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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 0002-01  Art History From 1700 to the Present**

Major monuments and themes of world art and architecture from 1700 to the present, with emphasis on the function of art in society, politics, technology, and commerce; art and the idea of the modern; nature and abstraction. Tools and approaches to analyze and understand the language of the visual arts and how art affects us today. Includes field trips to local museums.  (Cross-listed as PJS 2) **Monica McTighe**

(This course is a requirement for the Art History major.)

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

**FAH 0013-01  The Arts of China**

This course will introduce major artistic traditions in China from antiquity to the modern times. The class discussion will focus on, but will not be limited to, topics such as: Early Chinese art and ritual, visual arts and the quest for immortality, Buddhist art and architecture, landscape painting, Chinese palace architecture, and ceramics. This course will also discuss the major art movements in China during the 20th century and the innovative responses of Chinese artists to the dynamic relationships between traditional Chinese art, artistic movements in the west, and sociopolitical changes in China. Painting, sculpture, woodcut, performance, and installation are among the various art forms being discussed. **Xiaolong Wu**

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

1 Block Tuesdays (9:00—11:30am)

**FAH 0019-01  Classical Archaeology**

The great sites and monuments of the ancient Mediterranean from preclassical times to the fall of the Roman Empire; their discovery and interpretation; their place in the reconstruction of the social, political, and artistic history of their time. Topics include the excavation and analysis of materials from Troy, Bronze Age Crete, and Mycenae; the archaeological evidence of the rise of Greece, particularly Athens, in the first half of the first millennium B.C.; the misunderstood contribution of Hellenism in art, literature, and civilization; the Etruscan phenomenon; the essentially Roman qualities of the first four centuries of the Christian era; and the archaeological and documentary evidence for the transition from paganism to Christianity. Some attention to the disciplines of epigraphy and numismatics, as well as to the peripheral island civilizations of Malta, Sardinia, and Cyprus.  (Cross-listed as ARCH 27 and CLS 27.) **Matthew Harrington**

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

F+ Block TR (12:00—1:15pm)
FAH 0025/0125-01  Medieval Architecture

Social histories of medieval buildings from c.300 - c. 1400 CE., with particular attention to space, audience and experience. Course themes include: architecture and remembrance in the early Christian period; liturgy and ritual; gendered spaces in medieval monasteries; architects, masons and engineering; castles and the ideology of conquest; late medieval civic architecture; timber/stone construction; symbolism in the Gothic cathedral; and cross-cultural forms. May be taken at 100 level. Cross-listed as REL 25/125. Undergraduate pre-requisite: FAH 1 or FAH 8.  Karen Overbey

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

H+ Block TR (1:30—2:45pm)

FAH 0028/0128-01  Medieval Art in the Mediterranean: Pagans, Jews, Christians, 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 as REL 28/128.  Eva Hoffman

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

J+ Block TR (3:00—4:15pm)

FAH 0034/0134-01  Renaissance Venice

Painting, sculpture, and architecture in the "most serene republic" of Venice, 1400-1600. Elite patrons, confraternal piety, wealth from the Levant, and a taste for pleasure provide some framing contexts for Venetian subject matter ranging from altarpieces to sensuous female nudes. Artists to be considered include Bellini, Giorgione, Titian, Sansovino, Palladio, and Tintoretto. 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 0052/0152-01  Picasso to Pollock

The Cubist revolution of Picasso; German Expressionism from Kirchner to Beckmann; the Russian avant-garde; the languages of abstraction throughout Europe, from Kandinsky in Russia, to Mondrian in Holland; the reaction to World War 1 in the Dada and Surrealist movement; the Bauhaus and its influence; the idea of the avant-garde. The shift from Europe to America after World War II and the development of the Abstract Expressionism of Pollack and others. May be taken at 100 level.  **Karyn Esielonis**

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

L+ Block TR (4:30—5:45pm)

FAH 0061/0161-01  American Art 1776—1914

Art in the United States from the Declaration of Independence and the Revolution to World War I. Much use of the still new Art of the Americas wing at the Museum of Fine Arts Boston. Coverage of art historical issues such as the emergence of modern history painting, the rise of landscape as manifest destiny, genre painting and the relation of class, race and gender, the Civil War, Reconstruction and color, photography's challenge to painting, and the importation and adaptation of the modern to the issue of what is American about American art. Significant artists will include John Singleton Copley, Thomas Cole, Winslow Homer, Mary Cassatt, John Singer Sargent, Edward Mitchell Bannister, James McNeill Whistler, Henry Tanner, Georgia O’Keeffe and Alfred Stieglitz.. May be taken at the 100 level.  **Eric Rosenberg**

