Full-time Faculty

Christina Maranci, Arthur H. Dadian and Ara T. Oztemel
Professor of Armenian Art and Architecture
Armenian Art Architecture and Byzantine

Ikumi Kaminishi, Associate Professor,
Director of Graduate Studies
Asian Art and Architecture, Buddhist Art, and Narrative Studies

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

Andrew McClellan, Professor, Director of 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 and 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
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New offering FAH 0012-01 Arts of Japan
This course explores the visual arts and cultures of Asia (primarily India, China, and Japan). Through the examination of sculpture, painting, architecture, and ritual objects, the class will study the issues and themes of art and ritual, narratives and performance, and monumentality and cultural legacy. We will also study the basic tenets of Hinduism, Buddhism, and Confucianism to understand associated artistic concepts.
FAH 0007-01 Introduction to Latin American Art
H+ Block  Hybrid/Dual Modality
TR 1:30-2:45pm
Adriana Zavala

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.
FAH 0015-01 Japanese Architecture  
F+ Block  Hybrid/Dual Modality  
TR 12:00-1:15pm  
Ikumi Kaminishi  see description in course bulletin on SIS

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

FAH 0032/0132-01 High Renaissance Italy  
N+ Block  Virtual  
TR 6:00-7:15PM  
Chiara Pidatella
The dominance of Leonardo, Michelangelo, Raphael, and Titian in the sixteenth century. Consideration of the High Renaissance in Florence and Rome and its aftermath, Mannerism, in Catholic courts across Europe. The development of art history as a discipline in conjunction with the rise of academies, art collecting, and the search for elevated status. The challenge of women artists such as Sofonisba Anguissola to prevailing notions of creativity. May be taken at the 100 level.

FAH 0081/0181-01 20th Century Mexican Art
G+ Block Hybrid/Dual Modality
MW 1:30-2:45pm
Adriana Zavala

An examination of art in 20th-century Mexico including post-revolutionary muralism and socially
concerned representational art; attention will also be given to movements, artists and media outside of the mural school including abstraction, surrealism, photography, print culture and film. Attention will be given to the way that politics, class, race and gender have informed the production of art in Mexico. Course concludes with an examination of "global" contemporary art from Mexico City. May be taken at the 100 level.

0092-01 Introduction to Visual Studies
10+ Block Virtual
M 6:00-9:00pm
Jeremy Melius
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 interdisciplinary 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.

FAH 0092-02 From Drawing to Building: A History of Architectural Representation
J+ Block Virtual
TR 3:00 – 4:15pm
Diana Martinez
As a rule, architects do not build. They draw, write, annotate, diagram, model, map, sketch, photograph, animate, and otherwise visualize objects, spaces, and territories; they make visual and verbal presentations; they compile written analyses and reports; and they issue visual and written instructions. This course traces these activities from the early codification of the modern architectural profession during the Renaissance to present architectural practice. The course is organized by representational type, e.g. the sketch, the parti, the perspective, the essay, the plan, the model, the axonometric, photography, film, and animation. During each session we will examine a specific set of conventions, through their historical background, development, and through in-depth readings of selected examples.

FAH 0092-03/0192-03 Rembrandt Vermeer & Co.
J+ Block  Virtual
TR 3:00-4:15pm
Eric Rosenberg
If ever an artistic medium defined an Early Modern national culture it was painting for the seventeenth century Netherlands. Virtually no aspect of life goes unaccounted for in the work of Rembrandt, Vermeer, Frans Hals, Jacob Van Ruysdael and their professional peers. How an early quasi-bourgeois-capitalist society maintained such an artistic phenomenon is of the greatest significance for the ways in which art will later account for modernity and vice versa. In such a context, this course will examine the work of the aforementioned painters and many others of their time and place. The extraordinary collections of seventeenth century Dutch art in the Boston area will be utilized as much as possible.

FAH 0095-01/0195-01
Boston Architecture and Urbanism: A Spatial Study of Race, Colonialism, and Diaspora
7 Block  Virtual
W 1:30-4:00pm
Diana Martinez
This field trip and discussion-based seminar that will use various case studies to address both local and global histories of race, colonialism, and diaspora. Below are just a few ideas re: case studies.

The landscapes of The Massachusetts – Boston’s first inhabitants

Boston and the China Trade – Museum of the China Trade and Peabody Museum

Medford and the Triangle Trade – Ten Hills and the Royall House and Slaves Quarters

The Boston Public Library – A Palace for the People? Cross-listed as AMER 0094.

