil & PhD in Curating.

[www.goldsmiths.ac.uk/departments/visual-arts](http://www.goldsmiths.ac.uk/departments/visual-arts)

University of London, University College London

☞ MA, M.Phil, PhD

[www.ucl.ac.uk/art-history](http://www.ucl.ac.uk/art-history)

University of Manchester

☞ MA, M.Phil, PhD

[www.art.man.ac.uk/ARTHIST](http://www.art.man.ac.uk/ARTHIST)

University of Nottingham

☞ MA, MA in Visual Culture  
[www.nott.ac.uk/art-history/](http://www.nott.ac.uk/art-history/)

Oxford University

☞ M.Studies, M.Litt, PhD  
[www.history.ox.ac.uk/hoa](http://www.history.ox.ac.uk/hoa)

University of Reading

☞ MA  
[www.rdg.ac.uk/AcaDepts/lj/HAA](http://www.rdg.ac.uk/AcaDepts/lj/HAA)

University of Sussex

☞ MA, PhD  
[www.sussex.ac.uk/arthistory](http://www.sussex.ac.uk/arthistory)

University of Warwick

☞ MA, M.Phil, PhD  
[www2.warwick.ac.uk/fac/arts/](http://www2.warwick.ac.uk/fac/arts/)

University of York

☞ MA, M.Phil, PhD  
[www.york.ac.uk/depts/histart](http://www.york.ac.uk/depts/histart)

## Ireland

University of Dublin, Trinity College

☞ M.Litt, M.Phil, PhD  
[www.tcd.ie/History\\_of\\_Art](http://www.tcd.ie/History_of_Art)

## Scotland

University of Aberdeen

☞ M.Litt, M.Phil, PhD; M.Litt/Diploma in History of Art; M.Litt in Medieval & Early Modern Studies; M.Litt in Visual Culture  
[www.abdn.ac.uk/hist\\_art](http://www.abdn.ac.uk/hist_art)

University of Edinburgh

☞ M.Sc, PhD  
[www.arts.ed.ac.uk/fineart](http://www.arts.ed.ac.uk/fineart)

University of Glasgow

☞ Graduate Diploma, M.Phil  
[www.arthist.arts.gla.ac.uk](http://www.arthist.arts.gla.ac.uk)

University of Saint Andrews

☞ Graduate Diploma, M.Litt, M.Phil, PhD  
[www-ah.st-andrews.ac.uk](http://www-ah.st-andrews.ac.uk)

## Australia

### New South Wales

Australian National University

☞ Graduate Diploma, MA, PhD; MA in Art History & Curatorship, MA in Museums & Collections  
<http://arts.anu.edu.au/humanities/arthistory>

University of New South Wales

☞ Graduate Certificate in Art Administration; Graduate Diploma and MA in Art Administration; Art Education and in Art Theory; PhD in Art Education, Art Theory, and in Research.  
[www.artht.cofa.unsw.edu.au](http://www.artht.cofa.unsw.edu.au)

University of Sydney

☞ Graduate Certificate, Graduate Diploma, M. Phil. PhD; MA in Art History & Curatorship  
[www.arts.usyd.edu.au/departs/arthistory](http://www.arts.usyd.edu.au/departs/arthistory)

### Queensland

University of Queensland

☞ MA, PhD  
[www.emsah.uq.edu.au](http://www.emsah.uq.edu.au)

## United States of America

### Arizona

University of Arizona

☞ MA, PhD  
<http://web.cfa.arizona.edu/art>

### California

San Diego State University

☞ MA  
<http://art.sdsu.edu/index.shtml>

San Jose State University

☞ MA  
[http://www2.sjsu.edu/depts/art\\_design/index.html](http://www2.sjsu.edu/depts/art_design/index.html)

