

# HISTORY OF ART AND ARCHITECTURE

## FALL 2020 COURSES

For the fall 2020, the courses that are listed as "WEB" will be fully online and asynchronous. Those listed as "REMOTE" will be online but may include some synchronous content. Please note that the department and the university are thinking of everyone's health and safety first and foremost. The seminars that are presently scheduled to be offered in-face will be converted to remote- or web-based courses if it is deemed unsafe to conduct an in-face class or if there are enough students who signed up for the course requesting an online delivery.

Undergraduate art history courses are open to all UO students. In addition to specialized upper-division courses, the department offers a wide range of courses that fulfill General-Education Requirements. Art history majors should refer to the Distribution Requirements listed for completing their upper-division distribution requirements. Course dates and times may be subject to change; please check the UO Class Schedule for the most up-to-date information.



### ARH 206 History of Western Art III

Amstutz | T, R | 1415 - 1545 | REMOTE (plus discussion section time)

The course is an introduction to the history of European and American art from 1600 to the present. Lectures will be organized chronologically. We will explore movements such as Baroque, Rococo, Neoclassicism, Romanticism, Realism, Orientalism, the birth of photography, Impressionism, Post-Impressionism, Symbolism, Fauvism, Cubism, Futurism, Bauhaus, Dada, Surrealism, Abstract Expressionism, Conceptual art, Pop art, Postmodernism, and contemporary art. Students will be introduced to key art historical terms and will learn basic research and formal analysis skills. Sections will be devoted to discussing critical readings.

Gen Ed: A&L

Format: Lecture/Discussion Sections



### ARH 208 History of Chinese Art

Gasparini | T, R | 1015 – 1145 | REMOTE (plus discussion section time)

Offers a broad consideration of Chinese visual culture, ranging from ancient jades, ritual bronzes, and early tombs, to Buddhist art, landscape painting and gardens, and contemporary responses to tradition.

Gen Ed: A&L, IC, GP

Format: Lecture/Discussion Sections



### ARH 211 Latin American Arts

de Laforcade | T, R | 0815 – 0945 | REMOTE (plus discussion section time)

In this introductory survey of ancient to contemporary Latin American art, students will learn methods of art historical analysis while acquiring broad historical knowledge of issues that remain central to contemporary art and politics in the Americas.

Gen Ed: A&L, IC, GP

Format: Lecture/Discussion Sections



### ARH 315 History of World Architecture II

TBA | T, R | 1600 – 1745 | REMOTE (plus discussion section time)

This course surveys the history of world architecture from roughly 1400 to the present. Key projects will be analyzed in terms of materiality, form and function, patronage and professionalism, and the wider social and cultural discourses of which they were a part.

Gen Ed: A&L, IC, GP

Format: Lecture/Discussion Sections



Gian Lorenzo Bernini, Triton Fountain, Rome, 1642-43

### ARH 348 Rome in Age of Bernini

Harper | M, W, F | 0930 – 1030 | REMOTE

This course examines the city of Rome in the seventeenth century, a period of important developments in art, architecture and urbanism. Starting with a survey of Bernini's career and major works we move on to segments on urban planning, on architectural style, on the Roman palace as a "propaganda machine," and on theater and baroque theatricality.

Distribution Req: Early Modern

Gen Ed: A&L

Format: Lecture



### **ARH 354 Contemporary Art**

TBA | T, H | 1215 – 1345 | REMOTE

This course surveys major stylistic developments that have characterized the visual arts from 1945 up to the present time. The class will examine works of individual artists within their social, political, and cultural contexts, and the different theoretical models through which art works have been interpreted. While considering primarily art works produced in American and European culture, this course will also analyze a selection of contemporary art and artistic practices in other regions of the world.

Distribution Req: Modern/Contemporary

Gen Ed: A&L, IP and US

Format: Lecture



### **ARH 399 Global Contemporary Art**

Cole | WEB

This course introduces students to the history of global contemporary art in relation to broader sociopolitical contexts from 1945 to the present. Students will consider topics such as canonization, nationalism, globalization, and transnational art practices in order to decenter the traditional modes of approaching contemporary art history through a global lens.

The assignments may include some coordinated synchronous activities such as, group discussions or projects.

Distribution Req: Modern/Contemporary

Format: Lecture



### **ARH 411 Critical Approaches to Art Historical Study**

de Laforcade | F | 1000 - 1250

This seminar explores methods used to study art history (formalist, iconographical, social history of art, etc). Materials are drawn from art historical scholarship on art from a variety of regions and periods.

