Full-time Faculty

Christina Maranci, Professor, Department Chair, Arthur H. Dadian and Ara T. Oztemel Professor of Armenian Art and Architecture  
Research area: Armenian and Byzantine art and architecture

Cristelle Baskins, Associate Professor (on leave Spring 2019)  
Research area: Italian Renaissance art, Mediterranean studies, early modern books, and portraiture

Eva Hoffman, Assistant Professor  
Research area: Islamic art and architecture, portable arts

Ikumi Kaminishi, Associate Professor and Director of Undergraduate Studies  
Research area: Asian art and architecture, Buddhist painting, and narrative studies

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

Andrew McClellan, Professor, Museum Studies Advisor  
Research area: Early Modern European art and theory; history of museums, exhibitions, and collecting; history of art history

Jeremy Melius, Assistant Professor  
Research area: Modern art and art writing, critical theory and aesthetics, historiography, histories of sexuality

Karen Overbey, Associate Professor and Director of Graduate Studies  
Research area: Medieval art and architecture; early Ireland, Britain, and Scandinavia; portable arts; medieval materiality

Peter Probst, Professor  
Research area: Art and Anthropology, African art and visual culture, Museum and Heritage Studies, Historiography

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

Jacob Stewart-Halevy, Assistant Professor  
Research area: Contemporary art, global conceptualism, video art, media theory and Anthropology

Malcolm Turvey, Sol Gittleman Professor, Director of Film and Media Studies  
Research area: History of film, and media theory

Adriana Zavala, Associate Professor (on leave Spring 2019)  
Research area: Modern and Contemporary U.S. Latinx and Mexican art, Latin American art; Race, Colonialism, and Diaspora
## Department of Art & Art History
### Fall 2019 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.
This lecture course focuses on the origins of contemporary art in the postwar era of the 20th century, and particularly in the first decades of the 21st. We will ask: who is making contemporary art, where is it being made, and what materials or practices have energized the field? What profound changes have shaped the last 50 years, and why? Do these elements constitute an increasingly global ‘art world’ or do they signal its fragmentation and dispersal? How do they relate to flows of commerce and capital, and what is their connection to emerging political and technological trends? We will examine key movements and historical events as frameworks that shaped the production and reception of art: revolutions in the Soviet Union and China and their legacies; South Asian nation building; decolonization and diaspora; activist art and the counter-culture; and new sites of social interaction. Case studies will explore the rise of site-specific, participatory, conceptual and performance-based practices; new media; biennials and art fairs; and new coalitions of makers and communities of beholders. Cross listed as ILVS 0003-01
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 0004-01*

(This course may be used to fulfill an elective for the Art History major requirement, and the World Civ. requirement.)
FAH 0007-01
Introduction to Latin American Art
Adriana Zavala
J+ Block
TR 3:00PM-4:15PM

Art and visual culture of Mexico and Latin America from the colonial era to the present. The role of art in the development of cultural identities in different Latin American contexts; the role of art in sustaining real and imagined historical narratives including the revival of preconquest and contemporary indigenous/folk culture; the struggle between religious and secular, nationalist, and international avant-garde artistic currents. The social and ideological uses of art and the representation of race, ethnicity, class, and gender.

(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.)
Buddhist Art
FAH 0011-01
Ikumi Kaminishi
G+ Block
MW 1:30PM-2:45PM

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 as REL 10-04

The Arts of Japan
FAH 0012-01
Ikumi Kaminishi
F+ Block
TR 12:00PM-1:15PM

This course is an interdisciplinary survey of Japanese arts—architecture, painting, prints, sculpture and theater—from ancient to contemporary times. The class is also a forum for discussion of select themes of the visual and literary arts of Japan. Topics and issues include: the impact of Buddhism and Chinese culture, the privatization of religious art, the role of patronage and politics, and the impact of graphic art in popular culture.
FAH 0028-01
Medieval Art of the Mediterranean Pagans, Jews, Christians and Muslims
J+ Block
TR 3:00PM-4:15PM
Eva Hoffman

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 imagery in Pagan, Jewish, Christian, and Islamic contexts 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; relationships between secular and sacred and between majority and minority cultures.

FAH 0042-01/0142-01
Southern Baroque
Cristelle Baskins
I+ Block
MW 3:00PM-4:15PM

Considers painting, sculpture, and print in 17th-century Rome, Bologna, Naples, and Madrid. Art was employed in the service of piety, power, and passion, but also facilitated scientific inquiry, spread the increasingly global news, and entertained a widening range of consumers. Artists like Caravaggio and Bernini reached superstar status, while Artemisia Gentileschi and Elisabetta Sirani paved the way for other women to enter the profession. We will work with rare books in Tisch and explore Boston area collections.

May be taken at the 100 level.
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.*
American Architecture and Urbanism
TBD
D+ Block | TR 10:30AM-11:45AM

This course examines the architecture and urbanism of the Americas as a feature of what might be called a first wave of globalization, initiated by Columbus’s “discovery” in 1492. From that epoch-making event and the subsequent colonization of the Caribbean, Mexico, Peru, and North America’s Eastern seaboard, the course proceeds to the period of Britain’s North American dominance, then through the Age of Revolutions to the Centennial Exposition of 1876. In this way we hope to chart architecture’s participation in processes of colonization and nation-building that defined this period. Of central concern is the architecture and urbanism of those British colonies that would, in 1776, become the first thirteen United States. This course critically engages the concept of an “American” architecture beginning from the hypothesis that the kind of promiscuous hybridity one sees throughout the period under investigation undermines any straightforward notion of a “national” architecture.

