Department of Art & Art History

Course Listings
Fall 2017
Full Time Faculty

Peter Probst, Professor
African Art, Memory and Monuments, Cultural Heritage, Anthropology and Aesthetics, Historiography

Christina Maranci, Arthur H. Dadian and Ara T.Oztemel Professor of Armenian Art and Architecture, Department Chair
Armenian Art and Architecture; Early Christian, Byzantine, Romanesque, and Gothic Art and Architecture

Cristelle Baskins, Associate Professor
Research area: Italian Renaissance art, Mediterranean studies, early modern books, and portraiture

Eva Hoffman, Assistant Professor
Islamic Art, Portable Arts, and Theories and Methods

Ikumi Kaminishi, Associate Professor
Asian Art and Architecture, Buddhist Art, and Narrative Studies

Andrew McClellan, Professor, Interim Director Architectural Studies
Baroque-Rococo Art, History of Museums, and Sculpture

Jeremy Melius, Assistant Professor (On leave Fall 2017)
Modern Art and Art Writing, Critical Theory and Aesthetics, Historiography, Histories of Sexuality

Karen Overbey, Associate Professor, Director of Graduate Studies
Medieval Art and Architecture, Relics and Reliquaries, Early Irish Art

Eric Rosenberg, Associate Professor
American Art, Modern and Contemporary Art, and Theories and Methods

Jacob Stewart-Halevy, Assistant Professor (On leave Fall 2017-Spring 2018)
Contemporary Art, Global Conceptualism, Video Art, Media Theory and Anthropology

Malcolm Turvey, Sol Gittleman Professor, Director of Film and Media Studies
History of Film, and Media Theory

Adriana Zavala, Associate Professor
Modern and Contemporary Latin American Art, Art of Mexico, and Gender and Women’s Studies
### 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 . Cristelle Baskins

(This course is a requirement for the Art History major and may also be used to fulfill 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.

FAH 0004-01  Introduction to Arts of Africa

The study of African art is a field shared by art history and anthropology. The course organization echoes this feature. Besides formal approaches to African art we learn about the various ways the visual arts reflect and function with respect to larger cultural issues. Thus, 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 in Africa and its diaspora. Peter Probst

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

Lecture I+ Block MW (3:00 - 4:15pm)
FAH 0013-01  The Arts of China

This course explores a history of Chinese art and culture from Bronze Age to Modern period, with particular focus on the production of ritual vessels, religious sculptures, and literati paintings. We will consider the issues of patronage, material culture, art collections, and art theories. Lectures will include the introductions of Chinese history, religion, and aesthetics. To give a focused theme on a long history of Chinese art, we pay particular attention to the issues of ritual and art, the patrons (kings, emperors, collectors, and connoisseurs) and politics that affected the use and design of art works as expressions of power.

Ikumi Kamanishi

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

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

FAH 0025/01255-01  Medieval Architecture

Social and technological histories of medieval buildings from c. 300-c. 1400 C.E., with particular attention to space, audience and experience. Course themes include: 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 the 100 level. 100 level open to senior or graduate standing. Lower-level recommended: FAH 1 or 2 or Architectural Studies major. Cross listed as REL 25/125. Karen Overbey

This course may be used to fulfill the pre-1700 requirement for the Art History major and is a core requirement for the Architectural Studies major.

K+ Block MW(4:30-5:45pm)
FAH 0028/0128  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 by advanced students for which research papers are required. Cross-listed as REL 28.

Eva Hoffman

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

I+ Block  MW (3:00-4:15pm)

FAH 0086-01/0186-01  The Latino Presence in Art and Visual

This course offers a critical introduction to U.S. Latinx art and artists (those of Latin American descent born or living in the United States). It traces the contours of this art history in relation to contemporary cultural and socio-political debates and also considers how art by U.S. Latinx artists puts pressure on mainstream paradigms of “American” and “global” contemporary art history. Emphasis will be given to artists associated with particular social movements and communities, e.g. Chicana/o, Nuyorican/mainland Puerto Rican, Cuban-American, and Dominican-American, but throughout we will consider the intersectionality within and between these communities and other historically underrepresented groups. Our study of Latinx visual art will be contextualized in terms of representation across a wide range of fields and media, including literature, cinema, and popular media, as well as shifting demographics and ongoing debates about civil rights, immigration, contemporary politics, and national security. Key topics include the politics of representation and culture-war debates about visual art as a vehicle of resistance and for affirming non-normative identities, the role of race/ethnicity, gender, sexuality, and class in relation to creative expression and art world representation.

