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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 1

This course will focus on major monuments and themes of world art and architecture from ancient times to the seventeenth century, with emphasis on their religious aspects. We will study how art functioned in relation to ancient cults and civilizations and how images and buildings expressed and served the beliefs of classical polytheism, Judaism, Christianity, Islam, Hinduism, Buddhism, and Confucianism; how art was created and viewed; and how power was invested in images and how these images affect us today. Includes field trips to local museums. Cross-listed as REL 4. Karen Overbey

(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 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. Cross-listed with ILVS 0092-02 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 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 0011-01  Buddhist Art

This course aims to facilitate students with the basic understanding of Buddhism through various forms of arts from Ancient India, medieval China, and Japan. Students are expected to learn artistic expressions that explain key concepts of Mahayana School of Buddhism, which include Huayan Buddhism, Pure Land Buddhism, and Zen Buddhism. By investigating various visual media (architecture, painting, and sculpture), the class studies how abstract ideas are translated into visual modes in disseminating religious tenets. Cross-listed as REL 11
Ikumi Kaminishi

(This course may be used to fulfill the pre-1700 requirement for the Art History major.)
F+ Block TuTh (12:00—1:15pm)

FAH 0012-01  Arts of Japan: Scrolls, Film, Anime

This course explores the world of Japanese visual culture through historical studies of premodern handscroll paintings, images from noh and kabuki theaters, and clips of modern film including anime, as a way of understanding the strategies of pictorial media. We study Japan's pictorial traditions from the early-medieval illustrated handscrolls (emakimonos), investigating gendered pictorial tradition between male paintings (otoko-e) and female paintings (onna-e). We then look at the commercial and popular culture aspect from early-modern woodblock prints and books (ukiyo-e), such as the Hokusai Manga. In the second half of the course, we analyze theatricality of noh and kabuki theaters as performing spectacles, and modern film including anime, focusing on the issues of sexuality, the genres of cyberpunk and mecha, as well as romantic comedy, and the erotic and grotesque.  Ikumi Kaminishi

(This course may be used to fulfill the post-1700 requirement for the Art History major.)
L+ Block TuTh (4:30—5:45pm)

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 TuTh (3:00—4:15pm)
FAH 0029-01  Early Irish Art

This course examines works of early Irish art in their cultural contexts: political, economic, artistic and religious. From early Irish manuscripts to Hiberno-Norman castles, the focus of the course will be on meaning, reception and audience. We will discuss the ways in which the material culture of early Ireland reflected and impacted upon social attitudes and social hierarchies. Although an island on the geographic fringe of medieval Europe, Ireland in the Middle Ages was by no means isolated. One purpose of this course will be to consider early Ireland in its “global” context: the coming of Christianity, the travels of Irish monks to the Continent, the impact of Anglo-Norman colonization, the urbanization of the Hiberno-Norse period. How did these encounters with “the foreign” re-shape medieval Ireland, and especially medieval Irish art? Projects include research with manuscript facsimiles at Tisch Library Special Collections. Karen Overbey

(This course may be used to fulfill the pre-1700 requirement for the Art History major.)
K+ Block MW (4:30—5:45pm)

FAH 0092-01  Frida Kahlo and Diego Rivera: Art and Life

Focus on the artistic contributions of Diego Rivera and Frida Kahlo to the dynamic cultural revitalization of Mexico that developed in response to the Revolution of 1910. The artists will be contextualized in relation to cultural and political currents of their day including revolutionary nationalism, indigenism, social realism, and the international Avant Garde. One of the central issues of inquiry in this course will be the gender dynamic of assessments of artistic couples and the historical gender dynamic in post-revolutionary Mexican society and culture. Kahlo and Rivera will be examined in relation to the roles assigned to women and men within the post-revolutionary nation, how these were conveyed through visual culture, and the place of women artists within the male-dominated establishment. We will also consider the impact of Kahlo and Rivera’s marriage and personal relationship on their artistic practice and output, how their biographies have impacted their reception, and their artistic legacies. Adriana Zavala

(This course may be used to fulfill the post-1700 requirement for the Art History major; petition to fulfill the Hispanic and Diaspora culture option; World Civ. Requirement)
F+ Block TuTh (12:00—1:15pm)
FAH 0092-02  Art of the Moving Image

This course will begin with cinema, the first moving image art form. We will study cinema’s basic aesthetic features: its stylistic techniques, such as editing, cinematography, and sound, as well as its major narrative and non-narrative forms. We will watch a variety of films from the US and abroad that exemplify cinema’s myriad forms and styles: mainstream and avant-garde, fiction and non-fiction, narrative and non-narrative, black-and-white and color, silent and sound. Aesthetic concepts relevant to film art such as genre and auteur will also be examined. We will then consider the extent to which cinema’s aesthetic features are shared by television and interactive media such as video games, as well as what is artistically distinctive about these newer moving image media. Cross-listed with ILVS 0091-03  Malcolm Turvey

Note: Required recitation Mondays 6:00—10:00pm
H+ Block TuTh  (1:30 – 2:45pm)

FAH 0092-03  Art of the Ancient Near East

This course will consider the ancient cultures of Mesopotamia from the prehistoric period to the eve of the Arab Conquests in the seventh century. It will explore a wide array of architecture, sculpture, and mosaic, as well as works in metal and ceramic. It will engage with subject matter including divine rule, war, deities, and the afterlife, as well as pleasures such as banqueting and hunting. Christina Maranci

G+ Block  MW (1:30—2:45pm)

FAH 0092/0192-04  From Camera Work to The Americans: Photography in the United States, 1893-1956

