The Department of Art and Art History

Fall 2012
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'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 History to 1700

Major monuments and themes of world art and architecture from ancient times to 1700. How art functioned in relation to civilizations and religions; how images and buildings expressed and served the beliefs of Greco-Roman polytheism, Judaism, Christianity, Islam, Hinduism, Buddhism, Confucianism, and Mesoamerican civilizations; how artifacts were 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 REL 4.  Eva Hoffman

(This course is a requirement for the Art History major and also fulfills the World Civ. requirement.)

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

FAH 0004-01  Introduction to the Arts of Africa

Survey of the diverse arts of Africa from antiquity to the present. Each class is devoted to a single civilization, emphasizing the ways the visual arts function with respect to larger cultural issues. Within this context, students consider the relationship of art to religion, cosmology, gender, identity, and political power, as well as the representation of the "other."  Peter Probst

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

G+ Block  MW  (1:30—2:45pm)

FAH 0005-01  Introduction to the Arts of Asia

Major monuments and themes in the religious and secular arts of India, Southeast Asia, Central Asia, China, Korea, and Japan: their meaning and place in cultural history. Focus on indigenous developments and cross-cultural influences. Cross-listed as REL 5.  Ikumi Kaminishi

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

K+ Block  MW  (4:30—5:45pm)
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 also may be used to fulfill the World Civ. requirement.)

I+ Block MW (3:00—4:15pm)

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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. Victoria Solan

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

J+ Block TR (3:00—4:15pm)

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FAH 0011-01 Buddhist Art

A survey of the Buddhist art of India, China, and Japan. Painting, sculpture, and architecture in relation to hanging liturgical requirements. Changes in form and iconography that occurred when Buddhism encountered indigenous traditions. Offered in alternate years. Cross-Listed as REL 11. Ikumi Kaminishi

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

J+ Block TR (3:00—4:15pm)
**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)**

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**FAH 0023/0123-01 Byzantine Art and Architecture**

Introduction to the art and architecture of the Byzantine empire, c. 326 to 1453. Considers a range of media, including icons, illuminated manuscripts, sculpture, church architecture, metalwork, ivories, and textiles. Location of these artistic traditions within their social and historical context, focusing on issues such as imperial ideology, patronage, art and devotion, secular art, classical revivals, cultural interaction, and the role of images in Byzantine society. May be taken at the 100 level.  
**Christina Maranci**

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

**H+ Block TR (1:30—2:45pm)**

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**FAH 0041/0141-01 Age of Rembrandt and Bernini**

The arts of seventeenth-century Catholic Europe (Italy and Spain) and Holland in the context of the Reformation and Counter-Reformation. The religious use and prohibition of images; the rise of secular art forms, private collecting, and the art market.  
**Time and Instructor TBA**

(This course may be used to fulfill the pre-1700 requirement for the Art History major.)
FAH 0055/0155-01    Contemporary Art Since 1960

This lecture course will cover the major art movements in Europe and the United States from the 1960s through the early 2000s. We will study and discuss the major works of avant-garde art and criticism, beginning with Abstract Expressionism through the postmodern practices of conceptual art, feminist art, performance art, and site-specific installation art. Students will learn to analyze works of art in terms of formal issues, the art critical debates in which they were produced, and their importance for current art production. Monica McTighe

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

F+ Block TR (12:00—1:15pm)

FAH 0092/0192-01    Popular Music’s Art History

The visual culture of Popular Music is various and essential to our understanding and appreciation of the form itself. Covering the period between the 1950s or so and the present, this course will examine the conventions, innovations, signs and sights that constitute popular music’s image as a history of art, design and manufacture, as well as melody, instrument, lyric, performance and amplification. Eric Rosenberg

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

D+ Block TR (10:30—11:45am)
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. 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   G+  Block M  (1:30 - 2:45pm)
Section A, G+  Block W  (1:30 - 2:45pm)
Section B,  G+  Block W  (1:30 - 2:45pm)

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.  Monica McTighe

7 Block W ((1:30—4:00pm)

FAH 0120-01  Armenian Art, Architecture and Politics

This course will explore the visual transitions of historical Armenia from the ancient period to the 17th c. The architecture, sculpture, and painting surviving from this region represent, as a whole, a distinctive and complex tradition which can be approached from many directions. We will study the role of images in the cult, the technology of the dome, Zoroastrianism, iconoclasm, and the sundial. We will also study the reception of and interaction with a great diversity of traditions, including classical antiquity, the ancient, Sasanian, and Islamic Near East, and the empire of Byzantium. We will investigate the transfer of motifs from East Asia and Europe, and also the relations between Armenian and its neighboring Caucasian cultures. The course offers an opportunity to encounter striking and understudied material, and also historical and theoretical issues of central importance to the study of art.  Christina Maranci

