

UNIVERSITY OF MASSACHUSETTS AMHERST

SPRING 2012 GRADUATE ART HISTORY COURSE OFFERINGS

607 - Romanesque and Gothic Art

TU/TH 11:15-12:30

Haney

#63927

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: ARTHIST 100 or permission of instructor.

634 - History of the Decorative Arts

TU/TH 1:00-2:15

Haney

#63928

Historical survey of the decorative arts from the middle ages into the present century; emphasis on the European and American period styles of the 18th century onward. Various media of the decorative arts, including furniture, glass, textiles. Prerequisite: ARTHIST 100, 110 or 115.

643 - 20th-Century Architecture: Modernism, Capitalism and Globalism

M/W 4:40-5:55

Rohan

#63930

This lecture course examines the architecture, design and theory of the 20th 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. An art history survey course and Art Hist. 342 are helpful.

671 - Great Themes in Art: Emulation & Repetition in 19th Century Art

M/W/F 12:20-1:10

Cakmak

#70666

This class will focus on a radical transformation that occurred in the definition of "artistic originality" in the 19th century. What is the link between academic models of emulation and modernist forms of repetition? The course will address this question by a close study of works in a variety of media (painting, print, photography, sculpture, works on paper) by some of the major figures of French art from the late 18th to the early 20th century, including Chardin, Fragonard, David, Delacroix, Ingres, Gérôme, Millet, Manet, Degas, Rodin, Monet, Cassatt, Pissarro, Cézanne, Matisse and Picasso.

672 - Great Themes in Art: Oriental Carpets

TU/TH 9:30-10:45

Denny

#63931

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 15th, 16th and 17th century Islamic courts to the products of traditional Middle Eastern weavers from more recent centuries.

673 – Great Themes in Art: Modern & Contemporary Art**Ontiveros**

TU/TH 2:30-3:45

#63932

Issues and developments in American art after 1940 from the present perspective. Cultural and art historical context of the postwar work of American artists from Abstract Expressionism through the most recent options raised in the works themselves, artists' writings, critics' interpretations, public reception, and support. Prerequisite: ARTHIS 324. Enrollment limited to about 20.

725 – Problems in Contemporary Art**Ontiveros**

TH 4:00-6:45

#55903

The seminar will explore the emergence of Postmodernism in the visual arts and the critical and theoretical issues that have defined it. We will coordinate discussion of artists and postmodern theories and practice from the 1960s to the present, focusing on concepts such as deconstruction, text, pastiche, simulacra, spectacle, difference, fragmentation, multiculturalism, schizophrenia, abjection and hyperspace. We will debate the relevance of these concepts in current artistic practice. Readings will include essays by critics and historians who have defined or interpreted these and related themes (e.g. Barthes to Krauss, Jameson to Foster). Artists considered include Antoni, Gober, Haacke, Hatoum, Hirst, Halley, Salle, Sherman, Kruger, Holzer, Levine, Simpson, Durham, Kelly, Kelley, Koons, Polke, Richter, Wodiczko and Whiteread.

782 – Museum Studies**Denny**

TH 2:30-5:15

#53819

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.