History of Art and Architecture
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 and Byzantine

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, Director of Graduate Studies
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, Director Museum Studies
Early Modern European art and theory; history of museums, exhibitions, and collecting; history of art history

Jeremy Melius, Assistant Professor
Modern Art and Art Writing, Critical Theory and Aesthetics, Historiography, Histories of Sexuality

Peter Probst, Professor, Director of Undergraduate Studies
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 U.S. Latinx and Mexican art; Latin American art; Race, Colonialism, and Diaspora
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.
Thematic survey of major artists, monuments, and materials from the Renaissance to the present. A historic thread underpins an exploration of dominant themes in the Western tradition of visual art including nature, the body, politics and protest, gender, race, representation, and religion. Exploration of pressing contemporary issues like climate change, de-colonization, who is commemorated through public art, the art market, and museum ethics. No prerequisites.

Students may use the newly designed 002 towards the new major requirement that they take at least two introductory courses (single digit) of their choice. 002 may also be taken as one of seven elective courses beyond the two required.

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 0070-01
Contemporary Art of Africa
K+ Block MW
Peter Probst

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. This course may also be used to fulfil the major in International Relations.

FAH 0084/0184-01
Latin American Cinema
4 Block Friday
Adriana Zavala

The development of cinema in distinct Latin American contexts with emphasis on Mexico, Brazil, and Cuba. Emphasis on how film form aids articulations of cultural and political identities. Course consists of readings, film screenings and in-class discussion. Students taking the course at the 100-level are required to write a substantial research paper (15-20pp) developed in consultation with the instructor. (Cross listed as FMS 0069/0169-01)
This course offers a critical introduction to U.S. Latinx art and artists (those of Latin American descent born or living in the United States). It traces the contours of this art history in relation to contemporary cultural and socio-political debates and also considers how art by U.S. Latinx artists puts pressure on mainstream paradigms of “American” and “global” contemporary art history. Emphasis will be given to artists associated with particular social movements and communities, e.g. Chicana/o/x, Nuyorican/ diasporic Puerto Rican, Cuban-American, and Dominican-American, but throughout we will consider the intersectionality within and between these communities and other historically underrepresented groups. Our study of Latinx visual art will be contextualized in terms of representation across a wide range of fields and media, including literature, cinema, and popular media, as well as shifting demographics and ongoing debates about civil rights, immigration, contemporary politics, and national security. Key topics include the politics of representation and culture-war debates about visual art as a vehicle of resistance and for affirming non-normative identities, the role of race/ethnicity, gender, sexuality, and class in relation to creative expression and art world representation.

(Cross listed as LST 0086/0186-01, AMER 0187-01, AFR 0047-04/0147-04)
In the 19th and 20th centuries—an era that set in motion the climactic changes now termed the Anthropocene—art played a pivotal role in shaping national, social, and cultural identities. American landscape, for example, was crucial to the project of colonial nation-building. But beyond traditional paintings, concepts of nature and culture were intimately bound together in scientific illustrations, photographs, and in material objects. Across disciplines, image-makers helped beholders visualize contested relationships with fellow inhabitants of the ecosystems in which they lived. In this course, students will explore this period through the lens of eco-critical scholarship, bringing ethical and political concerns for the environment, nonhuman animals and social justice to the study of art and visualization. Looking at products made between the dawn of the Industrial revolution and the present day, we will investigate the trans-national origins of the Anthropocene, and we will see how artists motivated by ecocritical thinking have expressed their desire to foster resilient and biologically diverse local and global ecological relations.

FAH 0092-01/0192-01
Art & the Anthropocene 1800-2020
5 Block M
Emily Gephart
We will examine African American art and art history from earliest moments to the present, with special concentration on the period between the Emancipation Proclamation of 1863 and the assassination of Dr. Martin Luther King, Jr. in 1968. Extraordinary 19th century enslaved and emancipated artists from Dave the Potter, Edmonia Lewis, Edward Mitchell Bannister and Henry Tanner to modernist and Harlem Renaissance figures like Palmer Hayden, Augusta Savage, Aaron Douglas, Jacob Lawrence and James Van Der Zee, to documentary photographers like Gordon Parks, to abstractionists such as Norman Lewis and Alma Thomas, to contemporaries such as Carrie Mae Weems, Lorna Simpson, Kara Walker, Glenn Ligon and Kerry James Marshall will be given due consideration in the larger context of African American history, and the history of modern art both in the United States and globally. Cross listed as AFR 0047-01) Counts as introductory course for major in History of Art and Architecture.
This course will examine watercolor practice as a form of modernism—one that can tell us as much about the world that made modern art as more commonly featured media such as oil on canvas—between the later eighteenth century and the middle of the twentieth century. The course will feature such artists as Turner, Constable, Girtin, Blake, Delacroix, Whistler, Manet, Pissarro, Cassatt, Morisot, Homer, Sargent, Cézanne, Matisse, Hopper and Frankenthaler, amongst others. Whenever possible works in local museum collections will figure in our discussions.
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. (Cross listed as PHIL 0052-01)

Survey of major movements and figures of modern European art (c.1860-1940) through close engagement with key artworks. Artists considered include Manet, Monet, Morisot, Pissarro, Menzel, Seurat, Van Gogh, Cézanne, Picasso, Matisse, Duchamp, Mondrian, Malevich, Vertov. Topics include Impressionism, Postimpressionism, Cubism, Fauvism, Dadaism, Constructivism, Surrealism; urbanism and the “painting of modern life”; landscape and changing ideas of nature; the gendering of art; the rise of the avant-garde. Includes visits to local museums. Counts as introductory course for major in History of Art and Architecture.
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.

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.**
Increasingly, heritage sites are flashpoints in cultural, economic, and religious conflicts around the globe. Clearly history matters, but how do structures become symbols of identity? 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. 

