Department of Art and Art History

Spring 2015 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)

Peter Probst

(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 0015  Japanese Architecture

Historical survey of major developments in Japanese religious and secular architecture and gardens from pre-Buddhist times to the modern age. Cross-listed as Religion 15.

Ikumi Kaminishi

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

J+ TuTh (3:00 - 4:15pm)

FAH 0019-01  Classical Archaeology

This course will introduce students to the use of scientific archaeology to interpret the art and artifacts of the complex Greco-Roman world-system, which, at its apogee, interconnected cultures from Britain to China. We will begin with the development and collapse of the Bronze Age civilizations of the Aegean and Italy. We will then examine evidence for the technological and social changes that led to the development of the city-state in archaic Greece and Italy, setting the material culture of Athens and Rome in the context of the cities and sanctuaries that comprised their environments. We will examine evidence of cultural transformations driven by trade, colonization, and territorial expansion. The new level of internationalism set in motion by Alexander III (the Great) of Macedonia led to competition and conflict between the Greek-speaking kingdoms of the eastern Mediterranean and the expanding Roman state. The ultimate outcome was inclusion of the Greek world within a multicultural Imperium Romanum. We will conclude with the question of how material culture is use to create a shared identity and sense of history for the inhabitants of a world with constantly shifting socio-political topography. 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.)

L+ TuTh (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. Eva Hoffman

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

L+ Block TuTh (4:30—5:45pm)

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.)

I+ Block MW (3:00—4:15pm)

FAH 0092-01  Vikings!

The “Viking Age” was a period of raiding and trading, settlement and conquest. From the eighth to the eleventh century, there was a massive movement of people from their Scandinavian homelands across the Baltic and the North Seas, into Ireland, the British Isles, Western Europe and the Slavic lands. This course focuses on the art and material culture of the Viking Age: jewelry, coins, weapons, precious metalwork, and longships, as well as sculpture, architecture, and painting, across a wide geographical area. We will also explore the historical and literary contexts of Viking Age culture, including Norse and Icelandic sagas, and the accounts of Arab travelers. No previous art history coursework is required; students will write papers on medieval art objects, and learn skills of visual and contextual analysis. Karen Overbey

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

D+ TuTh (10:30—11:45am)
FAH 0092-02  Frida Kahlo and Diego Rivera: Art and Life

Focus on the artistic contributions of Frida Kahlo and Diego Rivera 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 gendered dynamic of 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; the Hispanic and Diaspora culture option; World Civ. Requirement)

F+ Block TuTh (12:00—1:15pm)

FAH 0092-03  Introduction to Visual Studies

This course provides a critical introduction to the complexities presented by the ubiquity of images in contemporary life. It does so through an exploration of the various, sometimes competing approaches that thinkers have taken in seeking to conceptualize visual experience. Rather than offering a single, unified method, the course instead poses the question, “what is visual studies?” by investigating the ways in which disciplines such as psychology, philosophy, art history, and literary studies have sought to interpret a diverse range of historical phenomena. The goal is not only to become familiar with fundamental concepts of this capacious interdisciplinary field, but also to develop a precise and flexible vocabulary of one’s own with which to address the visual. Cross-listed as ILVS 0070-01 Jeremy Melius

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

10+ Block Mondays (6:00—9:00pm)
FAH 0092-04  L. A. Art & The City, 1954—1975

This course, designed for advanced art history students, offers an historically rooted examination of artistic production in Los Angeles from the postwar era through 1975. While New York was steeped in a complicated and polemical art history, Los Angeles was, and is, often characterized as a city free from history—mixing erasure, fact, half-truth, and fiction. Through an examination of artworks produced in Los Angeles over a roughly twenty-year period, we will consider how varied experiments in the visual and performing arts engaged with the tensions, polemics, and new technologies that defined and altered the era’s cultural terrain.

