

*Department of Art and Art History*



*Fall 2009  
Course Listings*

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<u>Course #</u>	<u>Title</u>	<u>Faculty</u>
FAH 0001-01	Art, Ritual and Culture	E.Hoffman
FAH 0008-01	Introduction to Architecture	D. Abramson
FAH 0015/0115-01	Japanese Architecture	I. Kaminishi
FAH 0028/0128-01	Medieval Art in the Mediterranean: Pagans, Jews, Christians and Muslims	E. Hoffman
FAH 0031/0131-01	Early Renaissance in Italy	TBA
FAH 0050-01	Impressionism and Post Impressionism	TBA
FAH 0057/0157-01	Postmodernism	M. McTighe
FAH 0070/0170-01	Contemporary Arts of Africa	P. Probst
FAH 0081/0181-01	20 <sup>th</sup> Century Mexican Art	A. Zavala
FAH 0092-01	Colonial Mexican Art & Architecture: Converging Cultures	A. Zavala
FAH 0092-02	Introduction to the Arts of Armenia	C. Maranci
FAH 0100-01	Theories and Methods of Art History	C. Maranci
FAH 0101-01	Historiography & Methodology of Art History	E. Rosenberg
FAH 0103-01	Aegean Archaeology	
FAH 0106-01	Roman Art and Archaeology	E. Blake
FAH 0160-01	Museum History and Theory	A. McClellan
FAH 0188-01	Multimedia & the Visual Arts I	C. Cavalier
FAH 0200-01	Seminar: Japanese Narrative Pictures: Heroes, Heroines, Ghosts and Demons	I. Kaminishi
FAH 0255-01	Seminar: Alternative Art Spaces: History and Politics	M. McTighe
FAH 0270-01	Seminar: Exhibiting The Other	P. Probst
FAH 0290-01	Seminar: Histories of Modern Architecture	D. Abramson
FAH 0285-01	Museums Today: Mission & Function	L. Roberts
FAH 0288-01	Collections, Care and Preservation	I. Newman
FAH 0289-01	Museum Studies Internship	C. Robinson

***Dual Level Courses***

Several courses are listed as 'dual level courses' you may register for either the upper or lower level. Either level counts toward the major, and undergraduates probably will prefer the two-digit level; they will attend all lectures and do exams and term papers as assigned. Graduate students, and advanced undergraduates with the instructor's permission, will sign up for the one-hundred level; they will have additional readings and discussion meetings, do the exams and write a more extended research paper.

**FAH 0001-01      Art, Ritual and Culture**

Major monuments and themes of world art and architecture from ancient times to the fourteenth century, with emphasis on their religious aspects; we will study how art functioned in relation to ancient cults and civilizations, and how images and buildings expressed and served the beliefs of Greco-Roman Polytheism, Judaism, Christianity, Islam, Hinduism, Buddhism, and Confucianism; how art was created and viewed; how power was invested in images and how these images affect us today. Includes field trips to local museums. This course fulfills the World Civilization requirement and is cross-listed as Religion 4. **Eva Hoffman**



**Lecture E Block MW (10:30—11:20am)**

Note: Students must also register for one recitation.  
Sections will be offered in various blocks.

**FAH 0008-01      Introduction to Architecture**

A survey of the history of architecture covering major architects, buildings, theories, and urban and landscape developments from the Renaissance through Postmodernism. Emphasis on European and American architectural history within its social and global contexts. Introduction to basic methods of architectural analysis. **Daniel Abramson**

**I+ Block MW (3:00—4:15pm)**



**FAH 0015/0115-01    Japanese Architecture**

Historical survey of major developments in Japanese religious and secular architecture and gardens from pre-Buddhist times to the modern age. May be taken at the 100 level. Cross-listed as Religion 0015/0115. **Ikumi Kaminishi**

**J+ Block TR (3:00—4:15pm)**

**FAH 0028/0128-01 Medieval Art in the Mediterranean: Pagans, Jews, Christians, and Muslims**

Integrated study of the shared art and culture of the Mediterranean from late antiquity through medieval times (3rd—13th centuries CE). Architecture, painting, mosaic and luxury objects will be considered with a focus on continuities and dynamic cultural intersections across religious and political boundaries in European, Islamic, and Byzantine realms. Topics include the early church, synagogue, and mosque; figural and non-figural imagery in Pagan, Jewish, Christian, and Islamic contexts; relationships between secular and sacred and between majority and minority cultures. May be taken at the 100 level. Cross-listed with Religion 0028/0128. **Eva Hoffman**

