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
  Art and Anthropology, African art and visual culture, Museum and Heritage Studies, 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, 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  
Spring 2019 Course Listings

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Title</th>
<th>Faculty</th>
</tr>
</thead>
<tbody>
<tr>
<td>FAH 0002-01</td>
<td>Intro to World Art II</td>
<td>Emily Gephart</td>
</tr>
<tr>
<td>FAH 0008-01</td>
<td>Introduction to Architecture</td>
<td>Diana Martinez</td>
</tr>
<tr>
<td>FAH 0015-01</td>
<td>Japanese Architecture</td>
<td>Ikumi Kaminishi</td>
</tr>
<tr>
<td>FAH 0019-01</td>
<td>Classical Archaeology</td>
<td>James Harrington</td>
</tr>
<tr>
<td>FAH 0021-01/0121-01</td>
<td>Early Islamic Art</td>
<td>Eva Hoffman</td>
</tr>
<tr>
<td>FAH 0025-01/0125-01</td>
<td>Medieval Architecture</td>
<td>Karen Overbey</td>
</tr>
<tr>
<td>FAH 0048-01/0148-01</td>
<td>Nature Into Art</td>
<td>Andrew McClellan</td>
</tr>
<tr>
<td>FAH 0050-01</td>
<td>Impressionism &amp; Post Impressionism</td>
<td>Jeremy Melius</td>
</tr>
<tr>
<td>FAH 0057-01/0157-01</td>
<td>Global Conceptualism?</td>
<td>Jacob Stewart-Halevy</td>
</tr>
<tr>
<td>FAH 0070-01</td>
<td>Contemporary Arts of Africa</td>
<td>Peter Probst</td>
</tr>
<tr>
<td>FAH 0092-01/0192-01</td>
<td>The Behavioral Image</td>
<td>Jacob Stewart-Halevy</td>
</tr>
<tr>
<td>FAH 0092-03</td>
<td>Medieval Books</td>
<td>Karen Overbey</td>
</tr>
<tr>
<td>FAH 0092-04/0192-04</td>
<td>Intro to U.S. Art 1770-1962</td>
<td>Eric Rosenberg</td>
</tr>
<tr>
<td>FAH 0092-05</td>
<td>Aesthetics</td>
<td>Lydia Amir</td>
</tr>
<tr>
<td>FAH 0096-01</td>
<td>Design: Architectural</td>
<td>Aaron White</td>
</tr>
<tr>
<td>FAH 0097-01</td>
<td>Design: Architectural Advanced</td>
<td>Aaron White</td>
</tr>
<tr>
<td>FAH 0098-01</td>
<td>Integrative Senior Project</td>
<td>Diana Martinez</td>
</tr>
<tr>
<td>FAH 0122-01</td>
<td>Iconoclasm &amp; Iconophobia</td>
<td>Eva Hoffman</td>
</tr>
<tr>
<td>FAH 0192-03</td>
<td>Who Owns the Past?</td>
<td>Peter Probst</td>
</tr>
<tr>
<td>FAH 0200-01/198-01</td>
<td>Japan's Floating World</td>
<td>Ikumi Kaminishi</td>
</tr>
<tr>
<td>FAH 210-01/0198-02</td>
<td>Armenian Architecture</td>
<td>Christina Maranci</td>
</tr>
<tr>
<td>FAH 0260-01/0198-03</td>
<td>WWII Art's Death &amp; Birth</td>
<td>Eric Rosenberg</td>
</tr>
<tr>
<td>FAH 0288-01</td>
<td>Collections Care and Preventative Conservation</td>
<td>Ingrid Neuman</td>
</tr>
<tr>
<td>FAH 0289-01</td>
<td>Museum Practicum</td>
<td>Cara Marie 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
Emily Gephart
Lecture E Block MW (10:30-11:20am)

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.

Note: Students must also register for one recitation.

This course is a requirement for the Art History major.
FAH 0008-01 Introduction to Architecture  
Diana Martinez  
I+ Block MW (3:00-4:15pm)

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.

FAH 0019-01 Classical Archaeology  
Matthew Harrington  
L+ Block TR (4:30-5:45pm)

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.

FAH 0015-01 Japanese Architecture  
Ikumi Kaminishi  
J+ Block TR (3:00-4:15pm)

Historical survey of major developments in Japanese religious and secular architecture and gardens from pre-Buddhist times to the modern age.

(Fulfills the pre 1700 requirement for the Art History major.)
FAH 0021-01/0121-01 Early Islamic Art  
Eva Hoffman  
G+ Block MW (1:30-2:45pm)

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.

