

**UNIVERSITY OF MASSACHUSETTS AMHERST**  
**SPRING 2019 GRADUATE HISTORY OF ART & ARCHITECTURE COURSE OFFERINGS**

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**607 – Romanesque & Gothic Art**

**Tu/Th 1:00 – 2:15**

**Drimmer**

**#11374**

Designed as an introduction for undergraduate and graduate students, the aim of this course is to provide a comprehensive survey of the most important monuments of high and late medieval art and architecture from the 11th through the 15th centuries. We will also examine objects and images that are less often included in surveys, such as medieval jewelry and illustrated treatises on death. In addition, readings from sources contemporary with the objects observed in lecture will add a more textured historical background to our observations. Art and architecture will be observed not simply as reflections of dominant ideas and ideologies, but also as instrumental in formulating those ideas and ideologies.

**627 –Contemporary Art**

**Tu/Th 11:30 – 12:45**

**Martineau**

**#20914**

Addresses the history of contemporary art since 1980 from a western perspective, but in a global context. Introduces students to major issues in contemporary art and criticism such as conceptualism, new media, earth art, postmodernism, neo-expressionism, institutional critique, identity politics, political interventions, installation art, ecology, globalization, relational aesthetics, and the role of consumerism and the art market.

**643 - 20<sup>th</sup> Century Architecture: Socialism, Capitalism, Globalization**

**M/W 4:00 – 5:15**

**Rohan**

**#11351**

This lecture course examines the history of the modernist movement from 1914 to the present in relationship to the primary ideologies of the 20th and 21st centuries, socialism, capitalism, and globalism. It considers the work of the founding figures - Wright, Mies, Gropius and Le Corbusier - and significant themes such as the individual vs. the collective; European vs. American approaches; modernism beyond the West; and the impact of popular culture and new technologies.

**688 – Special Topics in Asian Art**

**M/W 4:00 – 5:15**

**Ho**

**#61949**

Both Tokyo and Shanghai were once described as the “Paris of the East.” How did this split identity shape the artists and art movements that emerged in Tokyo and Shanghai? This course explores connections between the two cities as both were continually reinvented from small fishing villages to global metropolises over the late 18th to the 21st centuries. We look at early modern urban culture in prints, consumerism and the Modern Girl /New Woman, design and popular culture, and the role of avant-gardes in political movements. In order to understand the role of the city in making modernity, the sources (in translation) are interdisciplinary, combining literature, film, music, art, and architecture.

**697P – ST – Portrait in Medieval Europe**

**Tu/Th 10:00 – 11:15**

**Drimmer**

**#11412**

This course takes as its object of focus one of the most contested forms of medieval art: the portrait. Artists of the Middle Ages seldom strived for what we think of today as an accurate physical likeness of a subject, and instead often subordinated verism and physiognomic specificity to type and ideal. How did such representations of individuals function within overlapping and intersecting cultures of religious ritual and secular social transaction? What were their purposes and functions? And do they cause us to refine our very definition of “the portrait”?

**697V – ST – Vexed Antiquities**  
**M/W 2:30 – 3:45**

**La Follette**  
**#11410**

*Vexed Antiquities: an introduction to the challenges of cultural heritage in the 21<sup>st</sup> Century*

The topic of looted art appears in the news on a weekly basis, with art historians, museums, archaeologists, economists and legal scholars all weighing in on the problem. In this class we will explore and debate issues concerning the looting of ancient sites; ethical, political, and legal aspects of the international trade in art objects and antiquities; authenticity and forgery of ancient art and the scientific technologies applied in the analysis of ancient objects; the management of museums and repatriation of cultural property; conservation and preservation of cultural heritage; and the protection of cultural property in armed conflict. By the end of the class, students should be able to apply critical reasoning to a variety of ethical issues related to the heritage of the ancient world and to articulate (in oral and written form) responses to these current controversial topics. No required textbook: we will be reading articles from newspapers and other essays supplied in pdf form.

**697W –ST - Oriental Carpet/East & West**  
**Tu/Th 11:30 – 12:45**

**Denny**  
**#21252**

A historical overview of the most iconic of all Islamic art forms. Carpets, produced in many Islamic societies on all social and economic levels – encampment, village, town and court atelier – were widely created and used within Islamic societies and beyond. They became an integral element of European culture for over seven hundred years, documented in hundreds of European paintings. Largely the product of women artists, Islamic carpets present fascinating questions of origins, influence, stylistic development, symbolism, and cultural adaptation. Them course includes hands-on experience and field trips to local collections.

**781 –Methods of Art History**  
**Th 2:30 – 5:15**

**Cakmak**  
**#20912**

History of the discipline, methodological orientations, and the conceptual and technical framework for art-historical research. Required of all M.A. candidates in Art History during first year of study.

**782 –Museum Studies**  
**Tu 2:30 – 5:15**

**Denny**  
**#11356**

Introduction to museum methods and practices. Issues such as the role of museums in society, the development of col-lections, conservation, curatorial and registrarial responsibilities, museum management, public relations, funding, ethics, and the production of exhibitions and catalogs. Includes field trips to area museums. Consent of instructor required.