Full Time Faculty

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

Cristelle Baskins, Associate Professor
Italian Renaissance Art, Secular Painting and Narrative, and Gender and Women's Studies

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
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

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

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

Jacob Stewart-Halevy, Assistant Professor
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
## Art History
### Spring 2017 Course Listings

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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 0002-01  Introduction to World Art II

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

Jeremy Melius

Lecture E Block MW (10:30-11:20am)  Note: Students must also register for one recitation. Sections will be offered in various blocks.

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

L+ Block TR (4:30-5:45pm)
FAH 0092/0192-01  Modern and Contemporary Latin American Art

A survey of Latin American art from roughly 1930 to the present day. Students will engage with formal transformations of the art object during this period, as well as the various socio-political and artistic contexts under which these transformations took place. Particular focus on the relationship of artworks to shared histories of colonization as well as constructions of gender, race, class and sexuality. Topics will include: the shift from traditional media to conceptual, performance and site-specific methods of art making; the intersection of art and politics under the conditions of violence, revolution, dictatorship, and economic development; and the various frameworks of national, regional, and global subjecthoods. Erin McCutcheon

M+ Block MW (6:00-7:15pm)

Suggested requirement that student has taken FAH 0002, Intro to World Art II.

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

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

J+ Block TR (3:00-4:15pm)

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

FAH 0092-02  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 inter-disciplinary field, but also to develop a precise and flexible vocabulary of one’s own with which to address the visual. (Cross-listed as ILVS 70) Jeremy Melius

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

(This course fulfills the post-1700 requirement for the Art History major.)
FAH 0092-03/0192-03  Global Conceptualism?

This lecture course traces the contours of conceptual art through case studies in New York, Amsterdam, Los Angeles, Buenos Aires, Rio De Janeiro, London, Moscow, Sydney, Nova Scotia, and Milan. What were the commonalities and differences that held conceptual art together as a movement? We will focus on the invention and dissemination of the conceptual art through its seminal journals and use of information and new media platforms; the relationship between "dematerialized" art and immaterial labor; the history of the mediums (painting, sculpture, photography, video, dance, film, and poetry) in the movement's wake, and its legacy in contemporary art. Finally, we will try to figure out whether conceptual art was merely another movement among the neo-avantgardes, or whether – as many of its proponents claimed -- it constituted a radical break with all previous forms of art.

Jacob Stewart-Halevy

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

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


This course will examine African American art and art history from the moment in the midst of the Civil War of the Emancipation Proclamation of 1863 until the assassination of Dr. Martin Luther King, Jr. in 1968. Extraordinary 19th century artists from Edmonia Lewis, Edward Mitchell Bannister and Henry Tanner to modernist and Harlem Renaissance figures like Palmer Hayden, Augusta Savage, Aaron Douglas, Jacob Lawrence and James Van Der Zee, to documentary photographers like Gordon Parks, to abstractionists such as Norman Lewis and Alma Thomas will be given due consideration in the larger context of African American history and the history of modern art both in the United States and globally. (Cross-listed as AFR 47) Eric Rosenberg

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

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

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

3 Block Thursdays (9:00-11:30pm)

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. Andrew McClellan

Senior Honors Thesis students enroll by registering for FAH-0199.

Open only to senior architectural studies majors.

6 Block Tuesdays (1:30-4:00)

FAH 0092-05/0192-05 Mediterranean Renaissance: Giotto to Caravaggio

Taking up the “southern question,” this course will consider the works of artists including Giotto, Francesco Laurana, Antonello da Messina, Giorgio Vasari, Montorsoli, and Caravaggio, in Naples, Bari, Palermo, Messina, and other cities in Spanish Italy. Themes include the patronage of kings, dukes, and viceroys; the role of women, like Bona Sforza and Sofonisba Anguissola; the rediscovery and collecting of antiquities; book arts and printing; medicine and natural history. FAH 1 recommended. Cristelle Baskins

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

L+ Block TR (4:30-5:45pm)
FAH 0103-01  Aegean Archeology

This course will closely examine the processes and effects of cultural evolution, exchange, and competition within the pre-historic civilizations of the Aegean and Europe. We will begin with an examination of the art, architecture, and artifacts of the Bronze-Age Aegean – especially the Minoan, Mycenaean, and Cypriot cultures – in the broader context of a complex world-system including the Phoenicians, Hittites, and Egyptians. We will assess the development and collapse of the Minoan and Mycenaean civilizations, examining evidence for the negotiations of economic and political power articulated through trade, appropriation, and conflict. Next we will consider the evidence for the causes and effects of the Bronze-Age Collapse, and explore how the inhabitants of the Aegean subsequently incorporated the material remains and myths of the Bronze Age within their emerging construction of Greek identity. Finally, we will examine how the European cultures at the periphery of the Aegean and later Greek world-systems intersected with Mediterranean culture in the course of their internal evolutions prior to incorporation within the Imperium Romanum. The course will conclude with an assessment of the transformations induced by Mediterranean (Greek and Roman) contact and conquest. Recommendations: CLS 27 or permission of instructor. (Cross-listed as CLS 163) Matthew Harrington

