Department of Art and Art History
Course Listings

Fall 2011
### Department of Art and Art History
### Fall 2011 Courses

<table>
<thead>
<tr>
<th>Course #</th>
<th>Course Title</th>
<th>Faculty</th>
</tr>
</thead>
<tbody>
<tr>
<td>FAH 0001-01</td>
<td>Art, Ritual and Culture</td>
<td>Christina Maranci</td>
</tr>
<tr>
<td>FAH 0007-01</td>
<td>Introduction to Latin American Art</td>
<td>Adriana Zavala</td>
</tr>
<tr>
<td>FAH 0008-01</td>
<td>Introduction to Architecture</td>
<td>Daniel Abramson</td>
</tr>
<tr>
<td>FAH 0015/0115-01</td>
<td>Japanese Architecture</td>
<td>Ikumi Kaminishii</td>
</tr>
<tr>
<td>FAH 0021/0121-01</td>
<td>Early Islamic Art</td>
<td>Eva Hoffman</td>
</tr>
<tr>
<td>FAH 0032/0132-01</td>
<td>Italian Renaissance</td>
<td>Cristelle Baskins</td>
</tr>
<tr>
<td>FAH 0047/0147-01</td>
<td>Romanticism to Realism</td>
<td>Karyn Esielonis</td>
</tr>
<tr>
<td>FAH 0056/0156-01</td>
<td>History of Photography</td>
<td>Monica McTighe</td>
</tr>
<tr>
<td>FAH 0057/0157-01</td>
<td>Postmodernism</td>
<td>Monica McTighe</td>
</tr>
<tr>
<td>FAH 0092/0192-01</td>
<td>Seeing the Nation in American Art</td>
<td>Andrea Volpe</td>
</tr>
<tr>
<td>FAH 0092/0192-06</td>
<td>Festivals of the Black Atlantic World</td>
<td>Jean Borgatti</td>
</tr>
<tr>
<td>FAH 0100-01</td>
<td>Theories and Methods of Art History</td>
<td>Karen Overbey</td>
</tr>
<tr>
<td>FAH 0101-01</td>
<td>Historiography &amp; Methodology</td>
<td>Cristelle Baskins</td>
</tr>
<tr>
<td>FAH 0105-01</td>
<td>Tyrrhenian Art and Archaeology</td>
<td>Matthew Harrington</td>
</tr>
<tr>
<td>FAH 0120-01</td>
<td>Armenian Art, Architecture and Politics</td>
<td>Christina Maranci</td>
</tr>
<tr>
<td>FAH 0192-02</td>
<td>Seminar: Contemporary Art</td>
<td>Katharina Neuburger</td>
</tr>
<tr>
<td>FAH 0200-01</td>
<td>Seminar: Japan’s Floating World</td>
<td>Ikumi Kaminishii</td>
</tr>
<tr>
<td>FAH 0220-01</td>
<td>Seminar: Medieval Dress Codes: Clothing, Textiles &amp; Representation</td>
<td>Karen Overbey</td>
</tr>
<tr>
<td>FAH 0275-01</td>
<td>Seminar: Orientalism and the Visual Arts</td>
<td>Eva Hoffman</td>
</tr>
<tr>
<td>FAH 0280-01</td>
<td>Seminar: Latin American Art in Exhibition</td>
<td>Adriana Zavala</td>
</tr>
<tr>
<td>FAH 0285-01</td>
<td>Museums Today: Mission and Function</td>
<td>Cynthia Robinson</td>
</tr>
<tr>
<td>FAH 0288-01</td>
<td>Collections Care and Preservation</td>
<td>Ingrid Neuman</td>
</tr>
<tr>
<td>FAH 0289-01</td>
<td>Museum Studies Internship</td>
<td>Cynthia Robinson</td>
</tr>
</tbody>
</table>

### ‘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 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. Cross-listed as Religion 4. Christina Maranci

(Lecture E Block MW (10:30—11:20am)
Note: Students must also register for one recitation. Sections will be offered in various blocks.