Photography as a modern form of art in the United States accrues such status between 1893 and 1956. In this time the technology serves simultaneously both documentary and aesthetic functions, and often these interests are one and the same. Giving close examination to a host of major practitioners this course will seek to survey photography’s claims to truth and beauty, trauma and triumph, nationality, race, class and gender in American contexts. Photographers to be studied will include Alfred Stieglitz, Frances Johnston, Edward Steichen, Lewis Hine, Paul Strand, Charles Sheeler, Man Ray, Dorothea Lange, Margaret Bourke-White, Walker Evans, James Van Der Zee, Gordon Parks, Robert Frank and Vivian Maier. Eric Rosenberg

J+ Block TuTh  (3:00—4:15pm)
FAH 0092/0192-05  Berlin: An Excursion into Modernity

A site of radical artistic experimentation, the political center of Nazi regime and terror, a divided Cold War frontier-city, and finally a playground for global hipsters: More than any other city, Berlin has been a source and a theater for the forces shaping Western modernity. This course examines the co-emergence of metropolitan Berlin and modernist art and thinking from the early twentieth century to the present. Themes include utopian/dystopian urbanity, the relation between art and propaganda, the politics of memory, the aesthetics of terrorism as well as the creative force of cultural hybridity. Emphasis is on literature, film, and visual culture, supplemented by readings in philosophy, (cultural) history, and urban studies. In English. If taken at the 100-level: Extra assignments and class meetings. Cross-listed as GER 0073/0173-01

Marcus Wilczek

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

G+ Block MW (1:30—2:45pm)

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. 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  Arranged Tuesday  (9:00—10:15am)
Section A,  Arranged Thursday  (9:00—10:15am)
Section B,  Arranged Thursday  (9:00—10:15am)
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

1 Block T (9:00—11:30am)

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.)

I+ Block MW (3:00—4:15pm)

FAH 0192-06 Collecting Antiquity

The collecting, display and study of ancient Greek and Roman sculpture, artifacts and archaeological sites was central to the Renaissance and later Neo-Classical style in Europe. Antiquities were at the heart of the first public museums. This course will introduce students to the history of “collecting antiquity” in Europe from the 15th century through the age of Napoleon and will explore how and why the practice of collecting evolved over time. Key themes will include: private and public collections in Italy and northern Europe; archaeological discoveries from the Laocoon to Pompeii and Herculaneum; the reception of antiquity through travel (the “Grand Tour”); the impact of the antique on contemporary artists; the proliferation of copies and fakes; the art market and the role of dealers; the Elgin Marbles and the problem of ownership. Chiara Pidatella

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

F+ Block TuTh (12:00—1:15pm)
FAH 0220-01/0198-01  Seminar: Painting in Islamic Art (8th—16th centuries)

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 and neighboring cultures.  Eva Hoffman

Note: Undergraduates register for FAH 0198-01

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

13 Block Thursday (6:30—9:00pm)

FAH 230-01/0198-02  Seminar: The Art of Early Modern Travel

Not only did artists travel — by choice, seeking patronage, or fleeing war — but works of art traveled with missionaries, diplomats, merchants and explorers. Prints and illustrated books commemorated actual travel, documented foreign costume and customs, were shared among collectors, and inspired others to travel. We will be especially interested in visual images that circulated around the Mediterranean, the Red Sea, and the Indian Ocean. Students will be encouraged to use primary sources and rare books at Tisch, Houghton Library, the John Carter Brown Library, as well as digitized texts online. Open to Art History majors who have taken FAH 1 or 2, or a lecture course in Renaissance or Baroque Art History.  Cristelle Baskins

Note: Undergraduates register for FAH 0198-02

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

9 Block Fridays (1:30—4:00pm)
FAH 0255-01/0198-03  Seminar: Contemporary Art

Description to Follow.

Jacob Stewart-Halevy

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

Note: Undergraduate Students register for FAH 0198-03

12 Block  Wednesday (6:30—9:00pm)

FAH 0280-01/0198-04  Seminar: Frida Kahlo

This seminar examines the art of the Mexican painter Frida Kahlo, as well as Kahlo herself as a work of art, namely “Fridamania,” or the global popular celebrity she has garnered since her rediscovery in the 1970s. We will delve into the vast literature on Kahlo, including scholarly analysis, general audience books, and her artworld and internet cult following. We will ask what methods and approaches are fruitful for understanding on 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 Mexican folk culture, 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 mediated in her art work upon aspects of her personal life, including her intersecting identities and her marriage to one of Mexico’s most important artist, Diego Rivera.  Adriana Zavala

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

Note:  Undergraduate Students register for FAH 0198-04

5 Block  Monday (1:30—4:00pm)

FAH 0290-01/0198-05  Seminar: Government Center, Boston

A research-focused seminar on Boston’s most famous modern renewal project. In the 1960s, the burlesque Scollay Square district was replaced by a spacious ensemble of mainly governmental buildings, focused upon a new Boston City Hall. With a master plan by I.M. Pei and individual buildings designed by renowned architects like Paul Rudolph and Walter Gropius, Government Center is one of the finest collections of mid-century buildings in the world. Students will visit and conduct in-depth research on Government Center’s spaces and buildings, seen in the context of mid-century American urban, social, and architectural history.  Daniel Abramson

This course may be used to fulfill the post-1700 requirement for the Art History major and an elective for the Architectural studies major.)

Note: Undergraduate Students register for FAH 0198-05

4 Block  Friday (9:00—11:30am)
FAH 0284-01 Curatorial Approaches to 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. Julia Courtney

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

13+ 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.