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.

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FAH 0002-01  Art History From 1700 to the Present

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)  Andrew McClellan

(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. Sections will be offered in various blocks.

FAH 0013-01  The Arts of China

This course examines the history of Chinese painting, sculpture, metalwork, and ceramics from Neolithic to modern periods, with emphasis on major achievements and monuments of each period. Lectures will include the introductions of Chinese history, religion, and aesthetics. To give a focused theme on this long history of Chinese art, we will pay particular attention to the issues of ritual and art, the patronage (kings, emperors, collectors, and connoisseurs) and politics that affected the use and designs of art works as expressions of power.  Ikumi Kaminishi

(This course fulfills the pre-1700 requirement to the Art History major and may be used to fulfill the World Civ. Requirement)

F+ TuTh (12:00 - 1:15pm)
FAH 0019-01  
Classical Archaeology

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 use 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+ TuTh (4:30—5:45pm)

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 100 level. Cross-listed as Religion 23/121. Eva Hoffman

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

K+ Block MW (4:30—5:45pm)

FAH 0050-01  
Impressionism—Post Impressionism


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

L+ Block TuTh (4:30—5:45pm)
FAH 0092-01  Mediterranean Renaissance Giotto to Caravaggio

Taking up the “southern question,” this course will consider the works of artists including Giotto, Francesco Laurana, Antonello da Messina, Giorgio Vasari, Montorsoli, and Caravaggio, in Naples, Bari, Palermo, Messina, and other cities in Spanish Italy. Themes include the patronage of kings, dukes, and viceroys; the role of women, like Bona Sforza and Sofonisba Anguissola; the rediscovery and collecting of antiquities; graphic arts and printing; villa architecture; medicine and natural history. 

Cristelle Baskins

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

H+ Block TuTh (1:30—2:45pm)

FAH 0092-02  Latin American Art

Description to Follow.

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

G+ Block MW (1:30—2:45pm)

FAH 0092-/0192-03  Special Topics in Contemporary Art

This is a lecture course with a focus on art since the postwar era with a particular emphasis on the present. Who is making contemporary art, where is it being made, and why? Do these elements constitute an art world or multiple and fragmented pockets of production? How do they relate to flows of commerce and capital and what is their connection to emerging political and technological trends? The course is devoted to special topics: Socialist Realism and revolution in the Soviet Union and China and its legacies in Post-Socialism; decolonization; the art of nation building in South Asia; activist art and the counter-culture; international art networks; Cold War art in Latin America; and the "experimental groups" across Moscow, Tokyo, and Western Europe. We will treat questions of Conceptualism and abstraction; biennials, art fairs, and neoliberal market models; and the dilemmas of producing art in a digital economy. Jacob Stewart – Halevy

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

D+ Block TuTh (10:30—11:45am)
Global History of Cinema

History of cinema beginning with the emergence of the technologies for making and exhibiting films around 1894 and the major genres of early cinema (1895-1904); the development of "classical" narrative film in the US in the 1900s and 1910s; the creation of alternatives to classical cinematic storytelling in the 1920s in France, Germany, the Soviet Union and elsewhere; the rise of documentary and experimental film; and the coming of synchronized sound in the late 1920s. European responses to the increasing political turmoil in the lead-up to WWII in the 1930s; Japanese popular traditions of filmmaking, the impact of WWII on film history; the emergence of Italian Neo-Realism and "modernist" art cinema in the late 1940s and 1950s; the New Waves of the late 1950s; and political modernist, post-colonial, feminist and other radical forms of filmmaking that arose in response to the political crises of the 1960s. Survey of world cinema since the 1970s, focusing on the changes that have occurred in mainstream Hollywood filmmaking and the work of filmmakers in Hong Kong and other non-western countries. Cross-listed with FMS 0021-01. Malcolm Turvey

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

G+ Block MW (1:30—2:45pm)
Note: Students must also register for one required recitation.

Architecture and the Global Cult of Monuments

This course aims to provide an introduction to the growing global importance of cultural heritage and historic preservation. From Notre Dame in Paris and the Acropolis in Athens to ancient Shinto shrines in Japan and modern ritual sculptures in Nigeria, the preservation of structures classified as “heritage” and “cultural property" has not only proliferated over the last decades. Historic preservation has also become an important professional field for art historians and architects. In this course we ask: Where is the cult of monuments coming from? What gets selected and elevated as a historic monument and on what basis? How does preservation affect the communities and neighborhoods living with “heritage”? Informed by these questions the course is designed as a tool to both study and question historic preservation. May be taken at the upper 100 level. Peter Probst

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

8 Block Thursdays (1:30—4:00pm)
FAH 0095/0195-01  Boston Architecture and Urbanism

A history of the Boston area’s architecture from the seventeenth through the twenty-first centuries, as seen through the region’s urban history. Major buildings, architects, and urban planning schemes examined in terms of economic, political, social, and institutional histories. Course work includes required Friday morning field trips; class presentations; and design, research, and photography projects.  
Daniel Abramson

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

E+ Block W (10:30—11:45am) and
4 Block F (9:00—11:30am)

FAH 0098-01  Senior Integrative Project Seminar

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. Senior Honors Thesis students enroll by registering for FAH-0199. Open only to senior architectural studies majors.