(Cross listed as ILVS 0162-01, CVS 0119-01, AFR 0147-01)

This course may also be used to fulfill the major in International Relations.
Buddhist lies—do they really? Yes, for the sake of guiding the unenlightened ones to Buddhist doctrines. Lying as an act of compassion is, therefore, a “skillful means” or expedience that helps lead others to enlightenment. It is a method of teaching in Mahayana Buddhism known as upapa. But what about when the lies, which originally meant for expedient metaphors, become to be treated as truths? This seminar studies various aspects and strategies of upaya such as storytelling, lying, violence and sex. After examining traditional methods and stories of Indian upaya literature, conceiving broadly the meaning of upaya we explore multiple artistic media including Japanese illustrated scrolls (emakimono), folktales, manga comics, and film. Some specific texts include the Lotus Sutra, Illustrated Pictures of Putrefying Corpse, and Tezuka Osamu’s comic book Buddha for investigating the art of upaya in art and literature.

Note: Undergraduates register for FAH 0198-01
How do you paint a sacred space? This course explores this question through the wall painting of Armenian churches, from the earliest known examples to the present day. We will focus on the medieval period from the seventh to the seventeenth centuries, and consider how were Armenian interior spaces decorated, what iconographic programs appeared on church walls, how did the subject matter relate to the liturgy. We will also work with image adjustment software to detect unpublished monumental decoration and use Adobe Illustrator to document it through line drawings. No prior knowledge about Armenia or Armenian art is necessary.

Note:
Undergraduates register for FAH 0198-02

A critical engagement with major theories and descriptive accounts of photography from its inception to the present day. Special attention will be paid to the ways in which early photographic practices, and the writings that surrounded them, continue to define encounters with this elusive medium.

Note:
Undergraduates register for FAH 0198-03
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.

*(Cross listed as HIST 0292-01, ED 0284-01)*
Requirements for the Major in History of Art and Architecture

For the bachelor of arts degree in the History of Art and Architecture, ten courses (minimum of 30 semester hours units) are required for the major:

- two introductory art history courses
- FAH 100

Seven additional courses in the History of Art and Architecture, one of which maybe in an approved course in a related field (e.g. history, literature, studio art). A score of 4/5 on the Art History AP exam qualifies a major to take a second related field course instead of just one. Also, at least one of the courses in the major must be taken as an upper-level seminar (FAH 0198-xx).

Requirements for the Major in Architectural Studies

Twelve courses total: Seven are core courses whose subject matter is exclusively or predominantly related to the built environment. Five are electives with subject matters or methodologies highly relevant to study of the built environment. A course cannot fulfill both the core and elective requirement.

Core Requirements:

- Art History (FAH) One Introductory Course in Art History (Architectural content strongly preferred)
- Art History (FAH) 8: Introduction to Architecture, 1400 to the present
- Studio Art (FAH) 96: Design: Architectural Engineering core class
- Humanities/Social Science core class
- Architectural History core class
- Art History (FAH) 98: Integrated Project Seminar

Plus 5 multidisciplinary electives (5 courses chosen from at least 3 of the following 4 disciplinary areas):

- Architectural and Art History
- Studio Art
- Humanities/Social Sciences,
- Engineering

Requirements for the Minor in History of Art and Architecture

A minor in the History of Art and Architecture is a great way to complement your studies. It broadens your mind provides a good insight into the importance of images and the history of ideas they transport.
For the minor in the history of art and architecture, 5 courses (minimum of 15 semester hours) are required with at least one course taken at the 100 level. Three of the 5 courses should be taken on the Tufts campus, including the 100 level.

- one introductory course in art history
- two other courses in art history
- two electives

The program for each student will be worked out in detail together with the history of art and architecture faculty advisor Eric Rosenberg.

**Requirements for the Minor in Museums, Memory, and Heritage**

The Museums, Memory, and Heritage Minor is designed for students who wish to study museums, the institutionalization of memory, monuments, and cultural heritage both from an academic point of view and as a potential career path. The minor is housed in the Department of the History of Art and Architecture and builds on the strengths and shared interests of faculty in the department and related programs. Supervision of the Minor will rotate among faculty.

**Six courses distributed as follows:**
Three courses from the following core courses:
- FAH 009: The Art World
- FAH 160: Museum History & Theory
- FAH 163: Art and Anthropology
- FAH 164: Who Owns the Past?

Three courses from the following list of electives:
- FAH 0002: Introduction to Western Art from 1500
- FAH 0008: Introduction to Architecture
- FAH 0009: The Art World
- FAH 0092: Ancient Near East
- FAH 0099: Supervised internship
- FAH 0120: Armenian Art
- FAH 0122: Iconoclasm & Iconophobia
- FAH 0160: Museum History & Theory
• FAH 0163: Art and Anthropology
• FAH 0164: Who Owns the Past?
• FAH 0186: Latina/o Presence in Art and Visual Culture
• FAH 0198: Seminar: The Museums of Boston
• FAH 0198: Seminar: Monuments and Memory
• GER 0077/GER 0177: German Colonial Fantasies: "A Place in the Sun"
• HIST 0010: Colonialism in the Global World (CST 11)
• HIST 0170: Colonialism and Decolonization (CST 194)
• HIST 0173: Black and Native New England
• ILVS 0192: Dangerous Passions: Collecting, Hoarding, and Possessing
• REL: 0110: Sacred Spaces, Contested Places
• VISC 0020: Interpreting Art: Tools for Critiquing, Creating, and Curating
• VISC 0122: Reassessing Museums: Collecting and Art
• VISC 0155: Reimagining America: Colonial Views and Returning Gazes
• VISC 0180: Critical Perspectives of the Americas
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Creator: Zanele Muholi
Date: 2012