Full Time Faculty

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

Cristelle Baskins, Associate Professor
  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

Diana Martinez, Assistant Professor, Director of Architectural Studies
  American architecture history, global architecture history, post-colonial studies, materiality

Andrew McClellan, Professor, 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
  Contemporary African Art, Critical Theory, Visual Culture, Globalization

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, Professor
  Sol Gittleman Professorship in Film & 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
# Department of Art & Art History

## Fall 2018 Course Listings

<table>
<thead>
<tr>
<th>Course #</th>
<th>Course Title</th>
<th>Faculty</th>
</tr>
</thead>
<tbody>
<tr>
<td>FAH 0001-01</td>
<td>Introduction to World Art I</td>
<td>Chiara Pidatella</td>
</tr>
<tr>
<td>FAH 0003-01</td>
<td>Introduction to Contemporary Art</td>
<td>Jacob Stewart-Halevy</td>
</tr>
<tr>
<td>FAH 0004-01</td>
<td>Introduction to the Arts of Africa</td>
<td>Peter Probst</td>
</tr>
<tr>
<td>FAH 0005-01</td>
<td>Introduction to the Arts of Asia</td>
<td>Ikumi Kaminishi</td>
</tr>
<tr>
<td>FAH 0025-01</td>
<td>Medieval Architecture</td>
<td>Karen Overbey</td>
</tr>
<tr>
<td>FAH 0028-01</td>
<td>Medieval Art of the Mediterranean: Pagans, Jews, Christians, Muslims</td>
<td>Eva Hoffman</td>
</tr>
<tr>
<td>FAH 0081-01</td>
<td>20th Century Mexican Art</td>
<td>Adriana Zavala</td>
</tr>
<tr>
<td>FAH 0092-01</td>
<td>Medieval Books</td>
<td>Karen Overbey</td>
</tr>
<tr>
<td>FAH 0092-02</td>
<td>From Drawing to Building: The History and Theory of Architectural Representation (1400-present)</td>
<td>Diana Martinez</td>
</tr>
<tr>
<td>FAH 0092-03</td>
<td>Survey of Renaissance Art</td>
<td>Cristelle Baskins</td>
</tr>
<tr>
<td>FAH 0095-01</td>
<td>Boston Architecture &amp; Urbanism</td>
<td>Diana Martinez</td>
</tr>
<tr>
<td>FAH 0096-01</td>
<td>Design : Architectural</td>
<td>TBA</td>
</tr>
<tr>
<td>FAH 0097-01</td>
<td>Design : Architectural Advanced</td>
<td>TBA</td>
</tr>
<tr>
<td>FAH 0100-01</td>
<td>Theories &amp; Methods of Art History</td>
<td>Ikumi Kaminishi</td>
</tr>
<tr>
<td>FAH 0101-01</td>
<td>Historiography &amp; Methodology of Art History</td>
<td>Jeremy Melius</td>
</tr>
<tr>
<td>FAH 0120-01</td>
<td>Armenian Art, Architecture &amp; Politics</td>
<td>Christina Maranci</td>
</tr>
<tr>
<td>FAH 0159-01</td>
<td>Film and the Avante-Garde</td>
<td>Malcolm Turvey</td>
</tr>
<tr>
<td>FAH 0160-01</td>
<td>Museum History and Theory</td>
<td>Andrew McClellan</td>
</tr>
<tr>
<td>FAH 0192-01</td>
<td>Art &amp; Anthropology</td>
<td>Peter Probst</td>
</tr>
<tr>
<td>FAH 0230-01</td>
<td>Seminar: 16th Century Art: Sicily, Spain, &amp; North Africa</td>
<td>Cristelle Baskins</td>
</tr>
<tr>
<td>FAH 0275-01</td>
<td>Seminar: Visual Rhythm</td>
<td>Jeremy Melius &amp; Jacob Stewart-Halevy</td>
</tr>
<tr>
<td>FAH 0275-02</td>
<td>Seminar: Art and Exchange</td>
<td>Eva Hoffman</td>
</tr>
<tr>
<td>FAH 0280-01</td>
<td>Seminar: Photography in Greater Mexico</td>
<td>Adriana Zavala</td>
</tr>
<tr>
<td>FAH 0284-01</td>
<td>Curatorial Approaches</td>
<td>Julia Courtney</td>
</tr>
<tr>
<td>FAH 0285-01</td>
<td>Museums Today: Mission and Function</td>
<td>Cynthia Robinson</td>
</tr>
<tr>
<td>FAH 0289-01</td>
<td>Museum Studies Internship</td>
<td>Cara Iacobucci</td>
</tr>
</tbody>
</table>

## 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 I**

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 REL 4. Chiara Pidatella*

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

Note: Students must also register for one recitation. Sections will be offered in various blocks.