**K+ Block MW (4:30—5:45pm)**

**FAH 0031/0131-01 Early Renaissance in Italy**

Art, culture, and politics in key regional centers during the fifteenth century. Issues include the revival of antiquity, the concepts of progress and competition, the social status of the artist, patronage, refinement of illusionistic techniques such as linear perspective, and the expansion of secular subjects produced for the home. May be taken at the 100 level. **TBA**

**G+ MW (1:30—2:45pm)**

**FAH 0050-01 Impressionism and Post-Impressionism**

The urban aspect of Impressionism; its themes of work, entertainment, leisure; its response to the growth and redevelopment of Paris in the “painting of modern life” of Degas, Manet, and others. Nature in Pissarro and Monet; domestic life in Cassatt and Morisot. Post-impressionism of Seurat, Cézanne, Van Gogh, and Gauguin. Course fulfills the French culture option. No prerequisites. **TBA**

**H+ Block TR (1:30—2:45pm)**

**FAH 0057/0157-01 Postmodernism**

The course introduces the theory and criticism of postmodern art practices of the 1970s and 1980s and examines how photography becomes a problem for modernist art and its institutions. The course covers 1960s conceptual art, 1980s postmodern photography, and art centered on identity in the 1990s. Students will be required to read and write about critical texts each week. Prerequisite: One course in modern Art History. May be taken at 100 level. **Monica McTighe**

**N+ Block TR (6:00 - 7:15pm)**





### **FAH 0070/0170-01 Contemporary Arts of Africa**

Examination of African art since the end of colonialism. Consideration of sculpture, painting, performance, film, and architecture. Emphasis on the changing meanings of art within different African contexts. Exploration of the tension between the tribal and the (post) modern with respect to the advent of national cultures and outside factors. May be taken at 100 level.

**Peter Probst**

**H+ Block TR (1:30—2:45pm)**

### **FAH 0081/0181-01 Twentieth Century Mexican Art**

An examination of art in twentieth-century Mexico including post-Revolutionary muralism and socially-concerned representational art; interpretive emphasis is also given to movements, artists, and media outside of the mural school including abstraction, surrealism, photography, print culture, and film. Attention will be given to the way that politics, class, race and gender have informed the production of art in Mexico. Course concludes with an examination of Chicano and contemporary Mexican art. Fulfills World Civ. requirement. May be taken at 100 level.

Prerequisite: Course in Art History, or related course on Mexican or Latin American culture/history, or instructor's approval.

**Adriana Zavala**

**D+ Block TR (10:30—11:45am)**



### **FAH 0092-01 Colonial Mexican Art and Architecture: Converging Cultures**

This course is an introduction to the history of art and architecture in Mexico from the European Conquest of the Aztecs in 1521 through Independence from Spain in 1810. We will place key architectural and artistic monuments within Mexico's complex political history with an emphasis on the formation of a culture grounded in both European/Spanish and Indigenous tradition. Rather than a complete survey, we will study particular themes in depth, such as 16<sup>th</sup> century missions, painted manuscripts baroque to neo-classical architecture, images of the Virgin of Guadalupe and representations of colonial society in portraiture and genre scenes. Specific issues to be considered include the construction of race and identity (national, religious, personal). Prerequisite: Course in art history, FAH 7, 81 or course on Mexican/Latin American history. **Adriana Zavala**

**L+ Block TR (4:30—5:45pm)**

**FAH 0092-02 Introduction to the Arts of Armenia**

This course will explore the arts of Armenia from the fourth to seventeenth centuries AD. Surveying a wide range of media, from domed churches to illuminated manuscripts, we will consider issues of artistic exchange with Byzantium, the Sasanian and Islamic Near East, the Crusader states, and the Latin West. The course will also explore questions of iconoclasm, relations between art and identity, and the role of visual culture on the frontier. Cross-listed as REL 0010-15 **Christina Maranci**

**J+ Block TR ( 3:00—4:15pm)**

**FAH 0100-01 Theories and Methods of Art History**

How art history has been studied in the past and how it is currently studied: historiography and methodology. Consideration of early writers on art (Pliny, Vasari) to develop understanding of origins of present discourses, and to see interaction of art, society, and theory in historical perspective. Readings in twentieth-century approaches: from traditional style and connoisseurship and their critics through Riegl's and Panofsky's fundamental works, to contemporary methods such as psychoanalysis, Marxism, feminism, semiotics. Required course for art history majors only. **Christina Maranci**