*(Fulfills the pre 1700 requirement for the Art History major.)*

FAH 0025-01/0125-01  
Medieval Architecture  
Karen Overbey  
H+ Block TR (1:30-2:45pm)

Social and technological histories of medieval buildings from c. 300-c. 1400 C.E., with particular attention to space, audience and experience. Course themes include: architecture and remembrance in the early Christian period; liturgy and ritual; gendered spaces in medieval monasteries; architects, masons and engineering; castles and the ideology of conquest; late medieval civic architecture; timber/stone construction; symbolism in the Gothic cathedral; and cross-cultural forms. May be taken at the 100 level. 100 level open to senior or graduate standing. Lower-level recommended: FAH 1 or 2 or Architectural Studies major.

*(Fulfills the pre 1700 requirement for the Art History major.)*

FAH 0048-01/0148-01 Nature into Art  
Andrew McClellan  
G+ Block MW (1:30-2:45pm)

From the Garden of Eden and caves of Lascaux to the present, the natural world has been a constant source of inspiration—and foil—for art. Focusing principally on western visual art of the last five centuries and ranging across media, this course will survey various ways in which nature—the environment, flora and fauna—has been filtered through the artistic imagination for our edification and pleasure. Themes will include: landscape and identity; parks and gardens; environmental art and sustainability; industry and escapism; exploration, tourism and scientific illustration. We will explore famous artists—from Leonardo and the Impressionists to parks by Olmstead and contemporary photographers—but also humbler images like travel brochures and scientific illustration. Assignments will encourage students to respond to art in the Boston area and explore their own relation to nature. No prerequisites.

*(Fulfills the post 1700 requirement for the Art History major.)*
FAH 0050-01 Impressionism & Post Impressionism
Jeremy Melius
I+ Block MW (3:00-4:15pm)
This course offers an examination of the artists associated with Impressionism and Post-Impressionism in France towards the end of the nineteenth century and the beginning of the twentieth. Focusing on key moments in this history, the course aims to recover the real intensity and strangeness of art’s involvement with modernity. In what ways did artists resist modernity’s traumatic upheavals? How did they help to hurry them along? What kinds of new classed and gendered identities did painters at this time wish to depict and to produce? How did avant-garde practice work to incorporate its supposed others—the “commercial,” the “sentimental,” the “academic,” the “exotic,” the “primitive”? Could the texture of modernity itself be staged in the handling of paint? Investigation of these and other questions will be grounded in close attention to particular works of art. Artists considered include Manet, Monet, Pissarro, Morisot, Degas, Cassatt, Seurat, Cézanne, Van Gogh, Gauguin, and others. Topics include the rise of urbanism; the growth and redevelopment of Paris; landscape painting; the triumph of the bourgeoisie; the gendering of art; the birth of the avant-garde. An effort will be made to highlight works on view nearby in local collections. (Fulfills the post 1700 requirement for the Art History major.)

FAH 0057-01 Global Conceptualism?
Jacob Stewart-Halevy
D+ Block TR (10:30-11:45am)
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. (Fulfills the post 1700 requirement for the Art History major.)
FAH 0070-01 Contemporary Arts of Africa
Peter Probst
K+ Block MW (4:30-5:45pm)

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, Cheri Samba, Yinka Shonibare, El Anatsui, Wangechi Mutu and Njideka Akunyili Crosby.

(Fulfills the post 1700 requirement for the Art History major.)
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.

(Fulfills the pre 1700 requirement for the Art History major.)
FAH 0092-04/0192-04
Introduction to U.S. Art 1770-1962
Eric M Rosenberg
J+ Block TR (3:00-4:15pm)

This class examines the history of art in the United States from the American Revolution to World War II. Essential artists to be discussed include Copley, Cole, Homer, Cassatt, Stieglitz, O’Keeffe, Pollock and Rothko. Wherever and whenever possible we will look at works of art in area collections, such as the Museum of Fine Arts and the Harvard Art Museums that contain material germane to our interests.

(Fulfills the post 1700 requirement for the Art History major.)

FAH 0092-05 Aesthetics
Lydia Amir
K+ Block MW(4:30-5:45pm)

This course introduces the major aesthetic theories and examines their pros and cons. Its aim is to understand the value of art in order to assess its significance in our lives. We begin by introducing the main questions in the field of aesthetics. Focusing on the question of the value of art, we continue by examining the various answers Western theorists have given to this question from Ancient Greece to this day. The alternative values of art we address are the cognitive value of art, the emotive value of art, the aesthetic value of art, the metaphysical value of art, the naturalistic-psychological value of art, and the cultural-political value of art.

The cognitive value of art is further divided into the view of art as imitation (Plato, Aristotle) and representation (Goodman, Gombrich). The emotive value of art is further divided into art as emotional expression (Tolstoy, Poe, Beardsley) and intuition (Croce, Collingwood). Immanuel Kant grants aesthetic value to art and Friedrich Nietzsche represents the view granting metaphysical value to art. Through Sigmund Freud’s thought, we will explain the naturalistic-psychological value of art; finally, Walter Benjamin’s view exemplifies the cultural-political value of art.