Lecture E Block MW (10:30-11:20am)

---

**FAH 0003-01 Introduction to Contemporary Art**

This is a lecture course with a focus on 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 flows of commerce and capital and what is their connection to emerging political and technological trends? The course is devoted to special topics: Socialist Realism and revolution in the Soviet Union and China and its legacies in Post-Socialism; decolonization; the art of nation building in South Asia; activist art and the counter-culture; international art networks; Cold War art in Latin America; and the "experimental groups" across Moscow, Tokyo, and Western Europe. We will treat questions of Conceptualism and abstraction; biennials, art fairs, and neoliberal market models; and the dilemmas of producing art in a digital economy.  
*Jacob Stewart-Halevy*

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

H+ Block TR (1:30-2:45pm)
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 fulfills the pre-1700 requirement for the Art History major.)

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

---

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. Cross listed as AFR 0047-03.

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.)

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

I+ Block MW (3:00-4:15pm)
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. Cross listed as REL 25/125. Karen Overbey

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.

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

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

Eva Hoffman

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

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

An examination of art in 20th-century Mexico including post revolutionary muralism and socially-concerned representational art; attention will also be given to movements, artists and media outside of the mural school including abstraction, surrealism, photography, print culture and film. Attention will be given to the way that politics, class, race and gender have informed the production of art in Mexico. Course concludes with an examination of "global" contemporary art from Mexico City. May be taken at the 100 level. *Adriana Zavala*

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

F+ Block TR (12:00-1:15pm)
In the Middle Ages, books were rare, treasured, and often luxuriously artistic objects. In this class, we’ll explore the history of books, from handwritten scrolls to the introduction of printing in the fifteenth century, using the historical books in the Rare Book collection of Tisch Library as primary material. Focus will be on western European manuscripts from c. 700-c. 1500, with some discussion of other, global traditions. Course topics include: manuscript materiality; the history of production, design, and layout; sacred and secular manuscripts and how they were used; women as authors, illuminators, and readers; medical and scientific texts; varied formats and physical manipulation; book breaking and book collecting; and digital tools for the study of medieval manuscripts. Assignments combine hands-on/creative projects with research-based papers.

Karen Overbey

No prerequisite; first, second-year and SMFA students encouraged to enroll.

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

D+ Block TR (10:30-11:45am)
As a rule, architects do not build. They draw, write, annotate, diagram, model, map, sketch, photograph, animate, and otherwise visualize objects, spaces, and territories; they make visual and verbal presentations; they compile written analyses and reports; and they issue visual and written instructions. This course traces these activities from the early codification of the modern architectural profession during the Renaissance to present architectural practice. The course is organized by representational type, e.g. the sketch, the parti, the perspective, the essay, the plan, the model, the axonometric, photography, film, and animation. During each session we will examine a specific set of conventions, through their historical background, development, and through in depth readings of selected examples. **Diana Martinez**

**FAH 0092-03 Survey of Renaissance Art**

Dante, Petrarch, and Boccaccio wrote their signature works in the later Middle Ages, yet these texts continued to inspire art and literature throughout the Renaissance. In this course we will use Dante’s *Divine Comedy* to explore religious art, Petrarch’s *Triumphs* and other poems to think about the return to classical themes and styles, and Boccaccio's *Decameron* to look at secular narrative, sexuality, and gender. In addition to manuscripts, fresco cycles, and other paintings, sculpture, decorated furniture, and prints, students will work with rare books in the Special Collections at Tisch Library. No prerequisites. **Cristelle Baskins**

**FAH 0092-02 From Drawing to Building: The History and Theory of Architectural Representation (1400-present)**

This course fulfills the pre-1700 requirement for the Art History major.
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 3-4 required Friday morning field trips; class presentations; and design, research, and photography projects. Diana Martinez

5 Block Monday (1:30-4:00pm)

This course offers an introduction to architectural design through an intensive studio experience. In the design studio, work is advanced primarily by independent student exploration and guided by critical discussions with the instructor, guest critics, and the studio at large. A number of lecture presentations and demonstrations introduce key topics, but much of the learning and growth relies on active discussions of the collective body of studio work. You will learn how to abstractly analyze, represent, and create space through a series of design projects that increase in complexity and duration throughout the semester. Your work will incorporate drawing and modeling techniques, concept development, spatial thinking, multi-scalar awareness, program analysis, context analysis, and many other layers of the architectural design process. The studio takes advantage of Boston as a primary resource by visiting relevant local works of architecture, attending local lectures in architecture, and accessing local architecture libraries, all of which open the studio's boundaries to the broader contemporary design world. TBD

Recommendations: Students are strongly encouraged to take at least one college level architectural history or art history course, as well as a studio art course.