Kevin Lynch and Elma Lewis (a comparison)
The meaning of “urban renewal” – Paul Rudolph and the Government Services Center

Public Housing, Boston and Segregation – Columbia Point Housing Project and the JFK Library

“Gateway Cities” - Diasporic Communities in Lawrence, Chelsea, and Holyoke
FAH 0096-01 Design: Architectural
MW 6:00-9:00pm Virtual
TBD

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 0097-01 Design: Architectural Advanced**  
MW 6:00-9:00pm  Virtual  
TBD

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.
FAH 0100-01 Theories and Methods in Art History
E+ Block  Virtual
MW 10:30-11:45am
Jacob Stewart-Halevy

A broad introduction to the history of the discipline and the methods of the art historian. Themes include connoisseurship, iconology, formalism, social history, visual culture, and selected methodologies informed by contemporary theory.

Open to senior and junior art history majors.
(This course is a requirement for the Art History major)

FAH 0101-01
Historiography & Methodology of Art History
6 Block  Virtual
T 1:30-4:00pm
Jeremy Melius
Art History has undergone a period of intense self-examination in the last 50 years or so, involving many versions of a “crisis in/of the discipline”. In light of such developments, this seminar surveys some of the writers and movements of thought, as well as some of the institutional, professional, and cultural formations, that have shaped the field, from connoisseurship to queer theory, social history to semiotics, and beyond. Our approach will be partly historiographic and partly analytic, examining key texts by major art writers in their historical contexts, while also engaging critically with their assumptions and claims. 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.

FAH 0120-01 Armenian Art and Architecture
E+ Block    Hybrid/Dual Modality
MW 10:30-11:45am
Christina Maranci
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.

FAH 0123-01 Byzantine Art and Architecture
I+ Block
MW 3:00-4:15pm
Christina Maranci
Introduction to the art and architecture of the Byzantine empire, c. 326 to 1453. Considers a range of media, including icons, illuminated manuscripts, sculpture, church architecture, metalwork, ivories, and textiles. Location of these artistic traditions within their social and historical context, focusing on issues such as imperial ideology, patronage, art and devotion, secular art, classical revivals, cultural interaction, and the role of images in Byzantine society.

**FAH 0163-01 Art and Anthropology**

8 Block  Hybrid/Dual Modality  
R 1:30-4:00pm  
Peter Probst

The interest of contemporary artists in anthropology and ethnographic research is well known. But what really is the contribution of anthropology to the study and understanding of art? In this course, we will look at the answers to this question. Based on case studies from different parts of the world, the course will focus on a number of key terms and concepts like agency, memory, value and valuation. The aim is to discuss the relevance, potential, and applicability of these concepts for a critical understanding of the making and display of art. Cross listed with ANTH 0185-06.
FAH 0255-01/0198-01 Seminar: The Behavioral Image
11+ Block    Virtual
T 6:00-9:00pm
Jacob Stewart-Halevy

How do we visualize our behaviors and what do we do with these images? This course takes place at the intersection of two major traditions during the Cold War period: The attempt by artists, critics, and historians to locate styles of comportment within artworks broadly defined; and the creation of images of behavior across the social sciences. Although we will consider many traditions and media, we will draw most extensively on the large corpus of video art from Electronic Arts Intermix, an exciting new service to which Tisch Library has recently subscribed. The course should be of interest to those interested in connections between aesthetic and scientific approaches to conduct, the history of video art, and media theory.

Note: Undergrads register for FAH 19
Painting Modern Philosophy  FAH 260-01/FAH 0198-02
3 Block  Virtual
R 9:00-11:30am
Eric Rosenberg

Effecting a transition from Early Modern art to Modern has been as much a problem of philosophy as one of history. This seminar will test this assertion against five moments between the seventeenth century and the present wherein aspects of art and artistic practice manifested issues arguably accounted for, addressed and/or informed in part by philosophical currents of the moment. Four or Five case studies will occupy us: Seventeenth Century Dutch Painting and the moment of Galileo, Descartes and Newton; late eighteenth century American painting and Enlightenment philosophy; mid-nineteenth century American Landscape painting and the Transcendentalists (Emerson, Thoreau); mid-twentieth century European and American photography, Existentialism and Phenomenology; and time permitting, Contemporary painting and Poststructuralism.

Note: Undergrads register for FAH 198  FAH 0198-02
Museum Certificate Program
Open to Museum Studies & Graduate Students by Consent

FAH 0284-01 Curatorial Approaches
10+ Block Virtual
M 6:00-9:00pm
Julia Courtney

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 0285-01/02 Museums Today: Mission & Function
13+ Block
R 6:00-9:00pm
Cynthia Robinson/Cara Iacobucci

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
Cynthia Robinson
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.