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

A+ Block MW (8:05—9:20am)

FAH 0070/0170-01  The 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**

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

G+ Block MW (1:30—2:45pm)
FAH 0081/0181-01  Twentieth Century Mexican Art

The dominant art forms of twentieth-century Mexico including post-revolutionary muralism and socially-concerned representational art; movements, artists, and visual genre outside of the mural school including abstraction, surrealism, photography, print culture, and film. The influence of politics, class, race, and gender on the production of art in Mexico. Art by Mexican-American artists in the U.S., and the effects of globalization and the art market on contemporary Mexican art. May be taken at 100 level. Adriana Zavala

(This course fulfills the post-1700 requirement for the Art History major and also the World Civ. Req.)

I+ Block MW (3:00—4:15pm)

FAH 0086/0186-01  The Latino Presence in Art and Visual Culture

Representations of Latinos and by Latinos across a broad range of media, with emphasis on contemporary art and film/television, but including literature and music. Popularity and increase of Latino culture in the U.S. in the context of ongoing debates about immigration, national security, and shifting demographics. Key topics include the cultural politics of representation, the relationship of contemporary Latino artists to the mainstream art world, debates about visual art as a vehicle for the expression of cultural identity, the role of gender, sexuality, class, and ethnicity in creative expression, the relationship between Latino culture and the mainstream, the diversity of the Latino community, how self-representation informs political dissent, and an examination of Latinidad as an affirmative cultural construction for people of Latin American descent in the U.S. May be taken at the 100. Cross-listed as AMER 0194-03. Adriana Zavala

(This course fulfills the post-1700 requirement for the Art History major and also the World Civ. Req.)

H+ Block TR (1:30—2:45pm)

FAH 0092/0192-01  The American Suburb

This course will examine the architecture, historiography and visual representation of American Suburbs. Consideration will be given to issues of class an ethnic identity, gender and technology, as well as concepts of rural idylls and the therapeutic value of nature. Lecture, student-led research and class discussion will explore the subjective nature of the division between ‘city’ and ‘suburb,’ with the goal of establishing a working definition of the American suburb, be it settlement pattern, architectural style, or mindset. May be taken at 100 level. Victoria Solon

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

L+ Block TR (4:30—5:45pm)
FAH 0098-01  Architectural Studies Integrative Project Seminar

A required spring semester seminar for all senior Architectural Studies majors, through which each student individually completes the major’s culminating integrative project either as an internship, independent study, or honors thesis. The seminar meets as a group to consult about individual ongoing work, to take field trips, to listen to invited speakers, to discuss selected readings, and for the public presentation of the integrative projects at the end of the semester. Proposals for the integrative project must be submitted and approved the previous semester. Senior Honors Thesis students enroll by registering for FAH-0199-07. Open only to senior architectural studies majors. May be registered for by Civil Engineering double majors in architectural studies as CEE 99.

Daniel Abramson

2 Block  T (9:00—11:30am)

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. Pre-requisite FAH 19/CLS 27 or FAH 1. (Cross-listed as ARCH 168 and CLS 168.) Matthew Harrington

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

M+ Block  MW (6:00—7:15pm)

FAH 0122-01  Iconoclasm and Iconophobia: Threat of the Image

The proscription of representational images in Jewish, Christian, and Islamic ideologies, and resulting iconic modes of expression (signs, symbols, architectural forms) at various times in the first millennium; the avoidance or removal of images, and motivations for and the effect of the art which it produces (Byzantine "iconoclasm"; Islamic avoidance; Protestantism; the French Revolution; the Jesse Helms syndrome). Cross-listed as REL 122. Eva Hoffman

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

F+ Block  TR (12:00—1:15pm)

FAH 0124-01  Early Medieval Art

Production, function and reception of art in the early Middle Ages, especially in Western Europe from c. 300-1100 CE. Germanic, Frankish, Anglo-Saxon, Carolingian, Scandinavian and Norman jewelry, sculpture, textiles, architecture and manuscripts. Central themes include tradition and innovation; cultural and artistic hybridity; visualizing self and other. Cross-listed as REL 124. Undergraduate Pre-requisite: FAH 1 or permission of instructor. Karen Overbey