Monday and Wednesday (6:00-9:00pm)

*Formerly FAM 22
This course builds upon the foundational knowledge that is covered in the introductory level and aims to achieve a higher degree of architectural design sophistication through a series of projects. These design challenges increase in complexity and duration over the course of the semester. You are expected to have advanced skills in drawing and model making, which enable you to devote your time to developing and critiquing your own design process. You will delve deeper into issues of context, form, and space, and you will be expected to draw upon previous design work from related courses such as architectural history, architectural engineering, urban planning, sculpture, drawing, and others. The studio takes advantage of Boston as a primary resource by visiting relevant local works of architecture, attending local lectures in architecture, and accessing local architecture libraries, all of which open the studio’s boundaries to the broader contemporary design world. This course is intended for students who have already taken FAH 96 or its equivalent at another institution. TBD

This is a high-demand course: applications are available in the Dept. of Art History, 11 Talbot Ave.

Monday and Wednesday (6:00-9:00pm)

*Formerly FAM 23
FAH 0100-01 Theories & 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. **Ikumi Kaminishi**

Open to senior and junior art history majors.

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

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

---

**FAH 0101-01 Historiography & 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). **Jeremy Melius**

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

1 Block Tuesday (9:00-11:30am)
This class will explore the visual traditions of historical Armenia from the ancient period to the seventeenth century. The architecture, sculpture, and painting surviving from this region represent, as a whole, a distinctive and complex tradition which can be approached from many directions. We will study the role of images in the cult, the technology of the dome, Zoroastrianism, iconoclasm, and the sundial. We will also study the reception of and interaction with a great diversity of traditions, including classical antiquity, the ancient, Sasanian, and Islamic Near East, and the empire of Byzantium. We will investigate the transfer of motifs from East Asia and Europe, and also the relations between Armenia and its neighboring Caucasian cultures. The course offers an opportunity to encounter striking and understudied material, and also historical and theoretical issues of central importance to the study of art.

Christina Maranci

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

G+ Block MW (1:30-2:45pm)
This upper-level seminar, intended for advanced undergraduate and graduate students in film and media studies, art history, and at the SMFA, provides an in-depth survey of the history of avant-garde film in Europe and North America. We will begin in the late 1910s, when avant-gardists working primarily in other media (Fernand Leger, Marcel Duchamp), as well as filmmakers belonging to cross-media avant-garde movements like Dada and Surrealism, made some of the most enduring avant-garde films of all time. We will also consider how documentary filmmakers (Dziga Vertov) experimented with novel forms of documentary such as the city film, and animators (Mary Ellen Bute) pioneered new types of abstract animation. We will then turn our attention to avant-garde film in the United States following WWII, observing how filmmakers (Maya Deren, Stan Brakhage) updated pre-war avant-garde genres like the abstract film and the “psychodrama” associated with Surrealism, and how they pioneered new genres in the 1950s, principally the lyrical film. After examining the radical films of Andy Warhol, we will consider Structural Film of the late 1960s and its relation to artworld movements such as Minimalism and Conceptual Art, as well as the pluralism of avant-garde film since the 1970s. We will end by examining the impact of digital technologies on avant-garde film, and the proliferation of moving image installations in art galleries and museums. Throughout, attention will be given to the historical conditions that gave rise to these developments, the theories behind them, and the use of avant-garde film by feminists and others for socio-political critique.

(Cross-listed as FMS 179 and ILVS 91) Malcolm Turvey

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

Lecture, Tuesday (6:00-8:30pm)
Films, Thursday (6:00-9:00pm)
Sanford Biggers, Duchamp in the Congo

The interest of contemporary artists in anthropology and ethnographic research is well known. But what really is the contribution of anthropology to the study and understanding of art? In this course, we will look into the answers to this question. Designed as a kind of dictionary, the course will focus on a number of key concepts from A like agency to V like value and valuation. The aim is to discuss the relevance and applicability of these concepts for a critical understanding of the art world and artistic practices. Peter Probst

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

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

FAH 0160-01 Museum History & 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.)