Monica Steinberg

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

B+ Block TuTh (8:05—9:20am)

FAH 0092-05  The Challenge of Sculpture in Renaissance Italy

A focused survey of Italian sculpture between roughly 1400 and 1550, years defined by sweeping innovation, and broad interest, in the theory and practice of the plastic arts. During this period, sculpture served the rituals of Christian cult, it commemorated the peninsula’s most oppressive tyrants, and, scaled down, it was collected, circulated, and studied. It was the chosen medium for some of the period’s most formidable undertakings, and the focus of its most bitter controversies. The course’s ambition, then, is to introduce students in some depth to this diverse – and comparatively under studied – field, as well its unique interpretive and methodological challenges. Strong emphasis will be placed throughout on how sculpture was made: its materials, tools, technologies, and the knowledge inherent in its production. Daniel Zolli

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

N+ Block TuTh (6:00—7:15pm)
FAH 0092/0192-06  From Colony to Country: Painting in America, 1765 to 1825

Before Independence, to paint is a challenged and challenging aspiration in America. How is painting established professionally in the Colonies, and to what extent is it indebted to England and Europe well into the nineteenth century for its protocols and practices? At the same time, how are painting's politics those of the United States as it becomes a country and local subject matter demands increasingly its own representation? Artists to be considered include John Singleton Copley, Benjamin West, Gilbert Stuart, John Trumbull, Thomas Sully, various Peales and Thomas Cole. As much use as possible will be made of germane firsthand materials in the Boston area.

Eric Rosenberg

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

D+ TuTh (10:30—11:45am)

FAH 0092/0192-07  Landscape and Philosophy in the United States, 1840 to 1875

In 1864 the critic James Jackson Jarves referenced a type of American landscape painting given to the qualities of "rest, repose and tranquility," and gave credit to "our transcendental painters" for this work. This class will ask after the extent to which landscape painting and philosophy entwined in the United States in the middle of the nineteenth century. The intersection of landscape, philosophy and Abolitionism will be of concern. Artists to be discussed will include the so-called Luminists, such as Fitz Henry Lane and Martin Johnson Heade, the Hudson River School painters, like Asher Durand and Frederic Church, and emergent Realists, George Inness, William Morris Hunt, Winslow Homer, etc. Writers assuming a significant role will include David Hume, Ralph Waldo Emerson, Henry David Thoreau, Bronson Alcott, Margaret Fuller and Emily Dickinson among others. As much use as possible will be made of germane firsthand materials in the Boston area. Eric Rosenberg

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

H+ TuTh (1:30—2:45pm)
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

4 Block Fridays (9:00—11:30am)

FAH 0104-01  Greek Art and Archaeology

This course will examine the art, architecture, and artifacts of the complex Greek world-system, using the lens of sacred and civic space. We will begin with the development and collapse of Bronze-Age civilizations around the Aegean: the Minoans and Mycenaeans in the context of Troy and the Hittites. We will then examine evidence for the technological and social changes that led to the development of the city-state in archaic Greece, Anatolia, and Magna Graecia during the period of colonization. Next we will consider the material evidence of the cultural transformation of the Hellenistic period under the rule of Alexander III and his successors. Finally, we will examine how Greek material culture and thought adapted to the inclusion of the Greek world within the multicultural Imperium Romanum. In the second half of the course, we will examine the Hellenic world under Roman rule, focusing on questions of identity and narratives of the past linked to material culture as evidenced in the Periegesis of Pausanias. We will focus on crucial sites discussed by Pausanias, setting the remains of Greek material culture in the 2nd century CE in the context of the cities and sanctuaries that comprised the Hellenic world. The course will conclude with an assessment of the transformations leading toward the Greek-speaking Roman imperial culture centered on Constantinopolis. Cross-listed as CLS 0164 and ARCH 0164.

Matthew Harrington

D+ TuTh (10:30 – 11:45am)

(This course may be used to fulfill the pre-1700 requirement for the Art History major.)
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<th>FAH 0120-01</th>
<th>Armenian Art, Architecture and Politics 4th to 14th Centuries</th>
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| Study of castles, churches, sculpture, and manuscripts in an international context. Armenia's political and religious ties with Rome, Byzantium, Islam, the crusaders, Europe, and East Asia. The first country to declare Christianity its official religion, Armenia created art expressing distinctive religious concepts. Its architectural techniques and sculpture anticipated later developments in Western Romanesque and Gothic art. Cross-listed as REL 120. **Christina Maranci**
| (This course may be used to fulfill the pre-1700 requirement for the Art History major.) |
| **G+ Block  MW (1:30—2:45pm)** |

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<th>FAH 0122-01</th>
<th>Iconoclosm and Iconophobia</th>
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| 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). Extra assignments and class meetings. 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  TuTh (12:00—1:15pm)** |