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

D+ Block  TR (10:30—11:45am)
FAH 0210-01  Seminar: Armenian Architecture

This seminar will explore the world of early medieval Transcaucasia through its churches, sculpture, painting, and inscriptions. From c. 610 to c. 660, Armenia was at the crux of confrontations between the great superpowers of Byzantium and Persia, and the target of the first of the Arab conquests. The End Times, as contemporary texts suggest, felt very near. How did the built environment express this reality, or turn from it? Christina Maranci

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

5 Block M (1:30—4:00pm)

FAH 0230-01  Seminar: Picturing the “Levant” in Early Modern Italy

Inspired by the recent work by scholars such as Julian Raby, Deborah Howard, Stefano Carboni, Gulru Necipoglu, Rosamund Mack, Franco Cardini, Giovanni Ricci, Anna Contadini, etc. this seminar will consider the production and reception of Italian Renaissance art within the Mediterranean region including North Africa and the Middle East. Readings will include primary source material as well as postcolonial theory and cultural studies. Research topics include: decorative arts, imports/exports, embassies and gift exchange, slavery and piracy, the battle of Lepanto, costume books, conversos and renegados, pilgrims and missionaries, cartography, graphic arts, and more. Students are strongly encouraged to make use of local museums and rare book collections for their term papers. Pre-requisite: one lecture course pre-1700. Cristelle Baskins

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

4 Block F (9:00—11:30am)

FAH 0255-01  Seminar: Politics and Public Space in Contemporary Art

This course will examine how definitions of public art have changed since the 1960s. We will look at how the artist’s role in the practice of public art has changed during this time. Questions will include: how is the “public” or public space defined? Can contemporary art influence civic issues? Does public art educate the public? Is contemporary art effective as a form of social work? We will discuss the influence of politics on the practice of public art as well as how ideas of social change have informed art practices as diverse as the production of monuments and the genre of “relational aesthetics.” Monica McTighe

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

12 Block W (6:30—9:00pm)

From Depression and the rise of Fascism to World War II and its aftermath, photography both documented and made art of extraordinarily explosive and traumatic times. This course, based largely on week to week looking, reading and discussion, will test the medium's balance in this period between the real and the abstract for its representational resonances and historical valences. Significant figures to be considered will include Walker Evans, Berenice Abbott, August Sander, Henri Cartier-Bresson, John Heartfield, Dorothea Lange, Gordon Parks, James Van Der Zee, Lyonel Feininger, Roy DeCarava, Tina Modotti, Robert Frank, Aaron Siskind, Ben Shahn, Bernd and Hilla Becher, and Richard Hamilton. In the last month or so of the semester we will have the great benefit of the Harvard Art Museums' Lyonel Feininger: Photographs, 1928-1939 exhibition to visit, study and learn from. Eric Rosenberg

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

7 Block W (1:30—4:00pm)

FAH 0270-01  Seminar: Changing Subjects: The Making of African Art History

“What is the field of African art and how does one study AND EXHIBIT it?” The seminar will provide an answer to this question by looking at how the study of African art has repeatedly redefined its subject from the early 20th century to the present. The seminar will study these transformations as a story about blackness and desire, order and otherness, power and representation, and the contested notion of a global world of art. Though the course is structured by a series of concrete works, students should be aware that the seminar is more theory than object driven. Peter Probst

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

6 Block T (1:30—4:00pm)
Museum Certificate Program Courses
(Open to Museum Studies and Graduate Students by Consent)

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 0289-01  Museum Internship

Once a student has examined the administrative and financial operations of museums, discovered the multitude of ways to present educational information, and gained an understanding of collections management, the next step is applying this knowledge. The internship gives a student firsthand experience in museum work. It is generally a one-to-two semester, 200-hour intensive experience with specific projects and responsibilities arranged by the student, in collaboration with the internship supervisor, and the site supervisor. Most internships take place during the work week; evening and weekend internships can be difficult to arrange. 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 the internship supervisor, Cynthia Robinson, Cynthia.robinson@tufts.edu or, Continuing Studies 617-627-3022