**Note:** Students must register for the lecture and one section meeting per week.

**Lecture F+ Block T (12:00 - 1:15pm)**

**Section A, D+ Block R (10:30 - 11:45am)**

**Section B, F+ Block R (12:00 - 1:15pm)**



**FAH 0101-01 Historiography and Methodology of Art History**

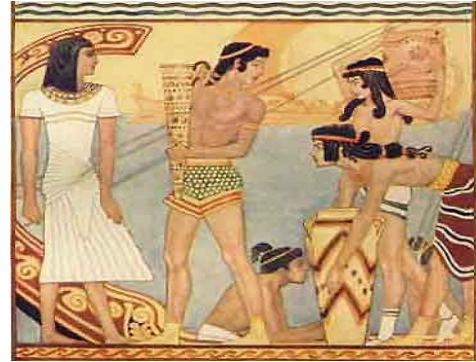
Art History has undergone a period of intense self-examination in the last 25 years or so, i.e. the “crisis in/of the discipline”. We will survey some key theoretical vantage points ranging from connoisseurship to queer theory, social history to semiotics. Our goal will be to translate theory into practice and conversely, to understand the theoretical and methodological implications of what we do as art historians (students, teachers, critics, museum professionals, artists). Graduates students only. **Eric Rosenberg**

**7 Block W (1:30—4:00pm)**

**FAH 0103-01 Aegean Archaeology**

The study of the sites and monuments of the Aegean area from the Neolithic period to the end of the Bronze Age, with special emphasis on the art of the Minoan and Mycenaean civilizations. Museum trips will be part of the course. Cross listed as Classics 163  
Prerequisites Classics 27 or permission of instructor.  
**TBA**

**M+ Block MW (6:00—7:15pm)**



**FAH 0106-01 Roman Art and Archaeology**

The study of Imperial Rome and its provinces, with attention to the Hellenistic background and subsequent contributions to urban development, architecture, sculpture, or painting. Museum trips will be part of the course. Cross-listed as Classics and Archaeology 168. Prerequisites Classics 27, or Art History 1, or permission of instructor.

**Emma Blake**

**P+ Block MW (7:30—8:45pm)**

**FAH 0160-01 Museum History and Theory**

Development of the art museum from its origins in private collections to the present. Issues will include the evolution of museum design; the symbolic values of collections of art for individuals and societies; and the sociological and art historical implications of the display of art objects. Problems facing the contemporary museum: corporate funding, the blockbuster exhibition, repatriation of stolen art. **Andrew McClellan**

**12+ Block W (6:00—9:00pm)**



**FAH 0188-01 Multimedia and the Visual Arts I**

A study of art and architecture in the context of new media. Student design and produce a website of their own interactive project for delivery on the WWW or CD-Rom. Students may work on art from a range of historical periods or on works from the Tufts art collection and campus architecture. Exploration of nonlinear, multi-threaded structures as presentation tools for art-historical arguments. Prerequisite: One art history course and permission of instructor. **Christine Cavalier**

**F+ Block TR (12:00—1:15pm)**

**Art History Graduate Seminars**  
(Open to Art History majors and qualified undergraduates with consent)

**FAH 0200-01 Seminar: Japanese Narrative Pictures: Heroes, Heroines, Ghosts and Demons**

The seminar investigates the relationships between narrative stories and illustrations in Japanese handscrolls (*emakimono*), comic books, film, and animation (*anime*) from the medieval period to the present. The first half of the semester will be devoted to the examination of handscrolls, especially their “medieval” cinematographic techniques. The focus will be on the select visual materials that illustrate such subjects as romance (*Tale of Genji*), historical adventure (*Minister Kibi in China*), war epic (*Hogen-Heiji Rebellion*), ghosts (*Kitano Shrine*), and demons (*Earth Spider*). The second half of the semester will explore modern renditions of classical tales in film (*Ugetsu*, *Chushingura*) and *anime* (*Onmyoji*, *Inuyasha*). For critical background, seminar readings will include Western theories of narratology, semiotics and structuralist film theory, as well as essays and theses by Japanese intellectuals and Buddhists including Sei Shonagon, Hakuin, and Nitobe Inazo. **Ikumi Kaminishi**



