Image:
Maria Magdalena Campos-Pons
“Elevata” (2002)
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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 and ILVS 91-25.

Ikumi Kaminishi

(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 register for one recitation to be enrolled in the class.
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

(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 TuTh (10:30—11:45am)

FAH 10/110-01  Japanese Art and the West

Artistic exchange between Japan and the West from the sixteenth century to the present. Focus on Japan’s Occidentalism and the West’s Japonisme movements; also Japanese nationalists’ rebellion against cultural and artistic invasions from the West. Major artists include Hokusai, Degas, Aoki Shigeru, and Van Gogh.

May be taken at the 100 level. Ikumi Kaminishi

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

I+ Block MW (3:00—4:15pm)
FAH 0032/0132-01  High Renaissance in 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 TuTh (12:00—1:15pm)

FAH 0051/0151-01  Nineteenth Century Art

The major movements—Neoclassicism, Romanticism, Realism, Impressionism, and Post-Impressionism—in Western Europe and America. May be taken at 100 level. Jeremy Melius

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

K+ Block MW (4:30—5:45pm)
FAH 0055/0155-01    Contemporary Art Since 1960

Major art movements in Europe and America from the 1960s through the early 2000s. Discussions of the major works of avant-garde art and its criticism, from Abstract Expressionism through the postmodern practices of conceptual art, feminist art, performance art, and site-specific installation art. Analysis of works of art in terms of formal issues, the art-critical debates in which they were produced, and their importance for current art production. May be taken at 100 level.  Claire Grace

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

L+ Block TuTh (4:30—5:45pm)

FAH 0071/0171-01    Arts of the Afro-Atlantic Diaspora

Examination of the arts of African peoples from both sides of the Atlantic. Emphasis on movement of images and ideas back and forth across the Atlantic. The unique ways artists from different parts of the Afro-Atlantic diaspora have fused indigenous and foreign ideas and forms in their work. 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 may also be used to fulfill the World Civ. Requirement.)

J+ Block TuTh (3:00—4:15pm)
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 may be used to fulfill the post-1700 requirement for the Art History major and may also be used to fulfill the World Civ. Requirement.)

H+ Block TuTh (1:30—2:45pm)

FAH 92/192-02  An Aqueous Solution: Watercolor and Modernity

Watercolor practice as a form of modern art between the later eighteenth century and the middle of the twentieth century will be examined. The course will coincide to some extent with the Museum of Fine Art’s fall 2013 exhibition John Singer Sargent Watercolors, though by no means will Sargent be the only artist discussed or viewed firsthand. Rather, the exhibition will serve as direct exposure to one of the great examples of work in this medium while lectures feature such artists as Turner, Constable, Girtin, Blake, Delacroix, Whistler, Cassatt, Morisot, Homer, Sargent, Cezanne, Matisse, and Hopper, amongst others.

Eric Rosenberg

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

J+ TuTh (3:00—4:15pm)

FAH 0092-03  The Arts of Armenia

This course will explore the arts of Armenia from the fourth to seventeenth centuries CE. The churches, illuminated manuscripts, and relief sculpture of this region present a distinctive tradition which can be approached from many directions, both formal and contextual. The material raises broad questions regarding artistic style, function, theology, politics, and social history. In addition, the images and monuments reveal contact with the cultures of Georgia (former USSR), Byzantium, the Sasanian and Islamic Near East, Europe, and even China. This course will thus introduce not only striking and understudied material, but 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 TuTh (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. Cristelle Baskins

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. Eric Rosenberg

1 Block Tuesday (9:00—11:30am)
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| FAH 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. Christina Maranci  
(This course may be used to fulfill the pre-1700 requirement for the Art History major.) | H+ Block TuTh (1:30—2:20pm) |
(This course may be used to fulfill the pre-1700 requirement for the Art History major.) | I+ Block MW (3:00—4:15pm)  |
| 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, revisionist art history. Visits to local museums. Andrew McClellan  
(This course may be used to fulfill the post-1700 requirement for the Art History major.) | P+ Block MW (7:30—8:45pm)  |
FAH 0250-01  Seminar: Seeing Sculpture