FAH 0007-01  Introduction to Latin American Art

Art and visual culture of Mexico and Latin America from the colonial era to the present. The role of art in the development of cultural identities in different Latin American contexts; the role of art in sustaining real and imagined historical narratives including the revival of preconquest and contemporary indigenous/folk culture; the struggle between religious and secular, nationalist, and international avant-garde artistic currents. The social and ideological uses of art and the representation of race, ethnicity, class, and gender. Adriana Zavala

(This course may be used to fulfill an elective for the Art History major and fulfills the World Civ. requirement.)

D+ Block TR (10:30—11:45am)

FAH 0008-01  Introduction to Architecture

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

(This course is a requirement for the Architectural Studies major and may be used to fulfill an elective for the Art History major)

D+ Block TR (10:30—11:45am)
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. Cross-listed as Religion 15/115. May be taken at the 100 level.

Ikumi Kaminishi

(This course may be used to fulfill the pre-1700 requirement for the Art History major.)

H+ Block TR (1:30—2:45pm)

FAH 0021/0121-01 Early Islamic Art

A survey of the visual arts in Muslim lands from Spain to Central Asia between the seventh and thirteenth centuries, emphasizing the role of visual arts in the formation and expression of cultural identity. Painting, sculpture, architecture and the portable arts of ceramics, ivory, metalwork, and manuscript illustration will be considered. Topics will include the uses of figural and non-figural imagery; calligraphy and ornament; religious and secular art; public and private art; the art of the court and the art of the urban middle class; and the status, use, and meaning of the portable arts. May be taken at 100 level. Cross-listed as Religion 23/121.

Eva Hoffman

(This course may be used to fulfill the pre-1700 requirement for the Art History major.)

I+ Block MW (3:00 - 4:15pm)

FAH 0032/0132-01 High Renaissance Italy

The dominance of Leonardo, Michelangelo, Raphael, and Titian in the sixteenth century. Consideration of the High Renaissance in Florence and Rome and its aftermath, Mannerism, in Catholic courts across Europe. The development of art history as a discipline in conjunction with the rise of academies, art collecting, and the search for elevated status. The challenge of women artists such as Sofonisba Anguissola to prevailing notions of creativity. May be taken at 100 level.

Cristelle Baskins

(This course may be used to fulfill the pre-1700 requirement for the Art History major.)

F+ Block TR (12:00—1:15pm)
FAH 0047/0147-01   Romanticism and Realism: Art in Europe 1789—1860

Themes in the representational arts from Neo-classicism to Realism. Art and revolution, the public monument, the rise of landscape, the romantic genius, caricature and popular imagery, art criticism (Stendhal, Baudelaire). Artists to include Goya, Géricault, Friedrich, Turner, Courbet, Daumier. May be taken at 100 level.

Karyn Esielonis

(This course may be used to fulfill the post-1700 requirement for the Art History major.)

J+ Block TR (3:00—4:15pm)

FAH 0056/0156-01   The History of Photography

This course covers the history of photography from the announcement of the invention of the daguerreotype in 1839 to current developments in digital technology. The lectures will cover the major technological developments beginning with the daguerreotype and calotype, as well as the major schools of photographic practice such as pictorialism, straight photography, modernist photography, etc. In addition, the course will examine photography in its social context, looking at how this technology is used and its effect on modern ways of seeing. May be taken at 100.

Monica McTighe

(This course may be used to fulfill the post-1700 requirement for the Art History major.)

J+ Block TR (3:00—4:15pm)

FAH 0057/0157-01   Postmodernism

This course introduces the theory and criticism of postmodern art practices of the 1970s and 1980s. We will cover 1960s conceptual art, 1980s postmodern photography, art centered on identity in the 1990s, and continuations of these critical themes in the early 2000s. We will examine how photography and theory becomes a problem for modernist art and its institutions. Students will be required to read and write about texts on a bi-weekly basis. May be taken at 100 level.

Monica McTighe

(This course may be used to fulfill the post-1700 requirement for the Art History major.)