Such hybridity was, at least in part, made possible by the exchange of commodities associated with increasingly far-flung networks of trade. New familiarity with formerly exotic styles, the ubiquity of books and treatises, along with the increasing ease and availability of travel, meant architectural expression now competed, along with so much else, on the global market. While these networks blurred national borders, they did little to undermine the idea of the nation and thus the idea of a national architecture. While centripetal forces worked to instantiate and stabilize a new politico-economic order through identifiable symbols and shared forms of feeling, centrifugal forces worked to distribute those same symbols and forms of feeling around the globe—the nation’s dispersal in fact calling for its consolidation in both thought and style.

We will examine not only the effects these forces exerted on buildings and cities, but the role buildings and cities played in putting those very forces into play. Moreover, we will look at the role questions of aesthetics and style played in forming those identities proper to the colonial and national scene.
FAH 0097-01
Design Architecture
Advanced
TBA
MW 6:00PM-9:00PM

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.

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.

FAH 0096-01
Design Architecture
TBA
MW 6:00PM-9:00PM

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.

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.
FAH 0100-01
Theories & Methods of Art History
Eric Rosenberg
G+ Block
MW 1:30PM-2:45PM

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.

FAH 0101-01
Historiography & Methodology of Art History
Jeremy Melius
7 Block
W 1:30PM-4:00PM

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).

Open to Art History and Art History Museum Studies graduate students only.
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.
As a latecomer to the artistic revolutions brought about by the Italian Renaissance and the political revolutions brought about by the discovery and settlement of the so-called “New World,” English architects and colonial “projectors” labored under a shared sense of belatedness. Since no firm lines yet existed between the civilizing missions of architects and “planters,” the project of catch-up proceeded along both paths simultaneously. This produced a hybrid condition in which the rediscovery of classical culture guided cultural and colonial endeavor alike. Antiquity had been a period of unprecedented colonial expansion and it did not escape notice that, in the Roman empire, architectural and imperial achievement coincided. It was Rome’s architectural remains that bore witness to its once mighty empire. Architecture and empire were therefore intertwined not only on a world historical stage, but in the very personas the early moderns fashioned for their own, civilized, selves and the savage others they hoped to subjugate.

This course examines these questions of “architecture” and “empire” in a period in which neither had the definitiveness both seem to possess today. While the early moderns did not (just as we late-moderns will not) reach a definitive conclusion, the architectural production of the period reveals the intensity with which relations were sought. Through a series of case studies, we will examine the ways in which architectural production was directly and indirectly called upon to support imperial ambitions, and, vice-versa, how imperial ambitions set architectural production along previously untried paths.
Seminar: Art of Travel
Cristelle Baskins
8 Block | R 1:30PM-4:00PM

Early Modern artists traveled with missionaries, ambassadors, and explorers. Prints and illustrated books documented actual travel, pictured foreign costume and customs, were shared between collectors, and inspired others to take to the road. We will be especially interested in visual images that circulated around the Mediterranean, the Red Sea, and the Indian Ocean. Students will be able to choose among a wide variety of research topics, ranging from pilgrims to the Holy Land, Jewish and Armenian diasporas, artist diplomats and spies, N. African exiles, and more! Students will be encouraged to use primary sources and rare books at Tisch, MIT, the BPL, and the John Hay and John Carter Brown Libraries. In addition, facsimile versions of key texts, digitized books, and ArtStor offer almost infinite access to visual material.

Open to Art History majors who have taken a lecture course in Renaissance Art History.

Undergrads register at the 198 level.
Seminar: What is African Art?
Peter Probst
11+ Block | T 6:00PM-9:00PM

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?"

Undergrads register at the 198 level.

Seminar: Albert Pinkham Ryder: Color, Politics and Painting in the United States, 1873-1917
Eric Rosenberg
0 Block | M 9:00AM-11:30AM

This seminar will examine the politics of painting in the United States between the Civil War and World War I. Our foundation for such study will be the work of Albert Pinkham Ryder, the late 19th century painter who Jackson Pollock called “the only American master who interests me.” An examination of Ryder’s work between 1873 and 1913 opens discussion to a whole host of issues that have the most important implications for art in the United States as it emerges into the modern era. Color, Race, Gender, Nationalism, Immigration, History, Modernity and Ex-Patriotism will all feature boldly and provocatively as we compare Ryder’s work to that of, amongst others, Winslow Homer, Mary Cassatt, George Inness, Henry Tanner and Thomas Eakins. Area collections will be used to the fullest extent warranted.

Undergrads register at the 198 level.
Seminar: Art and Exchange Across Cultures
Eva Hoffman
3 Block
R 9:00AM-11:30AM

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. Undergrads register at the 198 level.
This seminar explores the role of visual art in countering what theorist Anibal Quijano, and others, have described as the coloniality of power. Our study will focus on artists and theorists whose works teach us to “know otherwise.” The seminar will focus on US Latinx artists, but give considerable play as well to Indigenous, Caribbean, Black, 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 from history and in decolonial theory. Cross listed as LST 0194-02

This course may be used to fulfill the 50%, elective, or option course requirements for the Latino Studies minor.

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, or permission of the instructor.

Undergrads register at the 198 level.
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

FAH 0285-01/0285-02
Museums Today: Mission and Function
Cara Iacobucci & Cynthia Robinson
13+ Block
R 6:00PM-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.
FAH 0289-01

Museum Studies Practicum

Staff

ARR

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. 

Prerequisites: 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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