This seminar explores two related phenomena: the rise of modern sculpture during the nineteenth and twentieth centuries, and the development alongside it of new ways of experiencing sculptural objects, past and present, as staged in a body of powerful critical texts. The work of artists such as Canova, Hildebrand, Rodin, Brancusi, Giacometti, Hepworth, Smith, and Nauman will be juxtaposed with that of strong writers about art such as Herder, Hildebrand (again), Rilke, Einstein, Stokes, Krauss, Wagner, and Potts. Close attention to the interaction between verbal and visual representation will make it possible to explore the specific problems that sculpture poses for interpretation. Particular emphasis will fall on the special phenomenology that the medium entails—its effects on an embodied, mobile viewer who encounters three-dimensional objects in real space and time. And whenever possible, discussion in the classroom will be tested against first-hand engagement with sculptures in local collections, enabling us not only to reassess the usefulness of looking at artworks through the eyes of the writers we study, but also to develop a precise and flexible vocabulary of our own with which to record encounters with sculpture’s forms.  

Jeremy Melius

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

8 Block Thursdays (1:30–4:00pm)

Note: Undergraduate students register for FAH 0198-02

FAH 0275-01  Seminar: The Memory of Images: Aby Warburg and the Study of Visual Culture

This course focuses on the German scholar Aby Warburg (1866 to 1929) and his influence on visual studies and (German) cultural theory from the turn of the 20th century to today. Trained as an art historian with an expertise in renaissance art Warburg morphed into a historian of images and "visual culture" long before the term became fashionable in the 1990s. For Warburg art works were not just objects of aesthetic pleasures but media or carriers of feelings, experiences and remembrances. As such paintings and sculptures were of equal status as tapestries, stamps or postcards. The basic question he explored addressed the cultural memory of images and how images affect our lives: How do remembrances and feelings “survive” in images across time and space? How does the transmission of cultural memory in artworks manifest itself in different media such as sculpture, photography, painting, film, dance? We will examine these questions as well as the (changing) answers to them in their historical context, i. e. from early 20th century to the present. Besides Warburg we will read works by seminal German and continental scholars like Sigmund Freud, Walter Benjamin, Ernst Gombrich, Kurt Forster, Hans Belting, Georges Didi-Huberman and others.

Peter Probst/Margareta Ingrid Christian

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

7 Block  Wednesdays (1:30—4:00pm)

Note: Undergraduate students register for FAH 0198-03
FAH 0280-01  Seminar: Frida Kahlo

This seminar examines the art of the Mexican painter Frida Kahlo, as well as Kahlo as a work of art, namely “Fridamania,” or her global popular celebrity since her rediscovery in the 1970s. We will delve into the vast literature on Kahlo, including scholarly analysis, kids’ books and her Internet cult following. We will ask what methods and approaches are fruitful for understanding one of the 20th-century’s most celebrated artists and we will strive to understand her work more deeply in the context of the post-revolutionary Mexican “renaissance.” We will explore how Kahlo drew on the rediscovery of popular art and provincial painting, how she dealt with the politics of Mexican nationalism (including the reinvention of a usable past, as well as race, gender and class discourses), and how she meditated in her art work upon aspects of her personal life, including her intersecting identities and her marriage to one of Mexico’s most important artists, Diego Rivera.

Adriana Zavala

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

3 Block Thursdays (9:00—11:30am)

Note: Undergraduate Students register for FAH 0198-04

FAH 0290-01  Seminar: Histories of Modern Architecture

This is a reading seminar in the historiography of modern architecture focused upon classic books published from the 1930s through 1970s by Pevsner, Giedion, Scully, Banham, Tafuri, and others. Accompanying will be short texts on philosophies of history and the historiography of modern architecture by Michel Foucault, Hayden White, Hans Kellner, and others. The course’s objective is to think critically about constructions of different histories of modern architecture, and to provide generally the tools for analysis of historical knowledge. Open to graduate students, architectural and art history majors, and other qualified undergraduates.

Daniel Abramson

(This course may be used to fulfill the post-1700 requirement for the Art History major, and a core requirement for the Architectural Studies major.)

4 Block Fridays (9:00—11:30am)

Note: Undergraduate Students register for FAH 0198-05/06
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. Cynthia Robinson / Cara Iacobucci

10+ Block  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.