H+ Block TR (1:30—2:45pm)
FAH 0092/0192-01  Seeing the Nation in American Art

This course surveys the visual culture of the United States from colonialism to the 1960s. This is an account of the ways in which American visual forms, both high and low, are configured with and against global influences, starting with the social, economic, and cultural contours of colonialism in North America; how, historically, visual forms in the United States have constituted and contested the concept of the nation, from landscape painting to the skyscraper; how modern art in America since 1913 has been shaped by articulations of modernism and modernity at home and in the world; and how vernacular, popular and high art intersects with and figures politics in the twentieth century. The course will meet at the MFA several times through the semester as scheduling allows.  Andrea Volpe  

(This course may be used to fulfill the post-1700 requirement for the  Art History major.)

K+  Block MW (4:30—5:45pm)

FAH 0092/0192-06  Festivals of the Black Atlantic World: A Work in Progress

This course proposes to examine festivals from the Black Atlantic World, that is, from cultures along the western coast of Africa and in the Western Hemisphere where people of African descent have lived since the 16th and 17th centuries. In Sub-Saharan Africa, festivals were the theatres and museums of their communities, and served simultaneously as the most sacred and most entertaining times of the year. The course will consider “traditional” festivals in Africa (and the arts they encompass), festivals as they have morphed into 21st century events aimed at least in part at developing a tourist audience, New World festivals glossed by the term Carnaval that draw on African traditions, and 20th and 21st century African art festivals like Festac 77, Dak’Art, and South Africa’s biennale that celebrate contemporary arts. Jean M. Borgatti

(This course may be used to fulfill the post-1700 requirement for the  Art History major.)

L+  Block TR (4:30—5:45pm)

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 to queer theory, social history to semiotics. Open to senior art history majors, juniors by permission only.  Karen Overbey

Note:  Students must register for the lecture and one section meeting per week.  
(This course is a requirement for the Art History major)

Lecture  I+  Block M ( 3:00 - 4:15pm)  
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). Open to Art History graduate students only.  Cristelle Baskins

4 Block F (9:00—11:30am)
FAH 0105-01  **Tyrrenian Art and Archaeology : Life and Death among the Etruscans**

First rulers, then rivals, and finally allies of Rome, for a millennium of constant exchange with the cultures of the Mediterranean world the Etruscans maintained their cultural distinctness as they cooperated and struggled with the Carthaginians and the Greeks of Southern Italy and Sicily. This course will begin from the distinct archaeological assemblage of the Iron Age Villanovan culture c. 900 BCE. With the acquisition of writing technology c. 700 BCE, the archaeological remains are able to be securely attributed to a single but complex culture. Although the cities of the Etruscan Confederation in time expanded their influence to the Po valley in the north and to Campania in the south, the great majority of archaeological remains are derived from their burial practices, rather than from monumental or domestic architecture. This course will set the discourses and motifs of Etruscan funerary art and practice in the context of the cities and topography of the Etruscan world, and we will attempt to recover the social structures and beliefs that underlie their unique vision of the afterlife. Cross-listed as Classics 167 and Archaeology 167. Satisfies the Arts Distribution Requirement and the Classical or Italian Culture Area. Prerequisite: FAH 19 or Classics 27.  **Matthew Harrington**

(This course may be used to fulfill the pre-1700 requirement for the Art History major.)

L+ Block TR (4:30—5:45pm)

FAH 0120-01  **Armenian Art, Architecture and Politics**

The Study of castles, churches, sculpture, and manuscripts in an international context. Armenia's political and religious ties with Rome, Byzantium, Islam, the crusaders, Europe, and East Asia. The first country to declare Christianity its official religion, Armenia created art expressing distinctive religious concepts. Its architectural techniques and sculpture anticipated later developments in Western Romanesque and Gothic art. Cross-listed as Religion 120.  **Christina Maranci**

(This course may be used to fulfill the pre-1700 requirement for the Art History major and fulfills the World Civ. requirement.)