**2+ Block W (6:30—9:00pm)**

**FAH 0255-01 Seminar: Alternative Art Spaces : History and Politics**

This course will examine the development of alternative art spaces from the mid-1960s to the 1980s in California, New York and the Midwest. The seminar will sketch the history of the spaces beginning with the challenge to modernism and the museum in the 1960s to the eventual incorporation of the alternative art space into the cultural establishment. We will look at artwork produced for these spaces, such as site-specific installations, and address the relationship between these spaces and the political movements of the 1960s, questions of identity, gender, community and gentrification, and government funding of the arts.

**Monica McTighe**

**4 Block F (9:00 - 11:30am)**



“ Gordon Matta-Clark, Caroline Goodden and Tina Girouard outside Food Soho, NY 1971”

**FAH 0270-01**

**Seminar: Exhibiting The Other**

In the “age of globalism” the need to inform and educate about other cultures and arts has become a crucial and pressing task of museums. But just as the insight in the importance of this task has grown, so has the insight in the specific challenges of doing so. The transformation of the modern museum from a reliquary to a forum of open debate has forced curators to reassess their role as cultural custodians. The course will explore the ideas, values and symbols that pervade and shape the practice of exhibiting other cultures and so-called non-western art. It will examine the ways in which museums and other sites of exhibition accord objects particular significances, the politics of exhibitions and display strategies, and the interpretive differences between art, history, anthropology and other types of museums and institutions, which exhibit other cultures. **Peter Probst**

**5 Block M (1:30—4:00pm)**



**FAH 0290-01**

**Seminar: Histories of Modern Architecture**

A critical examination of some of the key histories of modern architecture from the past seventy years, including those of Nikolaus Pevsner, Sigfried Giedion, Vincent Scully, and Manfredo Tafuri. Besides analyzing the narrative organization of each text, themes to be discussed include modernism’s ancestry and periodization, the development of the modern city, the role of technology and mass culture in the development of modern architecture, and the architect’s role in society. Interspersed throughout the seminar will be recent theoretical writings related to the construction and interpretation of historical narratives, as well as to the idea of modernism itself.



**Daniel Abramson**

**2 Block W (9:00—11:30am)**

**Museum Certificate Program Courses**  
(Open to Museum Studies and Graduate Students by Consent)

**FAH 0285-01/02      Museums Today: Mission and Functions**

Museums in America are changing inside and out. New demands and expectations from various audiences-visitors, community, schools, donors are challenging the way they organize their staffs, shape collections, and create exhibitions and programs. This course is an overview of the operations of museums in the 21st century. Topics include governance, planning, collecting, exhibitions, programming, technology, and finances. The course also examines some of the current issues challenging the field, such as the treatment of disputed cultural property, working with communities, and dealing with controversy. **Laura Roberts and Cynthia Robinson**

**Thursdays 6:00—9:00pm**

**FAH 0288-01      Collections Care and Preservation**

The preservation of materials found in museums and other cultural and historic institutions is the focus of this course. Topics include the chemical and physical nature of material culture, the agents of deterioration, preventive conservation strategies and protocol, proper care and handling of artifacts, and the appropriate cleaning and maintenance” of art objects and historic artifacts. The role of science within the field of conservation is explored. Students learn how to survey an art collection, establish a basic Integrated Pest Management (IPM) Program, prepare for and respond to an emergency, execute a written examination and condition report, and propose an artifact reservation plan. Practical knowledge of safe exhibition and storage techniques and materials is emphasized. The course includes trips to museums and conservation laboratories, and hands-on opportunities to learn about tools and equipment essential for photo-documenting artifacts and monitoring the museum environment. Prerequisite: Museum Studies and graduate students, or consent. Cross-listed as HIS 291. **Ingrid Newman**



**Wednesdays (6:30 – 9:30pm)**

**FAH 0289-01      Museum Internship**

Available to students in the Museum Studies Certificate program only. A one-semester, intensive internship with specific projects and responsibilities to be arranged by the student, the museum resource person, and the Tufts Museum Studies advisor, culminating in a written report. Prerequisites: A minimum of three Museum Studies courses, one of which must be FAH 285, must be completed before beginning the internship. **To register contact internship supervisor, Cynthia Robinson, Continuing Studies 617-627-3022.**