<table>
<thead>
<tr>
<th>Course #</th>
<th>Course Title</th>
<th>Faculty</th>
</tr>
</thead>
<tbody>
<tr>
<td>FAH 0002-01</td>
<td>Art History from 1700 to the Present</td>
<td>Ikumi Kaminishi</td>
</tr>
<tr>
<td>FAH 0004-01</td>
<td>Introduction to the Arts of Africa</td>
<td>Peter Probst</td>
</tr>
<tr>
<td>FAH 0007-01</td>
<td>Introduction to Latin American Art</td>
<td>Adriana Zavala</td>
</tr>
<tr>
<td>FAH 0013-01</td>
<td>The Arts of China</td>
<td>Ikumi Kaminishi</td>
</tr>
<tr>
<td>FAH 0019-01</td>
<td>Introduction to Classical Archaeology</td>
<td>Matthew Harrington</td>
</tr>
<tr>
<td>FAH 0021-01</td>
<td>Early Islamic Art</td>
<td>Jennifer Lyons</td>
</tr>
<tr>
<td>FAH 0041-01</td>
<td>The Age of Rembrandt and Bernini</td>
<td>Andrew McClellan</td>
</tr>
<tr>
<td>FAH 0084-01</td>
<td>Latin American Cinema</td>
<td>Adriana Zavala</td>
</tr>
<tr>
<td>FAH 0092-01</td>
<td>Italian Renaissance Architecture: Structure &amp; Spectacle</td>
<td>Cristelle Baskins</td>
</tr>
<tr>
<td>FAH 0092-02</td>
<td>Thresholds of Art &amp; Activism Since 1967</td>
<td>Claire Grace</td>
</tr>
<tr>
<td>FAH 0092-03</td>
<td>Modern Art in America, 1900-1962</td>
<td>Eric Rosenberg</td>
</tr>
<tr>
<td>FAH 0095-01</td>
<td>Boston Architecture and Urbanism</td>
<td>Daniel Abramson</td>
</tr>
<tr>
<td>FAH 0098-01</td>
<td>Senior Integrative Project Seminar</td>
<td>Daniel Abramson</td>
</tr>
<tr>
<td>FAH 0106-01</td>
<td>Roman Art and Archaeology</td>
<td>Matthew Harrington</td>
</tr>
<tr>
<td>FAH 0210-01</td>
<td>Seminar: Art of the Armenian Manuscript</td>
<td>Christina Maranci</td>
</tr>
<tr>
<td>FAH 0230-01</td>
<td>Seminar: Global Renaissance</td>
<td>Cristelle Baskins</td>
</tr>
<tr>
<td>FAH 0250-01</td>
<td>Seminar: The Movement of Images</td>
<td>Jeremy Melius/</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ingrid Christian</td>
</tr>
<tr>
<td>FAH 0260-01</td>
<td>Seminar: Whistler and the Whistleresque in late 19th Century America</td>
<td>Eric Rosenberg</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 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)

Ikumi Kaminishi

(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 0004-01  Introduction to the Arts of Africa

This is a survey of the arts of various cultures and time periods in Africa ranging from ancient ceramics to contemporary painting and installations. Besides formal approaches to African art we study the various ways the visual arts reflect and function with respect to larger cultural issues. Within this context, students learn about the relationship of art to religion, gender, identity, and political power, discover the extensions of African visual culture into the Americas, and gain knowledge about key issues in the emergence of modern and contemporary art. Last but not least the course is also an introduction to the methods and vocabulary of the study of African art history and considers the general problems of how scholars understand and write about African arts. Peter Probst

(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.)

I+ Block MW (3:00—4:15pm)

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 requirement and may be used to fulfill the World Civ requirement.)

F+  Block TuTh (12:00—1:15pm)
FAH 0013-01  The Arts of China

This course examines the history of Chinese painting, sculpture, metalwork, and ceramics from Neolithic to modern periods, with emphasis on major achievements and monuments of each period. Lectures will include the introductions of Chinese history, religion, and aesthetics. To give a focused theme on this long history of Chinese art, we pay particular attention to the issues of ritual and art, the patronage (kings, emperors, collectors, and connoisseurs) and politics that affected the use and designs of art works as expressions of power.  Ikumi Kaminishi

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

K+ Block MW (4:30—5:45pm)

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.)

