The Department of Art & Art History

Spring 2018 Course Listings
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 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
## Art History
### Fall 2017 Course Listings

<table>
<thead>
<tr>
<th>FAH</th>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>FAH</td>
<td>0002-01</td>
<td>Introduction to World Art II</td>
<td>Adriana Zavala</td>
</tr>
<tr>
<td>FAH</td>
<td>0008-01</td>
<td>Introduction to Architecture</td>
<td>Diana Martinez</td>
</tr>
<tr>
<td>FAH</td>
<td>0011-01</td>
<td>Buddhist Art</td>
<td>Ikumi Kaminishi</td>
</tr>
<tr>
<td>FAH</td>
<td>0019-01</td>
<td>Classical Archaeology</td>
<td>Matthew Harrington</td>
</tr>
<tr>
<td>FAH</td>
<td>0021/0121-01</td>
<td>Early Islamic Art</td>
<td>Eva Hoffman</td>
</tr>
<tr>
<td>FAH</td>
<td>0031/0131-01</td>
<td>Early Italian Renaissance: Florence, Rome, Venice &amp; Beyond</td>
<td>Chiara Pidatella</td>
</tr>
<tr>
<td>FAH</td>
<td>0050-01</td>
<td>Impressionism &amp; Post-Impressionism</td>
<td>Jeremy Melius</td>
</tr>
<tr>
<td>FAH</td>
<td>0070-01</td>
<td>Contemporary Arts Of Africa</td>
<td>Peter Probst</td>
</tr>
<tr>
<td>FAH</td>
<td>0092-01/0192-01</td>
<td>Contemporary Art: Space to Site to System</td>
<td>Emily Gephart</td>
</tr>
<tr>
<td>FAH</td>
<td>0092-02/0192-02</td>
<td>Abstract America 1945-1970</td>
<td>Eric Rosenberg</td>
</tr>
<tr>
<td>FAH</td>
<td>0092-03</td>
<td>Parchment to Paper: Medieval and Renaissance Books</td>
<td>Cristelle Baskins &amp;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Karen E. Overbey</td>
</tr>
<tr>
<td>FAH</td>
<td>0096-01</td>
<td>Design: Architectural</td>
<td>STAFF</td>
</tr>
<tr>
<td>FAH</td>
<td>0097-01</td>
<td>Design: Advanced Architectural</td>
<td>STAFF</td>
</tr>
<tr>
<td>FAH</td>
<td>0098-01</td>
<td>Senior Integrative Project</td>
<td>Andrew McClellan</td>
</tr>
<tr>
<td>FAH</td>
<td>0122-01</td>
<td>Iconoclasm &amp; Iconophobia</td>
<td>Eva Hoffman</td>
</tr>
<tr>
<td>FAH</td>
<td>0192-03</td>
<td>Japanese Art and Anime</td>
<td>Ikumi Kaminishi</td>
</tr>
<tr>
<td>FAH</td>
<td>0198-01</td>
<td>Seminar: Modernity &amp; Materiality</td>
<td>Diana Martinez</td>
</tr>
<tr>
<td>FAH</td>
<td>0198-06</td>
<td>Seminar: The Art World</td>
<td>Andrew McClellan</td>
</tr>
<tr>
<td>FAH</td>
<td>0210-01/0198-02</td>
<td>Seminar: Armenian Manuscript Painting</td>
<td>Christina Maranci</td>
</tr>
<tr>
<td>FAH</td>
<td>0250-01/0198-03</td>
<td>Seminar: Making Sense of Cézanne</td>
<td>Jeremy Melius</td>
</tr>
<tr>
<td>FAH</td>
<td>0260-0198-04</td>
<td>Seminar: Our Banner in Disguise: American Art and the American Flag</td>
<td>Eric Rosenberg</td>
</tr>
<tr>
<td>FAH</td>
<td>0270-01/0198-05</td>
<td>Seminar: What is African Art?</td>
<td>Peter Probst</td>
</tr>
<tr>
<td>FAH</td>
<td>0280-01/0198-07</td>
<td>Seminar: Decolonial Aesthetics</td>
<td>Adriana Zavala</td>
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<tr>
<td>FAH</td>
<td>0288-01</td>
<td>Collection Care and Preventative Conservation</td>
<td>Ingrid Neuman</td>
</tr>
<tr>
<td>FAH</td>
<td>0289-01</td>
<td>Museum Studies Practicum</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 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)*  
**Adriana Zavala**  
*(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.

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**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.  **Diana Martinez**  
*(This course is a requirement of the Architectural Studies major and may be used to fulfill an elective for the Art History major.)*  
**J+ Block TR (3:00-4:15pm)**
A survey of the Buddhist art of India, China, and Japan. Painting, sculpture, and architecture in relation to changing liturgical requirements. Changes in form and iconography that occurred when Buddhism encountered indigenous traditions. Cross-listed with REL 11 Ikumi Kaminishi

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

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

FAH 0011-01 Buddhist Art

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 used 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 0019-01 Classical Archaeology
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 the 100 level. Cross-listed as REL 23/121.

