

# UNIVERSITY OF MASSACHUSETTS AMHERST

## SPRING 2010 ART HISTORY COURSE OFFERINGS

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### **110 - Survey: Renaissance to Modern**

M/W 11:15-12:05 + Discussion

Historical survey of art, architecture, and urban development from the Renaissance to the present; the social context in which style has developed. Discussion of the same material from a critical and topical point of view. Background for upper-level art history courses; required of majors. May register for Honors.

**Rohan**

#55031

### **115 - Introduction to the Visual Arts**

M/W/F 10:10-11:00

The discipline of art history and the tools of visual analysis it employs. Focus on issues such as Classicism, "primitive" art, realism, and modernity, presented in roughly chronological order. Discussion of these issues in relation to contemporary visual culture.

**La Follette**

#57005

### **303 - Roman Art: Power, Politics and Society**

TU/TH 1:00-2:15

The origins and unfolding of Roman art from the Etruscans through the late Empire, roughly 600 B.C. to 300 A.D. Concentration on the flowering of Roman architecture and sculpture, especially portraiture, in the Late Republic and High Empire, 100 B.C. - 200 A.D., and the development of a large-scale, influential, and lasting imperial iconography. Prerequisite: ARTHIST 100, 115 or consent of instructor. May register for Honors.

**La Follette**

#57006

### **307 - Romanesque & Gothic Art**

TU/TH 11:15-12:30

The development of architecture, sculpture, painting and the minor arts from 1050 to 1400 in France, England, and Italy. The society in which these art forms developed; the relationship of the monuments to contemporary political, social, intellectual and literary trends. Prerequisite: ARTHIS 100 or permission of instructor.

**Haney**

#55060

### **310 - Art & the City-State in ERI**

TU/TH 11:15-12:30

Chronological survey organized by city, rather than artist to provide a stronger sense of the social context in which works of art were produced. How city-states develop distinctive artistic styles, and how different governmental systems favored various forms of patronage. Cities include: Naples, Rome, Siena, Florence, Milan, Mantua, Ferrara, Padua, Urbino, and Venice. Central themes: the revival of interest in classical antiquity and the development of the mathematical system of one-point perspective.

**Schmitter**

#57007

### **328 - American Art to 1860**

TU/TH 2:30-3:45

Painting, architecture, and sculpture in the English North American colonies and the United States to 1860. Emphasis on painting.

**Oedel**

#58177

**343 - 20th-Century Architecture: Modernism, Capitalism & Globalism**

M/W 4:40-5:50

**Rohan**

#55071

This lecture course examines the architecture, design and theory of the 20<sup>th</sup> century from 1914 to the present with a primary focus on the Modern movement. It places canonical buildings in the context of ideas and historical forces by focusing on the positions staked out by critics, historians and founding figures such as Wright, Mies, and Le Corbusier. Students will develop a working vocabulary of terms, a familiarity with the building technologies of the century and skill at reading architectural images and plans. Essential for anyone concerned with design.

**381 - Great Themes in Art: Art of the Oriental Carpet**

TU/TH 9:30-10:45

**Denny**

#57009

A survey of the so-called oriental carpet as an art form in the Islamic world, this course will examine the techniques and processes used in the creation of carpets as well as the social and economic context of carpets, from nomadic encampments and rural villages to urban manufactories and court workshops. We will look at the remarkable role of carpets in the material culture of the West, and the vital importance of European documents, especially paintings from artists such as Ghirlandaio, Holbein, Memling, Lotto, Bellini and Crivelli, in scholarship on carpet history. Material covered will range from the great masterpieces of 15<sup>th</sup>, 16<sup>th</sup> and 17<sup>th</sup> century Islamic courts to the products of traditional Middle Eastern weavers from more recent centuries.

**382 - Great Themes in Art: Post Impressionism, Symbolism & the Nabis**

M/W 9:30-10:45

**Noble**

#58168

This course investigates the art of late nineteenth-century Europe within the context of artists developing individual and group responses to the naturalist art of the Impressionists. We will look at Neo-Impressionists, who sought to create paintings based on the study of optics; Symbolists, who believed in an art of emotion and personal response to the world: as well as the Nabis, a brotherhood of artists who advocated art's ability to convey spiritual truths. Artists covered will include: Cezanne, Seurat, Van Gogh, Gauguin, Toulouse-Lautrec, Redon, Serusier and Vuillard.