G+ Block MW (1:30—2:45pm)

FAH 0192-02  **Curating Contemporary Art**

This course will cover the shifting role of the curator. We will explore topics such as, collaborating with artists, managing commissions, displaying new media, incorporating visitors' voices, the impact of space, experimental approaches in curating, and project administration.  **Katharina Neuburger**

(This course may be used to fulfill the post-1700 requirement for the Art History major.)

11+ Block T (6:00—9:00pm)
FAH 0200-01  Seminar: Japan’s Floating World

This course will look at Japan’s early modern art and culture from the “floating world,” or *ukiyo*. Interpreting orthodox Buddhist worldview of impermanence as much more hedonistic worldview of fleeting earthly pleasure, people of Edo city (present-day Tokyo) indulged their lives in pleasure quarters and theaters. Urban lifestyle helped create such visual arts including colorful woodblock prints that depicted courtesans and actors and also performing arts including *kabuki* and puppet theaters. Their vision of “floating world,” or the world of entertainment and pleasure, reveals sophisticated and dynamic exchange between samurai intellectuals and leading artists. Focusing on visual, literary, and performing arts, we will explore the matrix of Edo culture, especially the ideas of classicism, hedonism, eroticism, and satire, and also the government’s response and censorship to parodies and erotica. We will also explore modern theaters, film, and *manga*, which stem from early modern arts in the floating world. Artists we study include Suzuki Harunobu (*ukiyo-e* designer), Ihara Saikaku (writer), Chikamatsu Monzaemon (playwright), and Mizoguchi Kenji (film director).

Ikumi Kaminishi

(This course may be used to fulfill the pre-1700 requirement of the Art History major.)

7 Block W (1:30—4:00pm)

FAH 0220-01  Seminar: Medieval Dress Codes: Clothing, Textiles & Representation

This seminar investigates the social constructions and social meanings (both public and private) of dress, costume, bodily ornamentation, and even nudity in the medieval West, c. 400-1500. Examination of the visual, textual and ritual discourses that created cultures of clothing, with attention to the intersections of dress with gender, religion, beauty and status. We will also consider the historiography of medieval dress, as well as cross-cultural, multi-cultural and interdisciplinary perspectives on the history and interpretation of clothing and textiles in the Middle Ages.

Karen Overbey

(This course may be used to fulfill the pre-1700 requirement of the Art History major.)

12+ Block Wed. (6:00—9:00pm)
FAH 0275-01  Seminar : Orientalism and the Visual Arts

This course will explore Europe’s encounters with the “Orient” (i.e. the Middle East) from Medieval times to
the present. We will study the visual representation of the Orient in light of the current theory and debate on
Orientalism. How did travel, trade, crusades and colonization shape Europe’s perceptions and representation
of the Middle East? We will explore appropriations and exchanges of material culture and art as well as the
marvels and myths that formed the perceptions and misconceptions of these cultures. Topics will include the
Crusades for the Holy Land; the Age of Discovery; 19th and 20th century European scholarship, archaeology,
and display of Middle Eastern art; photography, orientalist painting and film.  Eva Hoffman

(This course may be used to fulfill the pre-1700 requirement for the Art History major.)

1 Block  T (9:00—11:30am)

FAH 0280-01  Seminar: Latin American Art in Exhibition

Since the 1980s several major exhibitions in the United States responded to and promoted the burgeoning
interest in Latin American art. These exhibitions raise questions/polemics ranging from what constitutes
“authenticity,” to who gets included and who doesn’t, and the accuracy of characterizing Latin American art as
“Hispanic” versus “Latino,” as “exotic” and “fantastic.” In addition to examining how these culture categories
have been produced by museum exhibitions, we will interrogate the logic of isolating Latin American art from
the “mainstream.” We will also consider how exhibition practices have changed as a result of critical pressures
brought to bear by the groups they claim to represent.  Adriana Zavala

(This course may be used to fulfill the post-1700 requirement for the Art History major.)

6+ Bloc k T (1:20—4:20pm)
Museum Certificate Program Courses

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.  

Cynthia Robinson and Cara Iacobucci  

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. 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.