

**UNIVERSITY OF MASSACHUSETTS AMHERST
SPRING 2018 UNDERGRADUATE ART HISTORY COURSE OFFERINGS**

**110 – Survey: Renaissance- Modern Art
M/W 11:15 – 12:05 + Discussion**

**Kurczynski
#60383**

Historical survey of art, architecture, and urban development from the Baroque 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. (Gen.Ed. AT, G)

**110H – Survey: Renaissance-Modern Art
M/W 11:15 – 12:05 + Discussion**

**Noble
#60407**

Historical survey of art, architecture, and urban development from the Baroque 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. (Gen.Ed. AT, G)

**190B / 116 – Art & Visual Culture/East Asia
M/W/F 12:20 – 1:10**

**Ho
#60413**

This course surveys the visual culture and art of China, Korea, and Japan. We begin with archaeological findings from the late Neolithic cultures and end with the early twentieth century transcultural encounters that formed modern art in East Asia. Emphasizing global interconnections and exchange across East Asia as well as other parts of the world, we consider how visual expression constructed a wide range of perspectives on death and the afterlife, faith and devotion, society and community, empire and governance, and the pressures of market economies. Topics include the spatial cosmologies of early tombs, the spread of Buddhist art as cosmopolitan exchange, imperial patronage of painting and architecture, elite social spaces created through calligraphy and gardens, and the depiction of urban spectacle in print culture.

**307– Romanesque & Gothic Art
Tu/Th 1:00 – 2:15**

**Drimmer
#60428**

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.

**313 – Renaissance Art & Mannerism Italy
Tu/Th 11:30 – 12:45**

**Schmitter
#60430**

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.

**343 – 20th Century Architecture: Soc, Cap, Glob
M/W 4:00 – 5:15**

**Rohan
#60405**

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.

388 – Special Topics in Asian Art**M/W 5:30 – 6:45****Ho****#61882**

This course surveys the art of China's modern age, beginning in the mid-nineteenth century with the treaty port cultures following the second Opium War in 1860, and ending with the 2008 Olympics. Topics include urban print cultures, modern ink painting, Sino-Japanese exchanges, arts institutions, popular and mass culture, socialist state art, experimental art and exhibitions in the Reform era, and art of the diaspora. We consider recurring questions over definitions of the avant-garde, political participation and representation, modernity and tradition, nationalism and transnationalism, urbanization and globalization, and gender and identity. All readings in translation. 3 credits.

391A – Seminar: Drawing in Contemporary Art**Th 2:30 – 5:15****Kurczynski****#60441**

This course addresses how drawing, once a preparatory medium for painting, is now a major medium in its own right. However, drawing is resistant to modernist medium specificity and thus can be seen as an "anti-medium" whose contemporary definition is not based on internal properties, such as line or the use of paper, but rather its ability to connect disparate practices, such as hand-making and digital expression; genres, such as art and design; and communities, such as art and science audiences. The course will develop around the hands-on study and research of objects in Five College collections, and will culminate in a series of web projects based around the objects researched by individual students and/or virtual exhibitions designed by student teams.

397E – Special Topics Across Cultures**Tu/Th 11:30 – 12:45****Denny****#61161**

Orientalism in Western Art, explores the impact of the arts of Islamic West, Central and South Asia, North Africa and Iberia, on the art, architecture and intellectual history of Europe and the Americas. Historically, it covers material from the Mozarab and Romanesque periods in Europe, through the late Medieval, Renaissance, Baroque, and post-Baroque arts of Europe and European colonies, down to our own times. No prerequisites; all students, graduate and undergraduate, are welcome.

397P – ST – Portrait in Medieval Europe**Tu/Th 10:00 – 11:15****Drimmer****#62172**

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"?

397V – ST – Vexed Antiquities**M/W 2:30 – 3:45****La Follette****#62158**

Vexed Antiquities: an introduction to the challenges of cultural heritage in the 21st 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.

415 – Methods of Art History

M/W/F 10:10 – 11:00

Noble

#60409

The course explores a range of intellectual and multi-disciplinary approaches to the practice of art history and the interpretation of works of art through case study examinations of the works of 19th century American realists Winslow Homer and Thomas Eakins. The course integrates student reflections on skills and knowledge gained from General Education and Art History courses with application of knowledge, critical analysis, research, and creative thinking skills to the contemporary practice of art history. The course fulfills the General Education Integrative Experience requirement for History of Art & Architecture majors.