Eva Hoffman

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

K+ Block MW (4:30—5:45pm)

FAH 0031/0131-01  Early Italian Renaissance: Florence, Rome, Venice & Beyond

Art, culture, and politics in key regional centers during the fifteenth century. Issues include the revival of antiquity, the concepts of progress and competition, the social status of the artist, patronage, refinement of illusionistic techniques such as linear perspective, and the expansion of secular subjects produced for the home.

Chaira Pidatella

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

Thursdays 6-8:30pm

Jeremy Melius

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

This course traces the development of modern and contemporary art in Africa and its diaspora. We start in the 1950s with the dawn of independence and will follow the various artistic developments up to the present. In the context of this journey we will learn about the role of art in the process of nation-building, the globalization of African art worlds, and the role of postcolonial theory as a resource for contemporary conceptual art. Prominent artists whose works we will discuss in class include Ibrahim El Salahi, Seydou Keita, Chéri Samba, Yinka Shonibare, El Anatsui, Wangechi Mutu and Njideka Akunyili Crosby.

Cross listed as ILVS 0092-08

Peter Probst

(This course fulfills the post-1700 requirement for the Art History major.)
With the conclusion of World War II, avant-garde art in the United States assumed international status for its innovation, independence, individuation and freedom, values as ideologically charged as they were formally, iconographically and materially shaped. Often the representation of such was embedded in the degree of abstraction identified with modern American art. This class will examine abstraction as a language of American art’s “triumph” according to some and utilitarianism and instrumentalism according to others, often in accordance with concerns of race, class, gender and nationalism. Artists to be examined will include Jackson Pollock, Mark Rothko, Lee Krasner, Willem De Kooning, Helen Frankenthaler, Grace Hartigan, Norman Lewis, Alma Thomas, Beaufort Delaney, Charles Alston and Richard Diebenkorn, amongst others.

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

This course explores the circumstances and aftermath of Minimalist, Conceptual and Land-based practices of the 1960s and 70s, as they expanded into modes of performance, assemblage, installation, and relational aesthetics. Focusing largely on how movements originating in the United States led to international developments and present-day eco-critical concerns, we will track a host of practices in which space operates as a metaphor and medium, and in which experience is given priority. These diverse practices are united by profound shifts in the meaning of ‘land/scape,’ informing the beholder’s relationship to habitat, to place, and to knowledge systems. Using the work and writing of Robert Smithson as a point of departure, we will think about site and non-site, about the discursive ‘terrain’ of art, and about how complex entanglements between the local and the global, between property and power, and between society and surveillance have shaped the art made during the last five decades.

(This course fulfills the post 1700 requirement for the Art History.)
In this class, we'll explore the history of books, from the production of handwritten scrolls to the introduction of printing in the 15th century and its later developments. The focus will be on Europe, but we will also discuss other global traditions. Topics will include: manuscript materiality; sacred and secular books and manuscripts; women as authors, illuminators, printmakers, and readers; history and transmission of medicine and magic in books; varied formats and physical manipulation; book breaking and book collecting; and digital tools for the study of manuscripts and books.

Students will work closely with historical books in the Rare Books collection at Tisch Library; additional field trips to the Boston Public Library, MIT, Houghton Library, and Wellesley. Assignments include both hands-on creative projects and research-based papers.

Co-taught by Karen Overbey and Cristelle Baskins.

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

No prerequisite

Freshman/Sophomores/SMFA students encouraged!

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

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.

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.

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

Formerly FAM 23
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
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Open only to Senior Architectural Studies majors.

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

Senior Civil Engineering double majors in Architectural Studies register for CEE 99.

Individual meetings to be arranged with instructor.
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"; Medieval Islamic attitudes toward figurative images; Protestantism; the French Revolution; the Culture Wars, Destruction of Buddhas in Bamiyan, Contemporary Image Conflicts from Charlie Hebdo to Isis). Cross-listed as REL 122. Eva Hoffman

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

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

FAH 0192-03  Japanese Art and Anime

This course explores the world of Japanese animation (anime), a modern popular phenomenon, from various historical and cultural points. We study Japan's pictorial traditions from the early medieval illustrated handscrolls (emakimono), investigating the ideas of male paintings (otoko-e) and female paintings (onna-e) to understand the gendered pictorial tradition. We also look at the commercial and popular culture aspect from early modern woodblock prints and books (ukiyo-e), such as the Hokusai Manga. In the second half of the course, we analyze contemporary art and anime through the issues of gender and sexuality, the genres of cyberpunk and mecha, as well as romantic comedy, and the erotic. The directors and writers of anime include Tezuka Osamu, Otomo Katsuhiro, Miyazaki Hayao, Ikeda Riyoko, and Takahashi Rumiko. Ikumi Kaminishi