Stanford University

☞ PhD  
<http://www.stanford.edu/dept/registrar/bulletin/pdf.ArtArtHist.pdf>

University of California, Berkeley

☞ MA, PhD  
<http://ls.berkeley.edu/dept/arthistory>

University of California, Davis

☞ MA  
<http://trc.ucdavis.edu/ArtHistory>

University of California, Los Angeles

☞ MA, PhD  
<http://www.humnet.ucla.edu/humnet/arthist/home.html>

University of California, Riverside

☞ MA  
<http://www.arthistory.ucr.edu>

University of California, San Diego

☞ MA and PhD in Art History, Theory & Criticism.  
<http://visarts.ucsd.edu>

University of California, Santa Barbara

☞ PhD  
<http://www.arthistory.ucsb.edu>

## Connecticut

University of Connecticut

☞ MA  
<http://www.art.uconn.edu>

Yale University

☞ PhD  
<http://www.yale.edu/arthistory>

## Delaware

University of Delaware

☞ MA, PhD; Graduate Certificate in Museum Studies  
<http://www.udel.edu/ArtHistory>

## District of Columbia

American University

☞ MA  
[http://american.edu/cas/department\\_art.shtml](http://american.edu/cas/department_art.shtml)

George Washington University

☞ MA  
<http://www.gwu.edu/~art/>

## Florida

Florida State University

☞ MA, PhD  
<http://www.fsu.edu/~arh/index.htm>

University of Florida

☞ MA  
<http://www.arts.ufl.edu/art/homeFlash.htm>

University of Miami

☞ MA  
<http://www.as.miami.edu/art>

University of South Florida

☞ MA, MA in Architectural History, MA in Historic Preservation.  
<http://www.arthistory.usf.edu>

## Georgia

Emory University

☞ PhD  
[http://www.emory.edu/GSOAS/PROGRAMS/art\\_history.html](http://www.emory.edu/GSOAS/PROGRAMS/art_history.html)

Savannah College of Art and Design

☞ MA  
<http://www.scad.edu/dept/arth>

## Hawaii

University of Hawaii

☞ MA  
<http://www.hawaii.edu/art>

## Illinois

Northwestern University

☞ MA  
<http://www.arthistory.northwestern.edu>

School of the Art Institute of Chicago

☞ Graduate Certificate in Art History, Theory and Criticism; in Modern Art History, Theory and Criticism; in Art Education; in Arts Administration; and in Historic Preservation.  
<http://www.artic.edu/saic/programs/index.html>

University of Chicago

☞ MA, PhD  
<http://humanities.uchicago.edu/depts/art>

University of Illinois, Chicago  
☞ MA, PhD  
<http://www.uic.edu/depts/arch/ah>

University of Illinois, Urbana-Champaign  
☞ MA, PhD; MA in Art Education  
<http://www.art.uiuc.edu/a+d/program/academic/ah/ah>

## Indiana

Indiana University  
☞ MA, PhD  
<http://www.fa.indiana.edu:16080/~ahist>

Purdue University  
☞ MA, PhD \* Not at present accepting applications to the PhD program but encourages inquiry with their office.  
<http://www.sla.purdue.edu/ad/ad/area2/history2/history2-h>

University of Notre Dame  
☞ MA  
<http://www.nd.edu/~art>

## Iowa

University of Iowa  
☞ MA, PhD  
[www.uiowa.edu/~art/](http://www.uiowa.edu/~art/)

## Kansas

University of Kansas  
☞ MA, PhD in Western and East Asian Art History.  
<http://www.ku.edu/~kuarthis>

## Kentucky

University of Louisville  
☞ MA, PhD; MA in Art Education and in Critical & Curatorial Studies  
<http://www.louisville.edu/a-s/finearts>

## Louisiana

Louisiana State University  
☞ MA  
<http://www.art.lsu.edu>

Tulane University  
☞ MA  
<http://www.tulane.edu/~art>

## Maryland

John Hopkins University  
☞ MA, PhD  
[www.jhu.edu/~arthist/](http://www.jhu.edu/~arthist/)