Format: Seminar



### **ARH 450 / 550 Romanticism in the Visual Arts**

Amstutz | W | 1400 – 1650 | REMOTE

The seminar explores the diverse artists and interests of the Romantic Movement in European art, while critically examining Romanticism as a period term. We will consider developments in landscape, portraiture, and history painting in England, France, Germany, and Spain within their intellectual, historical, and cultural contexts. The course will be organized thematically, and will include subjects such as the rise of the sketch, natural history and science, orientalism and ethnography, religion and historicism, and neo-romantic permutations in modern and contemporary art. Attention will also be paid to the development of new media, notably lithography and photography.

Distribution Req: Early Modern or Modern

Format: Lecture



### **ARH 466 / 566 American Architect III**

Eggner | T, R | 1015 - 1145

This course considers architecture in the United States—buildings and related design elements, landscape and urban planning, unbuilt projects and writings—during the course of the 20<sup>th</sup> century. How did designers, patrons, users, and audiences in this era respond to the challenges of modernity and the legacies of the past? What was distinct about these responses and how did they compare and relate to currents from abroad?

Distribution Req: Modern/Contemporary

Format: Seminar

## **ARH 481 / 581 Chinese Landscape & Garden**

Lachman | M, W | 1015 - 1145



Landscape and garden imagery, ranging from early decorative patterns and monumental paintings to so-called “scholar’s gardens,” plays an important role in the visual culture of China. Traditionally, such imagery has been interpreted primarily from the standpoint of Daoism and naturalistic philosophy, though modern scholarship has begun to reinterpret these representations from other points of view. This course will offer a broad overview of the historical development of landscape and garden themes in Chinese culture and will examine attempts to recover the shifting socio-political contexts within which such motifs evolved.

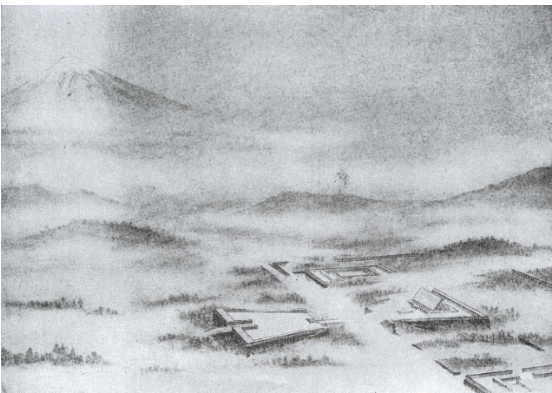
Distribution Req: Ancient or Medieval

Gen Ed: GP

Format: Lecture / Discussion

## **ARH 485 / 585 Japan, Architecture, Empire**

TBA | T, R | 1415 – 1545 | REMOTE



In this course students will learn about the rise, expansion, demise and memory of the Japanese Empire as it was expressed through architecture. We will consider how architecture was used as a physical form and cultural concept to propagate empire at home and throughout Asia, and how the legacy of this empire has influenced Japanese architectural production from 1945 to the contemporary.

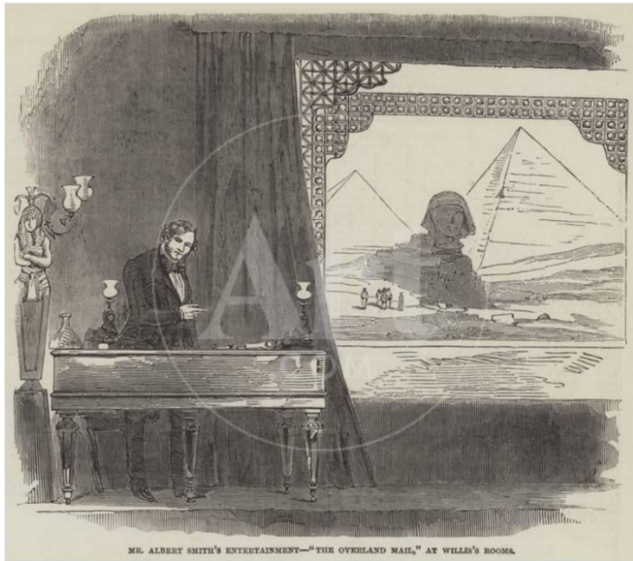
The assignments may include some coordinated synchronous activities such as, group discussions or projects.

Distribution Req: Modern/Contemporary

ARCH/IARC: Modern Arch Hist (ARCM)

Gen Ed: IC, GP

Format: Lecture



## ARH 611 Grad Studies Art History

Cheng | M | 1400 – 1650 | REMOTE

This graduate-only, reading/writing-intensive seminar introduces students to various methods used by art historians to handle specific problems in the studies of art and visual culture. Topics will include the history of art history as a discipline; connoisseurship; iconography/iconology; semiotics of art; social history of art; anthropology of art; and the impact of post-WWII theories on the discipline (Marxism, post-colonialism, feminism, queer theory, etc.) The primary aim of the seminar is train graduate students to become professional historians and theorists of art and visual culture. Apart from mastering some seminal literature, students will receive training and support in reading, writing and thinking like a scholar.

Format: Seminar