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

D+ Block  TR (10:30—11:45am)
FAH 0220-01  Seminar: Medieval Maps and Diagrams: Marking Space and Time

Medieval geographic representation drew on art and science, fact and fiction, legend, mythology, and history. The diagrammatic Macrobius world maps of the 9th-12th centuries, for example, illustrated the direction of ocean flows and the formation of the seas; *mappamundi*, such as the thirteenth-century Hereford Map, were dense, encyclopedic accumulations of topographical information, set into a Christian perspective. This seminar explores the range of medieval maps and related *schema*, and the recent literature on medieval cartography, travel, technology, and “mapping discourses.” Focus is on western medieval traditions (Europe, Britain, Ireland, Scandinavia) from c. 600-1400. Topics include: Anglo-Saxon maps and emerging “nationhood”; Maps, monsters, and moralized geographies; Crusader maps and the representation of Jerusalem; Cosmological diagrams, including the Pythagorean Sphere; Antiquity, the “East” and medieval scientific knowledge; Pilgrimage maps and itineraries; Mapping terrestrial and celestial paradises; Collecting and display of medieval maps; and the role of digital technologies in current scholarship. Pre-requisite: one course pre-1700. **Karen Overbey**

*Note: Undergraduate Art History majors register for FAH 0198-01*

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

12+ Block W (6:00—9:00pm)

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FAH 0260-01  Seminar: Blake, Turner, Constable

An examination of the three greatest British Romantic artists in the context of British art and literature of the late eighteenth and early nineteenth centuries. Examination of the traditions worked most assiduously by each artist, watercolor, printmaking, painting and book illustration will allow for both particular consideration of the three principals' practices and those of their contemporaries. **Eric Rosenberg**

*Note: Undergraduate Art History majors register for FAH 0198-02*

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

6 Block T (1:30—4:00pm)
FAH 0275-01  Seminar: Memory and Monuments

This seminar explores what the Austrian art historian Alois Riegl once called the "modern cult of monuments." Starting from Riegl's analysis we want to discuss both the cultural dynamics and the material manifestations of this cult. Seminal studies on cultural memory (Halbwachs, Nora, Huyssen, Young, etc.) will complement concrete case studies from various parts of the world. Particular attention will be given to the globalization of memory in the form of the UNESCO World Heritage Program. Peter Probst

Note: Undergraduate Art History majors register for FAH 0198-04

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

1 Block T (9:00—11:30am)

FAH 0280-01  Seminar: Photography in Mexico

This seminar examines the role of photography in shaping the Mexican national imaginary. We will study the role of photography in codifying an image of the Mexican people through an emphasis on the exotic and the picturesque, considering works by both native- and also foreign-born photographers. Attention will also be given to the essential role of photography during the Mexican Revolution. We will then focus on photographers who sought to challenge stereotypes by engaging with revolutionary politics or conversely with modernist sensibilities. Emphasis will be given to the Mexican careers of Edward Weston, Tina Modotti, Paul Strand and Henri Cartier-Bresson, as well as Mexican masters Manuel Álvarez Bravo, Lola Álvarez Bravo, Gabriel Figueroa, Nacho López, Hector García, Graciela Iturbide and important figures within Mexican photojournalism. Adriana Zavala

Note: Undergraduate Art History majors register for FAH 0198-03

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

3 Block R (9:00—11:30am)
FAH 0284-01 Collections Management

Every museum has a curator, registrar, or collections manager whose primary role is to oversee the use, management, and care of its collections. While types of collections may vary, these functions are critical to the success of all collecting institutions. This course examines the responsibilities of the collections manager or registrar in documenting, researching, storing, and exhibiting objects. Students are exposed to various collection policies and registration methods, the acquisition process, loan procedures, and the numerous legal and ethical issues that surround accessioning and de-accessioning artifacts. Security, insurance, access to and use of collections are also discussed. The class will make at least one site visit to view collection storage at a local museum. Prerequisite FAH 0285  Margherita Desy

Mondays 6:30—9:30pm

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.

Cara Iacobucci and Cynthia Robinson

Thursdays 6:00—9:00pm

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.