K+ Block MW (4:30—5:45pm)

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. Jennifer Lyons

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

J+ Block TuTh (3:00—4:15pm)
FAH 0041-01  The 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. **Andrew McClellan**

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

G+ Block MW (1:30—2:45pm)

---

FAH 0084/0184-01  Latin American Cinema

The development of cinema in district Latin American contexts with emphasis on Mexico, Brazil, Cuba, and Latinos in the U.S.. Emphasis on how film from aids articulations of cultural and political identity. Course consists of weekly film screening outside of class and in-class discussion and film screening. Students taking the course at the 100-level are required to write an additional research paper incorporating both contextual and comparative analysis of two films selected in consultation with the instructor. **Adriana Zavala**

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

4 Block Fridays  (9:00—11:30am)

---

FAH 92/192-01  Italian Renaissance Architecture: Structure and Spectacle

A study of Italian Renaissance architecture from the 14th-17th centuries. The course will consider utopian ideals, as found in treatises and literary texts, as well as built structures, function, and social formation. Themes include urbanism, classicism, landscape architecture, and the status of the architect. We will examine ephemeral structures erected for parades, processions, and funerals and also the export of Renaissance building types to colonies of the "New World" from Mexico to South India. Architects to be considered include Alberti, Brunelleschi, Filarete, Francesco di Giorgio, Michelangelo, Raphael, Bramante, Serlio, Vignola, and Palladio. Recommended: FAH 1 or 2. **Cristelle Baskins**

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

I+ MW (3:00—4:15pm)
FAH 0092/0192-02  Thresholds of Art & Activism Since 1967

This course investigates transformations in artistic production and discourse since 1967 by navigating the contested boundaries between art and activism. In the context of war and social upheaval, artists turned to the street, intervened in the public sphere, and made change thinkable through techniques of collaboration, documentary, and the counterfactual. Exploding familiar protocols of agitprop, they advanced a politics of representation as much as a representation of politics, rethinking both the forms of art and the channels of its distribution. Setting anchors in philosophical texts (Adorno, Benjamin, Butler, Rancière) and recent debates in art historical scholarship (Bishop, Bryan-Wilson, Enwezor, Kester, Lambert-Beatty), we will consider contexts as diverse as the social movements of the 1960s, postcolonial struggles, queer liberation, and the counter-globalization movement, with case studies ranging from the Art Workers Coalition, the Situationist International, and Emory Douglas to the Yes Men, Women on Waves, and Ai Weiwei. The course coincides with Living as Form (The Nomadic Version), an exhibition of socially engaged art at the Carpenter Center at Harvard.  Claire Grace

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

K+ Block MW (4:30—5:45pm)

FAH 0092/0192-03  Modern Art in America, 1900-1962

Modern art begins to emerge in the United States in the last quarter of the nineteenth century. By the first decade of the twentieth its consistent practice, availability, importation and reception suggest, from time to time, and in certain forms, avant-garde visual cultures. This course will study the flow and flux of such phenomena and their variegated and myriad related practices. Under close scrutiny will be artists such as Albert Pinkham Ryder, Henry Tanner, Alfred Stieglitz, Georgia O’Keeffe, John Marin, Max Weber, Edward Hopper, Charles Sheeler, Walker Evans, Dorothea Lange, Berenice Abbott, Romare Bearden, Gordon Parks, James Van Der Zee, Diego Rivera, Lee Krasner, Jackson Pollock, Mark Rothko, Alma Thomas, Willem De Kooning, Norman Lewis, Jasper Johns, Robert Frank, Helen Frankenthaler, Andy Warhol and others. Cross-listed as American Studies 0194-05

Eric Rosenberg

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

D+ Block TuTH (10:30—11:45am)
FAH 0095/0195-01  
**Boston Architecture and Urbanism**