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<th>FAH 0193-01</th>
<th>Histories of Modern Architecture</th>
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| The historiography of modern architecture focused upon classic works published since the 1920s by Pevsner, Giedion, Scully, Banham, Tafuri, and others. Accompanied by philosophies of history by Foucault, White, Kellner, and others. Course work includes weekly reading and writing assignments plus class participation and presentation. Objective is to think critically about constructions of different histories of modern architecture, and to provide tools generally for analysis of historical knowledge. **Daniel Abramson**
| (This course may be used to fulfill the post-1700 requirement for the Art History major) |
| **3 Block Thursdays (9:00—11:30am)** |
FAH 0200-01  Seminar: Japanese Narrative Pictures: Heroes, Heroines, Ghosts and Demons

This seminar investigates the relationships between narratives stories and illustrations in Japanese handscrolls (emakimono), comic books, film, and animation (anime) from the medieval period to the present. The first half of the semester will be devoted to the examination of handscrolls, especially their “medieval” cinematographic techniques. The focus will be on the select visual materials that illustrate such subjects as romance (Tale of Genji), historical adventure (Minister Kibi in China), war epic (Hogen-Heiji Rebellion), ghosts (Kitano Shrine), and demons (Earth Spider). The second half of the semester will explore modern renditions of classical tales in film (Ugetsu, Chushingura) and anime (Onmyoji, Inuyasha). For critical background, seminar readings will include theories of narratology, gender study, and structuralist film theory. Ikumi Kaminishi

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 0210-01  Seminar: The Byzantine Icon

Icons are magical. While they may look flat, they are in reality conduits leading directly to the heavens. But icons can also be dangerous, as they invited the worship of “vile matter”, a serious offence within the world of Christianity. Hence they occupy a central, if contradictory place within Christian art. In this seminar we will consider the origin, function, and attitudes towards icons, as well as their painting style and iconography. Christina Maranci

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: Relationality and its Discontents

Can art enable new relational modes? At least since Nicolas Bourriaud coined the term “relational aesthetics” in 1996, and continuing under more recent monikers such as “social practice,” “participation,” and “activist art,” critics have charted the rise of an artistic practice that downplays the work of manufacture in favor of taking collaboration, community, and the performance of intimacy as themselves a medium for art. Institutions have greeted the phenomenon with remarkable levels of support (grants, degrees, conferences, exhibitions), and its reception has often bordered on the rapturous. But does it truly represent a new social turn in art? Or have these practices only served to further reify the social, occluding the complex ways in which modernism in the arts had always turned on questions of relationality, and deflecting attention from other, more critical theorizations of what a relational (or anti-relational) aesthetics might make possible in the present? Taking such questions as a starting place, and drawing on a wide range of theoretical writings concerned with the issue at large—by Kant, Vernon Lee, Blanchot, Foucault, Marilyn Strathern, Shannon Jackson, Lauren Berlant, Lee Edelman, Leo Bersani, and Tiqqun, among others—the course will seek to come to grips with the history and theory of aesthetic relationality in as wide a sense as possible, working towards a critical assessment of the term’s conceptual potential, as well as of its continued viability as a foundation for practice. Jeremy Melius

Note: Undergraduate majors register for FAH 198-03

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

6 Block Tuesdays (1:30—4:00pm)

FAH 0280-01 Seminar: Photography in Mexico

Indios, charros and chinas poblanas, revolutionary caudillos, prostitutes and prisoners, the landscape as picturesque and the city as modern metropolis. Iconic photographs of these and other subjects have been produced in Mexico since the advent of photography in the 19th century. This seminar is inspired by the recent scholarly attention to the Mexican photography as art and as document. Issues to be considered include photography and the Mexican Revolution; the exotic and the picturesque; Mexican modernism; photography as mechanism of political resistance and photography as instrument of social control; the border and migration. Emphasis will be given to Mexican masters Manuel Álvarez Bravo, Lola Álvarez Bravo, Graciela Iturbide, Pedro Meyer and Pablo Ortiz Monasterio, among others, as well as the Mexican careers of Edward Weston, Tina Modotti, and Paul Strand. Throughout our inquiry we will attend to the historical claims made on behalf of photographs. Adriana Zavala

Note: Undergraduate majors register for FAH 198-04

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

4 Block Fridays (9:00—11:30am)
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