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

G+ Block M/W (1:30-2:45pm)

FAH 0122-01  Iconoclasm and Iconophobia

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). Cross-listed as REL 122  Eva Hoffman

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

F+ Block TR (12:00-1:15pm)
Medieval geographic representation drew on art and science, fact and fiction, legend, mythology, and history. The diagrammatic Macrobius world maps of the 9th-12th centuries, for example, illustrated the direction of ocean flows and the formation of the seas; mappamundi, such as the thirteenth-century Hereford Map, were dense, encyclopedic accumulations of topographical information, set into a Christian perspective. This seminar explores the range of medieval maps and related schema, and the recent literature on medieval cartography, travel, technology, and “mapping discourses.” Focus is on western medieval traditions (Europe, Britain, Ireland, Scandinavia) from c. 600-1400. Topics include: Anglo-Saxon maps and emerging "nationhood"; Maps, monsters, and moralized geographies; Crusader maps and the representation of Jerusalem; Cosmological diagrams, including the Pythagorean Sphere; Antiquity, the "East" and medieval scientific knowledge; Pilgrimage maps and itineraries; Mapping terrestrial and celestial paradises; Collecting and display of medieval maps; and the role of digital technologies in current scholarship.

Pre-requisite: one course pre-1700. Karen Overbey

Note: Undergraduate Art History majors register for FAH 0198-03
(This course fulfills the pre-1700 requirement for the Art History major.)

6 Block Tuesdays (1:30-4:00pm)
Seminar: Artful Conduct

This seminar treats the way American artists and art historians have approached the problem of behavior from the mid-century onwards with particular emphasis on the 1960s and 1970s. Topics include, inter alia, gestalt theories of sculpture, debates over Mannerism and manner, the Cagean event, Warhol Factory managerialism, kinesics and proxemics in performance, and attempts to capture and modify conduct through video feedback. Readings are drawn from Anton Ehrenzweig, , JJ Gibson, Norbert Elias, Kurt Lewin, Rudolf Arnheim, Morse Pekham, Wylie Sypher, John Shearman, Sydney Freedberg, Henri Zerner, Arnold Hauser, Robert Smithson, John Cage, Gregory Battcock, Andy Warhol, Bruce Nauman, Martha Rosler, Allison Knowles, Dick Higgins, Nam Jun Paik, Videofreex, TVTV, Dan Graham, Adrian Piper, and the BF Skinner film-collection at the Harvard Film Archive. Jacob Stewart-Halevy

Note: Undergraduate majors register for FAH 198-04

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

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

Seminar: Museums of Boston

Boston is blessed with a rich diversity of art museums. But focusing primarily on their contents and special exhibitions, we tend to be unaware of their origins and different historical missions. The purpose of this seminar will be to critically examine the four major art museums of Boston – the MFA, Gardner, Harvard, and ICA – as representatives of quite different museum types: the survey museum, personal collection museum, university museum, and contemporary art space. We will explore the origins, purpose, and future of each type and of each museum, followed by a field trip and meeting with a member of the staff. Final projects and class presentations will consider aspects of one or more of the four museums, or perhaps another in the area. Andrew McClellan

Priority will be given to Master’s students and art history majors.

Note: Undergraduate majors register for FAH 198-05

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

5 Block Mondays (1:30-4:00pm)
FAH 0260-01/198-06 Seminar: From Precision to Abstraction: The Machine and the Human in Modern American Art, 1918-1962

This seminar will move from what’s commonly called Machine Age aesthetics surrounding World War I, through the Documentary impulse of the Great Depression, to the “triumph” of abstraction in the aftermath of World War II. At stake will be shifting definitions of past, present and future as embodiments of identity, and emergent empowerments and disempowerments of class, race, gender, region and nationality as the contested and sometimes contradictory notions of what modern art in America might and might not be. Along the way we will examine the work of artists like Charles Sheeler, Georgia O’Keeffe, Edward Hopper, Andrew Wyeth, Stuart Davis, Aaron Douglas, Berenice Abbott, Dorothea Lange, Walker Evans, Gordon Parks, Jackson Pollock, Mark Rothko, Lee Krasner, Helen Frankenthaler, Grace Hartigan, Robert Frank, Jasper Johns, Richard Diebenkorn, Robert Rauschenberg, Andy Warhol and others. **Eric Rosenberg**

**Note: Undergraduate majors register for FAH 198-06**

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

1 Block Tuesdays (9:00-11:30)
**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. **Ingrid Newman**

Prerequisite: Museum Studies and graduate students. Cross-listed as HIS 291.

12+ Block 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. **Cara Iacobucci**

Prerequisites: A minimum of three Museum Studies courses, one of which must be FAH 285, must be completed before beginning the internship.
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)
Cover

Creator: Yves Klein
Title: Leap into the Void
Date: 1960
Medium: performance art, manipulated photographs, gelatin silver prints