

# UNIVERSITY OF MASSACHUSETTS AMHERST

## SPRING 2012 UNDERGRADUATE ART HISTORY COURSE OFFERINGS

---

### **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.

**Noble**  
#53794

### **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**  
#63920

### **307 - Romanesque and 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: ARTHIST 100 or permission of instructor.

**Haney**  
#63921

### **334 - History of the Decorative Arts**

TU/TH 1:00-2:15

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

**Haney**  
#63922

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

M/W 4:40-5:55

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. An art history survey course and Art Hist. 342 are helpful.

**Rohan**  
#63924

### **381 - Great Themes in Art: Emulation & Repetition in 19<sup>th</sup> Century Art**

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

This class will focus on a radical transformation that occurred in the definition of "artistic originality" in the 19<sup>th</sup> 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 18<sup>th</sup> to the early 20<sup>th</sup> century, including Chardin, Fragonard, David, Delacroix, Ingres, Gérôme, Millet, Manet, Degas, Rodin, Monet, Cassatt, Pissarro, Cézanne, Matisse and Picasso.

**Cakmak**  
#70665

### **382 - Great Themes in Art: Oriental Carpets**

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

**Denny**  
#63925

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.

**383 – Great Themes in Art: Modern & Contemporary Art**

TU/TH 2:30-3:45

**Ontiveros**

#63926

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.

**397C – Seminar: 19<sup>th</sup> Century Art**

W 4:40-7:10

**Cakmak**

#69575

Impressionism, Tradition, Originality: What's New Under the Sun?

Impressionist painting has been conventionally defined as a literal transcription of the artist's visual perceptions. Recent scholarship has demonstrated that this is not an accurate description. A close study of works by Manet, Degas, Monet, Pissarro, Morisot, Renoir reveals consistent referrals to earlier traditions of painting. This course will focus on these artists' appropriations of 17th-century Dutch naturalism and 18th-century aesthetics of the sketch.