6 Block Tuesday (1:30-4:00pm)

FAH 0192-01 Art & Anthropology

The interest of contemporary artists in anthropology and ethnographic research is well known. But what really is the contribution of anthropology to the study and understanding of art? In this course, we will look into the answers to this question. Designed as a kind of dictionary, the course will focus on a number of key concepts from A like agency to V like value and valuation. The aim is to discuss the relevance and applicability of these concepts for a critical understanding of the art world and artistic practices. Peter Probst

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

8 Block Thursday (1:30-4:00pm)
Spanish Viceroys, Jesuits, Jewish and North African exiles, merchants, traveling art and artists all moved between cosmopolitan centers in the southern Mediterranean under the aegis of the Habsburg empire. Cities such as Naples, Messina, and Palermo were closely linked to Aragon, Valencia, and Andalusia as well as to the Maghreb. This course will redefine the “Italian Renaissance” as a profoundly “Spanish Italy.” Will look at artists such as Sebastiano del Piombo, Alonso Berruguete, Francisco de Holanda, El Greco, Sofonisba Anguissola, Leone Leoni, Juan Valverde, Luca Cambiaso, Federico Zuccaro and others. Students will be encouraged to work with rare books in the Special Collections at Tisch Library, as well as objects in local museums, for the final research paper.

Cristelle Baskins

Undergrads register at the 198 level.

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

8 Block Thursday (1:30-4:00pm)
Modernism and modernity were marked by an intense interest in visual rhythm. Artists from Boccioni to Mondrian used it to account for the eye’s movement across the surfaces of their work while filmmakers from Sergei Eisenstein to Hans Richter imagined it as an organizing principle for the montage and movement of their images. Meanwhile, historians and philosophers including Alois Riegl and Henri Lefebvre presented visual rhythm as the key to the perceptual modes of entire cultural epochs. Their efforts coincided with a more general preoccupation with rhythm by poets, phenomenologists, anthropologists, and psychologists who discovered it as a bridge between inner feeling and objective fact. Through close attention to individual artworks, primary documents by an array of key theorists, and recent scholarly histories, we will explore why visual rhythm served as such a powerful, if often elusive, concept for the modern imagination. Topics include the interplay between proprioception and perception; bodily and observed movement; scanning and looking; ornament and figuration; connections between fine art, music, and dance; and the relation between rhythm and repetition. **Jeremy Melius & Jacob Stewart-Halevy**

Undergrads register at the 198 level.

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

7 Block Wednesday (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

Undergrads register at the 198 level.

(This course may be used to fulfill either the pre-1700 or post-1700 requirement for the Art History major, depending on the topic chosen for the final paper.)

3 Block Thursday (9:00-11:30am)
Indios, churros, chinas poblanas, cholos and rucas; the United Farm Workers labor movement and student activists; the landscape as picturesque; the modern metropolis—whether Mexico City or Los Angeles—as a site of urban alienation. This seminar will explore iconic photographic subjects and photographers across “greater Mexico,” by which is meant the Mexican Republic and “Aztlan” or the mythic Chicano/a homeland. Issues to be considered include photography as art and/or as document, the exotic and the picturesque, photography as an instrument of social control, and the digital turn. Attention will be given to the careers of Manuel and Lola Álvarez Bravo, Graciela Iturbide, Pedro Meyer, Laura Aguilar, Luis Carlos Bernal, Miguel Gandert, Harry Gamboa, Jr., Ken Gonzalez-Day, Delilah Montoya, Ricardo Valverde, and Patssi Valdez, and the “Mexican” careers of Edward Weston, Tina Modotti, Paul Strand, and Danny Lyons. In studying photography across greater Mexico, we will ask what it means to work across and against borders and borderlands while attending as well to the discursive claims made through and on behalf of the photographic medium. Adriana Zavala

Undergrads register at the 198 level.

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

4 Block Friday (9:00-11:30am)
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 Monday (6:00-9:00pm)

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/Cara Iacobucci

13+ Block Thursday (6:00-9:00pm)

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.

Cara Iacobucci

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

Continuing Studies 617-627-3022
Cover

Artist: Lola Alvarez Bravo
Title: *Hombre rana, (Frog Man)*, 1949
Medium: gelatin silver print