**603 - Roman Art: Power, Politics and Society**

TU/TH 1:00-2:15

**La Follette**

#57011

The origins and unfolding of Roman art from the Etruscans through the late Empire, roughly 600 B.C. to 300 A.D. Concentration on the flowering of Roman architecture and sculpture, especially portraiture, in the Late Republic and High Empire, 100 B.C. - 200 A.D., and the development of a large-scale, influential, and lasting imperial iconography.

**607 - Romanesque & Gothic Art**

TU/TH 11:15-12:30

**Haney**

#55061

The development of architecture, sculpture, painting and the minor arts from 1050 to 1400 in France, England, and Italy. The society in which these art forms developed; the relationship of the monuments to contemporary political, social, intellectual and literary trends.

**610 - Art & the City-State in ERI**

TU/TH 11:15-12:30

**Schmitter**

#57008

Chronological survey organized by city, rather than artist to provide a stronger sense of the social context in which works of art were produced. How city-states develop distinctive artistic styles, and how different governmental systems favored various forms of patronage. Cities include: Naples, Rome, Siena, Florence, Milan, Mantua, Ferrara, Padua, Urbino, and Venice. Central themes: the revival of interest in classical antiquity and the development of the mathematical system of one-point perspective.

**628 – American Art to 1860**

TU/TH 2:30-3:45

Painting, architecture, and sculpture in the English North American colonies and the United States to 1860. Emphasis on painting.

**Oedel**

#58176

**643 - 20th-Century Architecture: Modernism, Capitalism & Globalism**

M/W 4:40-5:50

This lecture course examines the architecture, design and theory of the 20<sup>th</sup> century from 1914 to the present with a primary focus on the Modern movement. It places canonical buildings in the context of ideas and historical forces by focusing on the positions staked out by critics, historians and founding figures such as Wright, Mies, and Le Corbusier. Students will develop a working vocabulary of terms, a familiarity with the building technologies of the century and skill at reading architectural images and plans. Essential for anyone concerned with design.

**Rohan**

#55072

**671 – Great Themes in Art: Art of the Oriental Carpet**

TU/TH 9:30-10:45

A survey of the so-called oriental carpet as an art form in the Islamic world, this course will examine the techniques and processes used in the creation of carpets as well as the social and economic context of carpets, from nomadic encampments and rural villages to urban manufactories and court workshops. We will look at the remarkable role of carpets in the material culture of the West, and the vital importance of European documents, especially paintings from artists such as Ghirlandaio, Holbein, Memling, Lotto, Bellini and Crivelli, in scholarship on carpet history. Material covered will range from the great masterpieces of 15<sup>th</sup>, 16<sup>th</sup> and 17<sup>th</sup> century Islamic courts to the products of traditional Middle Eastern weavers from more recent centuries.

**Denny**

#57010

**672 – Great Themes in Art: Post Impressionism, Symbolism & the Nabis**

M/W 9:30-10:45

This course investigates the art of late nineteenth-century Europe within the context of artists developing individual and group responses to the naturalist art of the Impressionists. We will look at Neo-Impressionists, who sought to create paintings based on the study of optics; Symbolists, who believed in an art of emotion and personal response to the world: as well as the Nabis, a brotherhood of artists who advocated art's ability to convey spiritual truths. Artists covered will include: Cezanne, Seurat, Van Gogh, Gauguin, Toulouse-Lautrec, Redon, Serusier and Vuillard.

**Noble**

#58169

**782 Museum Studies**

TUES 2:30-5:15

A pre-professional seminar for art history graduate students, the course is organized on the case study model; each participant will examine a particular institution from the perspectives of organization, history, institutional policies, institutional finances, physical plant, collection management, curatorial and educational functions, and exhibitions. Participants will write and present weekly papers as well as a major research paper on an aspect of their assigned institution.

**Denny**

#55062

**791C – Seminar: The Renaissance at Home**

WED 1:25-4:10

The course focuses the architecture and interior decoration of the Italian Renaissance house/palace. Topics to be covered include: urban planning, architectural theory, the façade, gender and space, decorative arts, collecting and display practices, as well as particular forms of art made for the domestic realm (cassones, birth platters, portraits, etc.). We will also consider the concepts of the "home" and "house" (in the sense of family as well as dwelling) from anthropological and historical perspectives.

**Schmitter**

#57012