Cross listed on the upper level with FAH 0186-01, AMER 0187-01 and LST 0194-01.

Adriana Zavala

(This course may be used to fulfill the post-1700 requirement for the Art History major; the Hispanic and Diaspora culture option; and the World Civ requirement.)

D+ Block  TR (10:30-11:45am)
Contemporary art is a moving target. Since the 1980s, the ‘art world’ has not been unitary but is plural, heterogeneous, and in constant change as artists around the globe respond to the social, political, economic, and ecological conditions that define their experiences. How, amid all of this dynamism and crisis can we make sense of the art world’s multiplicity? From what historical circumstances or theoretical standpoints have these developments emerged, and how can those frameworks help us understand the art of the present, or forecast its future? How should beholders reach their own conclusions about art’s significance now? In this class, we will explore multiple possible trajectories for narrating global contemporary art. The objects, practices, and texts critics and curators choose to focus on shape the stories they tell, and set aesthetic, social, political, and critical priorities. Through thematic case studies, we will consider exhibition strategies and curatorship, individual and collective processes across expanding media, and critical responses to art, fostering in-depth discussion of how many agents – including curators, historians, and beholders – each play a pivotal role in framing the art worlds we create. Weekly lectures and discussion are supplemented by trips to contemporary art exhibitions in the Boston area. STAFF

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

N+ Block TR (6:00-7:15pm)
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).

Eric Rosenberg

Open to Art History and Art History Museum Studies
Graduate students only.

1 Block Tuesdays (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 Religion 120  Christina Maranci

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

G+ Block MW(01:30-2:45pm)
Art History Seminars

FAH 0198-01  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. Recommended: FAH 1 or 2, or a lecture course in Renaissance or Baroque Art History. Cristelle Baskins

Note: Undergraduates register for FAH 0198-01

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

8 Block Thursdays (1:30-4:00pm)

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

5 Block Mondays (1:30-4:00pm)
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. Course requirements include weekly readings and preparation of discussion topics; regular research updates (written and/or presented in class); annotated bibliography; two presentations; a 20-page research paper; and peer reading and writing workshops. The course will focus on Western Europe, c. 500-1400. Students should have one previous course in medieval art, or permission of instructor. Karen Overbey

Note: Undergraduates register for FAH 0198-02

7 Block Wednesdays (1:30-4:00pm)

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, with opportunities to work on original works of art in the Boston area. Eva Hoffman

Note: Undergraduates register for FAH 0198-03

6 Block Tuesdays (1:30-4:00pm)
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. Recommended: FAH 0285 Julia Courtney

10+ Block Mondays (6:00-9:00pm)

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 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. Cross listed with ED 0285-01 and 02; HIST 0285-01 and 02.
Cynthia Robinson and 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.

Cynthia Robinson

Continuing Studies 617-627-3022
Requirements for the Art History Major

For the bachelor of arts degree in art history, ten courses are required for the major: Art History 1, 2 and 100; two courses pre-1700; two courses post-1700; and three electives, one of which may be an approved course in a related field (e.g. history, literature, studio art). At least one of the courses in the major must be taken as an upper-level seminar Art History 198-xx

Art History 1 Introduction to World Art I
Art History 2 Introduction to World Art II
Art History 100 Theories and Methods of Art History
Two courses pre 1700
Two courses post 1700
Three electives (one may be approved related courses)
For more information please visit Tufts’ web sites at:

http://ase.tufts.edu/art
http://ase.tufts.edu/faculty-guide/
Cover

Creator: Tateishi Harumi
Title: Clover
Date: 1934
Genre: Japanese Shôwa era