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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 Introduction to World Art I

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. Daniel Abramson

(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 0005-01 Introduction to the Arts of Asia

This course explores visual arts and cultures of Asia. Through the examinations of sculpture, painting, architecture, and ritual objects from India, China, and Japan, the class will study the issues and themes of art and ritual, narratives and performance, and monumentality and cultural legacy. We also study the basic tenets of Hinduism, Buddhism, and Confucianism to understand associated artistic concepts. Cross-listed as REL 5. Ikumi Kaminishi

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

L+ Block TuTh (4:30 - 5:45pm)

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 0012-01      The Arts of Japan

This course is an interdisciplinary survey of Japanese arts—architecture, painting, prints, sculpture and theater—from ancient to contemporary times. The class is also a forum for discussion of select themes of the visual and literary arts of Japan. Topics and issues include: the impact of Buddhism and Chinese culture, the privatization of religious art, the role of patronage and politics and the impact of graphic art in popular culture. Cross-listed with REL 12.  Ikumi Kaminishi

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

F+ Block TuTh (12:00—1:15pm)

FAH 0025/0125-01    Medieval Architecture

This course explores the social histories of medieval buildings from c.300 – c. 1400 CE, with particular attention to the varying ways in which space and experience shaped each other. We will study how churches, halls, castles, towers and monasteries were built – the techniques, materials and practices of medieval architecture – and also how these buildings produced meaning for their patrons and audiences. Lectures, readings and discussions will engage themes including: 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. Pre-requisite FAH 1, 2 or FAH 8. Cross-listed with REL 25/125.  Karen Overbey

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

I+ Block MW (3:00—4:15pm)

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.)

G+ Block MW (1:30 - 2:45pm)
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 the 100 level.  Daniel Zolli

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

H+ Block TuTh (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 Pissaro and Monet, domestic life in Cassatt and Morisot.. Post-Impressionism of Seurat, Cezanne, Van Gogh, and Gauguin.  Jeremy Melius

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

J+ Block TuTh (3:00—4:15pm)
FAH 0055/00155-01    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 the 100 level.

Monica Steinberg

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

K+ Block MW (4:30—5:45pm)

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

Representations of and by U.S. Latin@s across a broad range of media, with emphasis on visual art. Popularity and increase of Latino culture in the U.S. in the context of civil rights and 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. Cross-listed as AMER 0194-03. Adriana Zavala

(This course fulfills the post-1700 requirement for the Art History major; the Hispanic and Diaspora culture option; World Civ. Req.)

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 junior and senior art history majors.

Jeremy Melius

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

Lecture       F+  Block Tu  (12:00 - 1:15pm)
Section A,  F+  Block Th  (12:00 - 1:15pm)
Section B,  F+  Block Th  (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 and Art History Museum Studies graduate students only.  Eric Rosenberg

7  Block Wednesday (1:30—4:00pm)

FAH 0192-01  Museums and Cultural Property: Debating Art, Ownership and Value

Cultural property is arguably the most hotly contested issue in the overlapping spheres of art history, anthropology, museums, and international affairs today. Globalization draws us closer together while simultaneously sharpening focus on questions of who owns what, who determines what constitutes a people's cultural heritage, where it belongs and how it is displayed. This course will explore facets of this contested terrain. Topics range from museums and processes of identity formation, questions of repatriation and restitution of cultural property to the protection and targeted destruction of patrimony in times of conflict.

Peter Probst and Andrew McClellan

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

6 Block Tuesday (1:30—4:00pm)
FAH 0220-01  Seminar: Medieval Materiality

Ivory, gold, bronze, glass, gems, wood, stone, silk, vellum, lead, fur, alabaster: the materials of medieval art are the subjects of this seminar. How did *matter* matter in medieval artworks and objects? How were materials acquired, worked, transformed, circulated, and valued? What new questions and insights emerge when we begin with the material specificity of medieval objects, rather than with artist, patron, or iconography? In this seminar, we will consider the physical, economic, technical, tactile, symbolic, aesthetic, and political histories of materials. Readings will include medieval texts on artistic practice and aesthetic response, as well as current art historical and philosophical scholarship on issues of materiality, agency, ontology, network, identity, and ethics. The course will focus on Western Europe, c. 500-1400. *Karen Overbey*

Note: Undergraduate majors register for FAH 0198-01
(This course may be used to fulfill the pre-1700 requirement for the Art History major.)

11+ Block Tuesday  (6:00—9:00pm)

FAH 0260-01  Seminar: Color and Painting in the United States, 1860-1900

The Civil War and Emancipation heightened color consciousness tremendously in the United States from 1861. At the same time, painting in cities like New York during Reconstruction and the years immediately following was judged radical often as a direct result of what one might call the recognition of an aesthetics of color practiced by those American artists deemed colorists. Such artists' work was often seen to be on the verge of abstraction, illegibility, even unAmericaness. This seminar will examine the myriad implications of color identity and its attendant discourses for American painting just following the Civil War. Artists to be studied will include Albert Pinkham Ryder, George Fuller, Henry Tanner, Edmonia Lewis, Winslow Homer, Thomas Eakins, Mary Cassatt, and J. Frank Currier. *Eric Rosenberg*

Note: Undergraduate majors register for FAH 0198-02
(This course may be used to fulfill the post-1700 requirement for the Art History major.)

5 Block Monday (1:30—4:00pm)

FAH 0275-01  Seminar Orientalism and the Visual Arts

In this seminar we will explore the active role of painting in expressing political, cultural and social identities in the Islamic world between the eighth and the sixteenth centuries. Topics will include the ‘problem’ of painting and visual representation in Islamic art; wall paintings and mosaics in palaces; painting for the middle class; calligraphy and the arts of the sacred book of the Qur’an; painting and the pursuit of knowledge in the illustrated scientific book; and the relationship between word and image in the context of illustrated manuscripts of Arabic and Persian literature. Throughout the course, we will also consider continuities with past visual traditions and interactions with minority an neighboring cultures. *Eva Hoffman*

Note: Undergraduate majors register for FAH 0198-03
(This course may be used to fulfill the pre-1700 requirement for the Art History major.)

1 Block  Tuesday (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  Christina Hodge

10+ Block Mondays (6:00—9:00pm)

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

12+ 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.