As the value of art cannot be assessed without understanding the nature of art, a second question this course addresses all along is, “what is art?” Moreover, as philosophic understanding of art needs some acquaintance with art itself, the course introduces various art forms, such as music, drama, dance, literature, painting, and sculpture, follows their historical developments and highlights their masterpieces.
FAH 0097-01 Design: Architectural Advanced
Aaron White
Mondays & Wednesdays (6:00-9:00pm)
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. 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 Dept. of Art History, 11 Talbot

FAH 0096-01 Design: Architectural
Aaron White
Mondays & Wednesdays (6:00-9:00pm)
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 0098-01 Integrative Senior Project
Diana Martinez
4 Block Fridays (9:00-11:30am)
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.

FAH 0122-01 Iconoclasm & Iconophobia
Eva Hoffman
K+ Block MW (4:30 - 5:45pm)
Explores the fear, removal, attack and destruction of visual images at various times in history up to the present moment. Topics include the proscription of representational images in Jewish, Christian, and Islamic ideologies; Byzantine “iconoclasm”; Protestantism; the French Revolution; Modernism; “Degenerate Art”. We will also consider more recent acts of violence, controversy, and censorship, such as, the Bamiyan Buddhas, Iraqi cultural heritage, the Charlie Hebdo Cartoons, controversial museum exhibitions, removal/replacement of monuments, the American Flag.

(Fulfills the pre 1700 requirement for the Art History major.)

FAH 0192-03 Who Owns the Past?
Peter Probst
8 Block Thursdays (1:30-4:00pm)
Increasingly, heritage sites are flash points in cultural, economic, and religious conflicts around the globe. Clearly history matters, but how do structures become symbols of identity? How Why do certain histories matter in particular ways, and to whom? Through a close study of concepts and important art historical and archaeological sites, students will learn to analyze landscapes, architecture, and objects, as well as reflect on the scholarly and public debates about history and heritage around the world. Far from being geared towards the study of beauty, art history today is often deeply embedded in heated debates about heritage and present-day conflicts.

(Fulfills the post 1700 requirement for the Art History major.)
FAH 0200-01/0198-01
Japan's Floating World
Ikumi Kaminishi
5 Block Mondays (1:30-4:00pm)
This course will look at Japan's early modern art and culture from the "floating world," or ukiyo. Interpreting orthodox Buddhist worldview of impermanence as much more hedonistic worldview of fleeting earthly pleasure, people of Edo city (present-day Tokyo) indulged their lives in pleasure quarters and theaters. Urban lifestyle helped create such visual arts including colorful woodblock prints that depicted courtesans and actors and also performing arts including kabuki and puppet theaters. Their vision of "floating world," or the world of entertainment and pleasure, reveals sophisticated and dynamic exchange between samurai intellectuals and leading artists. Focusing on visual, literary, and performing arts, we will explore the matrix of Edo culture, especially the ideas of classicism, hedonism, eroticism, and satire, and also the government’s response and censorship to parodies and erotica. We will explore modern theaters, film, and manga, which stem from early arts in the floating world. Artists we study include Suzuki Harunobu (ukiyo-e designer), Ihara Saikaku (writer), Chikamatsu Monzaemon (playwright), and Mizoguchi Kenji (film director).
Undergrads register at the 198-01 level.
(Fulfills the pre 1700 requirement for the Art History major.)

FAH 0210-01/0198-02
Armenian Architecture
Christina Maranci
7 Block Wednesdays (1:30-4:00pm)
How do you shelter a holy space? How do you make a holy space? This seminar explores the medieval architecture of Armenia and neighboring regions, with particular focus on issues of the liturgy performed within and around the buildings.
It will survey Armenian church architecture from the 4th to 17th centuries, exploring design and structure, planning, wall painting, sculptural decoration, and inscriptions. We will look at a variety of primary sources in translation, including chronicles, commentaries, and liturgical texts. The city of Ani and its tenth-eleventh century monuments will receive sustained consideration.
Undergrads register at the 198-02 level.
(Fulfills the pre 1700 requirement for the Art History major.)
We will be concerned with discourses that articulate the death and birth of art around the time of World War II and its immediate aftermath, between say the discovery of the cave paintings of Lascaux in 1940, and Theodor Adorno’s 1951 declaration that after Auschwitz, there could be no poetry (art.) A varied spectrum of art will be of concern, as well as relevant works of literature and philosophy.

Undergrads register at the 198-03 level.

---

**Museum Certificate Program Courses**

*(Open to Art History and Museum Studies)*

**FAH 0288-01**

**Collections Care & Preventative Conservation**

Ingrid Newman

12+ Block Wednesdays (6:00-9:00pm)

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.

**Prerequisite:**
Museum Studies and graduate students.

**FAH 0289-01 Museum Studies Practicum**

Cara Iacobucci

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.
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

Artist: Yinka Shonibare

Title: Child on Unicycle

Date: 2005

Medium: Life-sized mannequin, metal, Dutch wax printed cotton, resin, leather