University of Maryland  
☞ MA, PhD in Art History & Archaeology.  
<http://www.arthistory-archaeology.umd.edu>

## Massachusetts

University of Boston  
☞ MA, PhD  
<http://www.bu.edu/ah/>

Harvard University  
☞ PhD  
<http://www.fas.harvard.edu/~hoart>

Tufts University  
☞ Graduate Certificate in Museum Studies; MA; and MA with Certificate in Museum Studies.  
<http://ase.tufts.edu/gradstudy/programArtHistory.htm>

University of Massachusetts  
☞ MA  
<http://www.umass.edu/arthist>

## Michigan

Eastern Michigan University  
☞ MA in Art Education.  
<http://webstage.emich.edu/art>

Michigan State University  
☞ MA  
<http://www.art.msu.edu>

University of Michigan  
☞ PhD  
[www.umich.edu/~hartsp/histart](http://www.umich.edu/~hartsp/histart)

## Minnesota

University of Minnesota  
☞ MA, PhD  
<http://www.arthist.umn.edu>

University of St. Thomas

☞ MA

<http://www.stthomas.edu/arthistory/GradSite>

## Mississippi

University of Mississippi

☞ MA, MA in Art Education.

<http://www.olemiss.edu/depts/art/degree/grad/grad.html>

## Missouri

University of Missouri, Columbia

☞ MA, PhD in Art History & Archaeology.

<http://web.missouri.edu/~ahawww/degreeprograms.html>

University of Missouri, Kansas City

☞ MA

<http://iml.umkc.edu/art/ArtH.html>

Washington University

☞ MA

<http://art.washington.edu>

## New Jersey

Princeton University

☞ PhD

<http://www.princeton.edu/~artarch/programs.html>

Rutgers - State University of New Jersey

☞ MA, PhD; Curatorial Certificate, and Graduate Certificate in Historic Preservation.

[http://arthistory.rutgers.edu/gradsite/graduate\\_index.htm](http://arthistory.rutgers.edu/gradsite/graduate_index.htm)

## New Mexico

New Mexico State University

☞ MA

[http://artdepartment.nmsu.edu/degree\\_programs/prgrams\\_index.cfm](http://artdepartment.nmsu.edu/degree_programs/prgrams_index.cfm)

University of New Mexico

☞ MA, PhD

[http://www.unm.edu/~artdept2/art\\_history/index.html](http://www.unm.edu/~artdept2/art_history/index.html)

## New York

Binghamton University - State University of New York

☞ MA, PhD

<http://arthist.binghamton.edu>

Columbia University

☞ MA, PhD; MA in Modern Art, MA in Critical Studies <http://www.columbia.edu/cu/arthistory>

Cornell University

☞ PhD

<http://www.arts.cornell.edu/histart/index.htm>

New York University, Institute of Fine Arts

☞ MA, PhD

[http://www.nyu.edu/gsas/dept/fineart/ifa/curriculum/art\\_history.htm](http://www.nyu.edu/gsas/dept/fineart/ifa/curriculum/art_history.htm)

Pratt Institute School of Art and Design

☞ MA in Theory; MA in Criticism & History of Art, Design and Architecture.

<http://www.pratt.edu/ad>

Purchase College

☞ MA in Modern & Contemporary Art.

[http://www.purchase.edu/academics/humanities/art\\_history.asp](http://www.purchase.edu/academics/humanities/art_history.asp)

State University of New York, Buffalo

☞ MA

<http://wings.buffalo.edu/academic/department/AandL/ahi>

State University of New York, Stony Brook

☞ MA, PhD

<http://www.art.sunysb.edu>

Syracuse University

☞ MA, dual MA in Art History and Museum Studies; MA in Renaissance Art in Florence, Italy

<http://wwwhl.syr.edu/depts/fia/default.html>

University of Rochester

☞ Graduate program in Visual Culture Studies.

