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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

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.  Cristelle Baskins

(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 the visual arts and cultures of Asia (primarily India, China, and Japan). Through the examination of sculpture, painting, architecture, and ritual objects, the class will study the issues and themes of art and ritual, narratives and performance, and monumentality and cultural legacy. We will 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 in the Art History major requirement and may be used to fulfill the World Civ requirement.)

F+ Block TR (12:00-1:15pm)
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. TBD

(This course is a requirement of the Architectural Studies major and maybe used to fulfill an elective for the Art History major.)

D+ Block TR (10:30-11:45am)

FAH 0015-01  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 REL 15 Ikumi Kaminishi

(This course fulfills the pre-1700 requirement for the Art History major.)

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

FAH 0024-01  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 fulfills the pre-1700 requirement for the Art History major.)

M+ Block MW (6:00-7:15pm)
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 fulfills the pre-1700 requirement for the Art History major.)

H+ Block TR (1:30-2:45pm)

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 fulfills the pre-1700 requirement for the Art History major.)

G+ Block MW (1:30-2:45pm)

FAH 0092-01  Cézanne, Matisse, Picasso

Addresses the development of modernist painting between 1890 and 1930 through close examination of the work of these three essential figures. 

Jeremy Melius

I+ Block MW (3:00—4:15pm)

(This course fulfills the post-1700 requirement for the Art History major.)
Introduction to Contemporary Art

An introduction to art since the postwar era with a particular emphasis on the present. Who is making contemporary art, where is it being made, and why? Do these elements constitute an “art world” or multiple and fragmented pockets of production? How do they relate to uneven flows of commerce and capital and what is their connection to emerging political and technological trends? The course is devoted to special topics: Center/periphery relations; activist art and the counter-culture; experimental groups across the Americas, Europe, and Asia. We will treat questions of Conceptualism and abstraction; the dynamics between offline and online reception; and the dilemmas of producing art in a digital economy. These thematic units are supplemented by multiple trips to contemporary art exhibitions and events in the Boston area.

Jacob Stewart-Halevy

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

J+ Block TR (3:00–4:15pm)

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 FMS 020

Malcolm Turvey

(This course fulfills the post-1700 requirement for the Art History major.)

Note: Required recitation Wednesdays 6:00—10:00pm or Fridays 1:20–5:20pm

G+ Block MW (1:30–2:45pm)

20th Century Art from Mexico—Visualizing a Nation

This course will introduce students to the major artists, objects and themes of Mexican art history from the late 19th century through to the present day. Visual art has historically been directly and indirectly engaged in the collective formation of national identity formation in Mexico. While students may be able to name the most famous artists associated with Mexican history – such as the muralists – this course will expand the conceptualization of national narratives through the inclusion of a wide variety of producers and discourses. We will consider “official” visual narratives of citizenship and national identity, as well as counter-narratives posed by artists along the lines of gender, sexuality, race and belonging. Some key issues relative to the study of Mexican art from this period will be: the intersection of art and politics under the conditions of revolution, dictatorship, and economic crises; the complexities of identity formation in the contexts of “mestizo” culture, histories of colonization and border migrations; the shift from traditional media to conceptual, performance and site-specific methods of art making; and the visual participation of “marginalized” subjects within dialogues of nationalism and citizenship. Students will also engage with the global interconnectedness of art from Mexico, understanding its existence as a political, intellectual and artistic center since the early part of the 20th century. Elements of this discussion will be the inclusion of ex-patriot artists in Mexico’s local visual histories, as well as the international presence of artists from Mexico around the world.

Erin McCutcheon

(This course fulfills the post-1700 requirement for the Art History major.)

L+ Block TR (4:30–5:45pm)
Between the Civil War and World War I American painters are continually in pursuit of both the cosmopolitan, the worldly, the global, and the homegrown, the local, what it means to be an American artist. Inspired by (and making use of) the simultaneous exhibitions running next fall at the Museum of Fine Arts, Boston (*William Merritt Chase: A Modern Master*), and the Peabody Essex Museum in Salem, (*Childe Hassam and the Isles of Shoals*), this class will examine Gilded Age American painting’s ambitions regarding modern life, Impressionism, the life of the studio, race, class, gender, expatriotism, nationalism and the un-American. Artists to be considered include Chase, Hassam, John Singer Sargent, James Whistler, Mary Cassatt, Henry Ossawa Tanner, Winslow Homer, Albert Pinkham Ryder, J. Frank Currier, and Edmond Lewis. *Cross-listed as AMR 94 Eric Rosenberg*