Daniel Abramson

3 Block Th (9:00—11:30am)
FAH 0120-01  Armenian Art, Architecture and Politics 4th to 14th Centuries

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 that 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. Cross-listed with REL 120 Christina Maranci

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

J+ TuTh (3:00—4:15pm)

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"; Islamic avoidance; Protestantism; the French Revolution; the Jesse Helms syndrome). Cross-listed as REL 122. Eva Hoffman

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

G+ Block MW (1:30—2:45pm)

FAH 0192-04  Early Modern Print Culture

Inspired by the spring 2016 exhibition at the Metropolitan Museum of Art in New York -- “Prints and People: The Making of a Metropolitan Collection” -- this course will be organized around four units: graphic arts (woodcut, engraving, etching); uses of print; early books; and the decoration of libraries (Vatican, Escorial, BPL, etc). Readings will draw on recent publications by David Areford, Ann Blair, Adrian Johns, Michael Gaudio, Sharon Gregory, Evelyn Lincoln, Lisa Pon, Sean Roberts, and more. Will include site visits to local presses, print collections, and rare book libraries. Each student will work on a pre-modern book in the Special Collections at Tisch Library. Pre-requisite: FAH 1, and/or a course in Renaissance or Baroque art history. Cristelle Baskins

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

I+ Block MW (3:00—4:15pm)
FAH 0200-01  Seminar: Japan's Floating World

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 modern 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).

Ikumi Kaminishi

Note: Undergraduate majors register for FAH 0198-02 (This course fulfills the pre-1700 requirement for the Art History major.)

7 Block Wednesdays (1:30—4:00pm)

FAH 0210-01  Seminar: Armenian Manuscript Illumination

This course will explore the manuscript illumination of medieval Armenia, considering not only the illustrated cycles of biblical works 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, Central 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 theoretical studies in text/image relations, performativity, 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

Note: Undergraduate majors register for FAH 0198-03 (This course fulfills the pre-1700 requirement for the Art History major.)

3 Block Thursdays (9:00—11:30am)
FAH 0220-01  Seminar: Relics and Reliquaries

For medieval Christians, saints’ bodies existed simultaneously in heaven and on earth, and their material remains were powerful sites of intercession and transformation. The shrines and reliquaries that contained holy relics did much more than protect and enclose: they provided persuasive histories for relics, connected saint to community, and negotiated the distance between interior and exterior. In this seminar, we explore the shifting strategies of representation and ritual that made reliquaries meaningful. Readings and discussions focus on issues such as theologies of fragmentation; relic thefts and collecting; body-part reliquaries; universal/local relics; incorruptibility and opticality; materiality and devotion; and the socio-political roles of relics and reliquaries. Karen Overbey

Note: Undergraduate majors register for FAH 198-04
(This course fulfills the pre-1700 requirement for the Art History major.)

11+ Block Tuesdays (6:00—9:00pm)

FAH 0255-01  Seminar: The Art –Ethnography Nexus

Today, anthropologists are hardly alone in practicing ethnography as historians, economists, linguists, cultural theorists, political scientists, among a variety of scholars have come to take advantage of participant observation, fieldwork, and thick description. Recent corporate ethnographies in design, advertising, marketing only provide further evidence for this turn outside of the academy. In order to understand the history and implications of the ethnographic method and its expansion, I propose we look at the way it has been mediated by art and art history since its inception. With a focus on the connection between visual anthropology and experimental filmmaking, linguistic anthropology and art-speak; approaches to narrating ritual, "Ethnographic Surrealism" and the fetish; the relation between symbolic form, "habitus," and institutional networks; the problem of site-specificity; the study of performativity in interaction; and the dilemmas posed to art and ethnography by social media, this survey is designed to give students both a historical sense of the stakes of making culture "graphic" and offer them a theoretical and critical footing toward the epistemologies embodied by the ethnographic approach. Jacob Stewart-Halevy

Note: Undergraduate majors register for FAH 198-06
(This course fulfills the post-1700 requirement for the Art History major.)

12 Block Wednesdays (6:30—9:00pm)
FAH 0260-01  Seminar: Twilight of The Wilderness: The West In America

This seminar will examine the concept and visualization of the West in the art of the United States. Media as diverse as painting, sculpture, drawing, printmaking, photography, cinema and literature will be considered. Compasses not required, but recommended.  Eric Rosenberg

Note: Undergraduate majors register for FAH 198-07
(This course fulfills the post-1700 requirement for the Art History major.)

1 Block Tuesdays (9:00—11:30am)

FAH 0260-02  Seminar: Boston Museums: History, Politics, Purpose

Boston is blessed with a rich diversity of art museums. But focusing primarily on their contents and special exhibitions, we tend to be unaware of their origins and different historical missions.

The purpose of this seminar will be to critically examine the four major art museums of Boston – the MFA, Gardner, Harvard, and ICA – as representatives of quite different museum types: the survey museum, personal collection museum, university museum, and contemporary art space. We will explore the origins, purpose, and future of each type and of each museum, followed by a field trip and meeting with a member of the staff. Final projects and class presentations will consider aspects of one or more of the four museums, or perhaps another in the area. Priority will be given to Master’s students and art history majors.  Andrew McClellan

Isabella Stewart Gardner Museum

Note: Undergraduate majors register for FAH 198-05
(This course fulfills the post-1700 requirement for the Art History major.)

6 Block Tuesdays (1:30—4:00pm)
FAH 0288-01  Collections Care and Preservation

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. Cross-listed as HIS 291. **Ingrid Newman**

**Wednesdays (6:00 – 9:00pm)**

FAH 0289-01  Museum Internship

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. **Cara Iacobucci**