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

L+ Block TR(4:30-5:45pm)
Embodied within materials are multiple agencies, ‘natural’ behaviors, skills, systems of labor, modes of production, laboratory science, cultural practices, symbolic meanings, formal suggestions, geopolitical relationships, human and geological histories, economies, and environments. In short, materials operate on a far richer territory than the one starkly defined by modernist tropes of structural ‘truth’ and material ‘honesty.’ This course aims to re-place architectural materials within this thick and historically layered territory. We begin with deceptively simple questions. Namely, what is a material? How do we begin to describe a material? How are architectural materials connected to our material condition? And do the particularities of material descriptions and histories offer us more than generalized statements and abstract theories? Diana Martinez

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

Today’s art scene is characterized by the opening of dramatic new museums, record auction prices, and debates over monuments and cultural property. At one end, the art world is a multi-million dollar business, at the other, it embraces how we view the world and remember our past. This undergraduate seminar offers an introduction to key institutions and venues that make up today’s art world. Class discussion, readings, projects, and field trips will survey the history and function of art schools, museums, exhibitions, and the market. Key themes will include cultural heritage and representation, globalism, vandalism, art crime, and recent controversies. Andrew McClellan

This class is designed as a cornerstone of our new program (major track and minor) in Museums and Cultural Heritage, due for roll out in fall of 2018. Some knowledge of art and/or prior coursework in art history strongly recommended.

(This course fulfills the post 1700 requirement for the Art History major.)
This course will explore the manuscript illumination of medieval Armenia, considering not only the illustrated cycles of biblical texts but also royal portraiture, magical texts, and a courtly tale. Our discussions will seek to situate Armenia’s manuscript art within a complex frame of cultural interaction that included Byzantium, Islam, East Asia, and Western Europe. We will also explore the relation between text and image, the role of images in contemporary Armenian society, problems of style and artistic personality. Recent studies in text/image relations, theology, and visuality will also help frame our critical interpretations. In addition, we will become familiar with codicology (the physical character of the book) in both readings and in assignments.

Christina Maranci

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

Note: Undergraduate majors register for FAH 0198-02
(This course fulfills the pre-1700 requirement for the Art History major.)
This seminar will focus on the life and work of a single artist, Paul Cézanne (1839-1906). It has two main aims. In the first place, we will attend closely to the sheer complexity and force of his paintings, which go on presenting special (and exciting) challenges to description and interpretation. At several points, this will take us to local collections to encounter strong examples of his oil paintings, watercolors, and drawings at first hand. As a way to frame such encounters, the course will also examine the wide variety of critical accounts that sought to come to grips with Cézanne’s practice. For during most of the twentieth century, Cézanne was taken to be emblematic of the entire line of art we call “modern,” and commented on by an extraordinary range of writers—some of the strongest and strangest voices in art history and criticism which that century produced. Moving between image and text in this way, the course will seek to make sense of these different approaches and their interrelatedness, as well as think about their adequacy to the problem of making sense of Cézanne. **Jeremy Melius**

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

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

The American Flag has served as a motif for art in the United States since the country’s inception, symbolizing and allegorizing a dense, complicated, sometimes contradictory narrative of values, protest, justice, injustice, dream and anxiety, form and design. This class will encounter and attempt to account for examples of such from the late eighteenth century to the present. Some of the artists to be examined will include Betsy Ross, John Singleton Copley, Frederic Edwin Church, Winslow Homer, Childe Hassam, Dorothea Lange, Gordon Parks, Robert Frank, Jasper Johns, Grace Hartigan, Richard Diebenkorn, Faith Ringgold, David Hammons and Kerry James Marshall. **Eric Rosenberg**

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

**1 Block Tuesdays (9:00-11:30am)**
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 147-02, ILVS 192-04 and ANTH 149-44

Peter Probst

Note: Undergraduates register for FAH 0198-05

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

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

This seminar explores the role of visual art in countering colonial power and in delinking from coloniality. It is built around the exhibition A Decolonial Atlas: Strategies in Contemporary Art of the Americas (on view in the Tufts University Gallery, January 18-April 15, 2018), and will center US Latinx, Indigenous, Caribbean, and Latin American artists whose de-colonial projects/aesthetics delink from modernity/coloniality by enacting radical epistemological shifts that affirm the reconstitution of subjectivities, experience, histories, lives, and worlds that dwell in the “borders” of imperial/colonial difference. The class will include close readings of history, theory and art works in a variety of mediums. Cross listed as LST 194. Adriana Zavala

Suggested requirements: graduate student status, advanced work in art history or in any of the majors/minors in the Consortium of Studies in Race, Colonialism, and Diaspora.

This course fulfills the post-1700 requirement for the Art History major, and the Latino Studies minor (50%, elective, or option course).

4 Block Fridays (9:00-11:30am)
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

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

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**FAH 0288-01 Collections Care and Preventative Conservation**

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. Cross-listed as HIS 291 Ingrid Newman

Prerequisite: Museum Studies and graduate students.

**FAH 0289-01 Museum Studies Practicum**

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

Prerequisite: 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: Henri Matisse
Title: Woman with a Hat
Date: 1905