(*This course fulfills the post-1700 requirement for the Art History major.*)

**J+ Block TR (3:00—4:15pm)**

**0100-01 Theories and Methods of Art History**

A broad introduction to the history of the discipline and the methods of the art historian. Themes include connoisseurship, iconology, formalism, social history, visual culture, and selected methodologies informed by contemporary theory. *Jacob Stewart-Halvey*

*Open to junior and senior art history majors.*

(*This course is a requirement for the Art History major*)

**D+ Block Tuesday (10:30—11:45am)**

**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). *Eric Rosenberg*

*Open to Art History and Art History Museum Studies graduate students only.*

**1 Block Tuesday (9:00—11:30am)**
FAH 0120-01  Armenian Art, Architecture and Politics 4th to 14th Centuries

The study of castles, churches, sculptures, 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  Christine Maranci

(This course fulfills the pre-1700 requirement for the Art History major.)

G+ Block MW (1:30—2:45pm)

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 fulfills the pre-1700 requirement for the Art History major.)

K+ Block MW (4:30—5:45pm)

FAH 0124-01  Early Medieval Art

Production, function and reception of art in the early Middle Ages, especially in Western Europe from c. 300-1100 CE. Germanic, Frankish, Anglo-Saxon, Carolingian, Scandinavian and Norman jewelry, sculpture, textiles, architecture and manuscripts. Central themes include tradition and innovation; cultural and artistic hybridity; visualizing self and other. Cross-listed as REL 124.  Karen Overbey

Undergraduate prerequisite: FAH 1 or permission of instructor.

(This course fulfills 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 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 fulfills the post-1700 requirement for the Art History major.)

11+ Block Tu (6:00—9:00pm)

FAH 230-01/0198-01 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. Cristelle Baskins

Open to Art History majors who have taken FAH 1 or 2, or a lecture course in Renaissance or Baroque Art History.

Note: Undergraduates register for FAH 0198-01

(This course fulfills the pre-1700 requirement for the Art History major.)

8 Block Thursdays (1:30—4:00pm)
FAH 250-01/0198-02  Seminar: What is a Photograph?

A critical engagement with major theories and descriptive accounts of photography since its inception, with special attention to the ways in which early texts continue to define encounters with this elusive medium.  **Jeremy Melius**

(This course fulfills the post-1700 requirement for the Art History major.)

Note: Undergraduates register for FAH 0198-02

10+ Block Mondays (6:00—9:00pm)

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FAH 270-01/0198-03  Seminar: What is African Art?

What is African art? The answer to this question might seem easy and obvious. But it is not. In fact, there are many different answers to the question. In the seminar we will look at these differences in relation to the time and political context in which they were conceived. Doing so will enable us to pose and discuss other questions: what is the proper place for the display of African art? Why do we distinguish between art and artifact? Who actually is an African artist and where is African art produced?"  

**Cross-listed as AFR 147 and ILVS 191  Peter Probst**

Note: Undergraduates register for FAH 0198-03

6 Block  Tuesdays (1:30—4:00pm)

(This course fulfills the post-1700 requirement for the Art History major.)
FAH 275-01/0198-04 Seminar: Art and Exchange Across Cultures

An exploration of art through the lens of exchange, focusing on the mobility and circulation of art and culture from medieval times to the present. Instead of mapping works of art by the conventional classification into fixed categories of historical and disciplinary boundaries (“Islamic” “European” “Medieval” “Renaissance” etc.), this seminar explores more expansive and fluid artistic interactions that crossed boundaries and connected cultures. We will consider various theoretical models, including networks, translation, hybridity, syncretism and transculturation. Topics of exchange will include gift giving, travel and trade; exchange between secular and religious realms; looting and the politics of displacement; and the negotiation between the local and the global. Students may focus their research papers on case studies from periods of their choice. Eva Hoffman

Note: Undergraduates register for FAH 0198-04

13+ Block Thursdays (6:00—9:00pm)
(This course fulfills the pre-1700 requirement for the Art History major.)

FAH 0284-01 Curatorial Approaches: 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 Julie Courtney

Mondays (6:00-9:00 pm)

FAH 0285-01 Museums Today: Mission and Function

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 staff, 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 and Cara Iacobucci

Thursdays (6:00-9:00pm)