UNIVERSITY OF MASSACHUSETTS AMHERST
SPRING 2019 UNDERGRADUATE ART HISTORY COURSE OFFERINGS

110 – Survey: Renaissance- Modern Art                                                                                   Ho
M/W 11:15 – 12:05                                                                                                          #11330
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                                              Noble
M/W 11:15 – 12:05                                                                                                                  #11352
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)

118 – History/Architecture & Built Envr                                                        Rohan
M/W/F 10:10 – 11:00                                                                                                                           #11372
History of architecture from antiquity to the present explained chronologically and thematically. Iconic
western and non-western buildings and cities compared. Students learn research skills, vocabulary and to
read architectural plans. (Gen.Ed. AT, DG)

307– Romanesque & Gothic Art                     Drimmer
Tu/Th 1:00 – 2:15                                                                                                                               #11373
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.

327 – Contemporary Art                                                     Martineau
Tu/Th 11:30 – 12:45               #20913
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.

M/W 4:00 – 5:15                                                                                                                                  #11350
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.
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.

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”?

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.

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.
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.