A history of the Boston area’s architecture from the seventeenth through the twenty-first centuries, as seen through the region’s urban history. Major buildings, architects, and urban planning schemes examined in terms of economic, political, social, and institutional histories. Course work includes required Friday morning field trips; class presentations; and design, research, and photography projects.  
**Daniel Abramson**

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

E+ Block W (10:30—11:45am) and 4 Block F (9:00—11:30am)

---

FAH 0098-01  
**Senior 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. Open only to senior architectural studies majors.  
**Daniel Abramson**

3 Block Th (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. **Prerequisites**  
CLS 27, or FAH 1, or permission of instructor. Cross-listed as CLS 0168, ARCH 168.  
**Matthew Harrington**

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

L+ Block TuTh (4:30—5:45pm)
FAH 0210-01  Seminar: Words Beautifully and Usefully Adorned: Art of the Armenian Manuscript

This course will explore the manuscript illumination of medieval Armenia, considering not only the illustrated cycles of biblical works but also royal portraiture, magical texts, and a courtly tale. Our discussions will seek to situate Armenia’s manuscript art within a complex frame of cultural interaction that included Byzantium, Islam, Central Asia, and Western Europe. We will also explore the relation between text and image, the role of images in contemporary Armenian society, problems of style and artistic personality. Recent theoretical studies in text/image relations, performativity, and visuality will also help frame our critical interpretations. In addition, we will become familiar with codicology (the physical character of the book) in both readings and in assignments.  
Christina Maranci

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

7 Block Wednesdays (1:30—4:00pm)

FAH 0230-01  Seminar: Global Renaissance

Inspired by the recent work of scholars such as Gauvin Bailey, Brian Curran, Kate Lowe, Jean-Michel Massing, Rose Marie San Juan, Deborah Howard, Stefano Carboni, Rosamund Mack, and Anna Contadini, this seminar will consider the production and reception of Italian Renaissance art/imagery within the Mediterranean region including North Africa and the Middle East. Readings may include primary source material, historical and cultural studies, and contemporary theoretical perspectives on post colonialism and globalism. Research topics include: decorative arts, imports/exports, embassies and gift exchange, slavery and piracy, the battle of Lepanto, costume books, conversos and renegades, pilgrims and missionaries, cartography, graphic arts, and more. Students are strongly encouraged to use local museum or rare books collections for their term papers. Open to graduate students, art history majors, and others by permission of instructor.  Cristelle Baskins

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

8 Block Thursdays (1:30—4:00pm)
FAH 0250-01  Seminar: The Movement of Images

This course explores the notion of moving images broadly understood, drawing on texts from a variety of disciplines (including film theory, art history, anthropology, philosophy, and literary studies) as well as on films and artworks that reflect on the concept of movement. How was the moving image understood before the era of film? In what ways did the birth of cinema impact such ideas? How have later works of art and theory sought to recover the primordial excitement of images that move? These and other questions will be grounded in close consideration of texts and films by Warburg, Lee, Griffith, Eisenstein, Bazin, Kracauer, Benjamin, Deleuze, Godard, Ozu, Marker, and others. Cross-listed as ILVS 0192-31  Jeremy Melius and Margareta Ingrid Christian

Note: Undergraduate majors register for FAH 198-03
(This course may be used to fulfill the post-1700 requirement for the Art History major.)

5 Block Mondays (1:30—4:00pm)

FAH 0260-01  Seminar: Whistler and the Whistleresque in Late 19th Century America

Whistler’s image as one quintessence of the modern artist looms large over the latter half of the nineteenth century. This seminar will address the formation of that image, the artist's practice in locations such as Paris, London and Venice, and the shadow cast over late nineteenth century American art by that image. Issues such as the nature of the modern, the emergence of abstraction, nationalism, expatriotism and the case of the avant-garde will frame an account of the artist and his influence. A temporary traveling exhibition called Whistler and the Thames will be on display at the Addison gallery of American Art, Phillips Academy, Andover, MA throughout much of the semester. Eric Rosenberg

Note: Undergraduate majors register for FAH 198-04
(This course may be used to fulfill the post-1700 requirement for the Art History major.)

6 Block Tuesdays 1:30—4:00pm
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 (6:00 – 9:00pm)

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