<http://www.rochester.edu/College/AAH>

## North Carolina

Duke University

☞ PhD

<http://www.duke.edu/web/art>

## Ohio

Bowling Green State University

☞ MA

<http://digitalarts.bgsu.edu/majors/description.cfm?m=arthistory>

Case Western Reserve University

☞ MA, PhD; MA, PhD in Art History & Museum Studies, MA Art Education

<http://www.cwru.edu/artsci/arth/arth.html> and  
<http://www.cwru.edu/artsci/artedu/index.html>

Cleveland State University

☞ MA, MA in Art Education.

<http://www.csuohio.edu/art/p/program.html>

Ohio State University

☞ MA, PhD

<http://history-of-art.osu.edu>

University of Cincinnati

☞ MA, MA in Art Education.

[http://www.daap.uc.edu/program\\_pdf/SoA/MAArtHistory.pdf](http://www.daap.uc.edu/program_pdf/SoA/MAArtHistory.pdf) and  
[http://www.daap.uc.edu/program\\_pdf/SoA/MasterArtEducation.pdf](http://www.daap.uc.edu/program_pdf/SoA/MasterArtEducation.pdf)

## Oregon

University of Oregon

☞ MA, PhD

<http://darkwing.uoregon.edu/~arthist>

## Pennsylvania

Pennsylvania State University

☞ MA, PhD

<http://darkwing.uoregon.edu/~arthist>

Temple University

☞ MA, PhD

<http://www.temple.edu/tyler/arthist.html>

University of Pennsylvania

☞ MA, PhD, also offers a Graduate program in the Art and Archaeology of the Mediterranean.

<http://www.arthistory.upenn.edu/grad/artgrad.html> and  
<http://www.arthistory.upenn.edu/aamw>

University of Pittsburgh

☞ MA and PhD in East Asian Art Modern & Contemporary Art, and European Art before 1750.

<http://www.pitt.edu/~arthome/index.html>

## Rhode Island

Brown University

☞ PhD in the History of Art and Architecture.

[http://www.brown.edu/Departments/Art\\_Architecture](http://www.brown.edu/Departments/Art_Architecture)

## Tennessee

University of Memphis

☞ MA

<http://www.people.memphis.edu/%7Eartdept/artdept.html>

## Texas

Southern Methodist University

☞ MA

<http://www.smu.edu/meadows/arthistory>

University of Texas, Austin

☞ MA, PhD

[http://www.utexas.edu/cofa/a\\_ah](http://www.utexas.edu/cofa/a_ah)

University of Texas, San Antonio

☞ MA

<http://art.utsa.edu>

## Utah

Brigham Young University

☞ MA in Art History & Curatorial Studies; MA in Art Education.

[http://cfac.byu.edu/va/Academic\\_Programs/ArtHistory.php](http://cfac.byu.edu/va/Academic_Programs/ArtHistory.php)

University of Utah

☞ MA

<http://www.art.utah.edu>

## Virginia

James Madison University

☞ MA

<http://www.jmu.edu/arthistory>

University of Virginia

☞ MA, PhD

<http://www.virginia.edu/art/homepage/ahgrad.html>

Virginia Commonwealth University

☞ MA, PhD; MA in Museum Studies, MA in Architectural History;

<http://www.pubinfo.vcu.edu/artweb/History/index.htm>

## Washington

Washington University

☞ MA

<http://art.washington.edu>

## West Virginia

West Virginia University

☞ MA

<http://www.wvu.edu/~ccarts/art.htm>

## Wisconsin

University of Wisconsin, Madison

☞ MA, PhD

<http://www.wisc.edu/arth>

University of Wisconsin, Milwaukee

☞ MA, Graduate Certificate in Museum Studies

<http://www.uwm.edu/Dept/ArtHistory>



LA FON  
TAINÉ  
de S<sup>t</sup> Innocent

*Les chiens veulent aussi piler contre les murs*

*Ceci est une satire des curés de St. Innocent. Ils se font de l'argent.*

