

HISTORY OF ART AND ARCHITECTURE

Spring 2020 COURSES

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 | 10:00-11:20 (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.

Format: Lecture/Discussion Sections



ARH 208 History of Chinese Art

Lachman | M, W | 12:00-13:20 (plus discussion section time)

ARH 208 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.

Format: Lecture/Discussion Sections



ARH 209 History of Japanese Art

Walley | T, R | 12:00–13:20 (plus discussion section time)

ARH 209 explores the history of Japanese art from prehistoric times to the present from early potteries to Murakami Takashi and Kaikai Kiki. Students will have an opportunity to study examples of Japanese art first-hand in the university museum and observe a live performance of traditional Japanese tea ceremony.

Format: Lecture/Discussion Sections

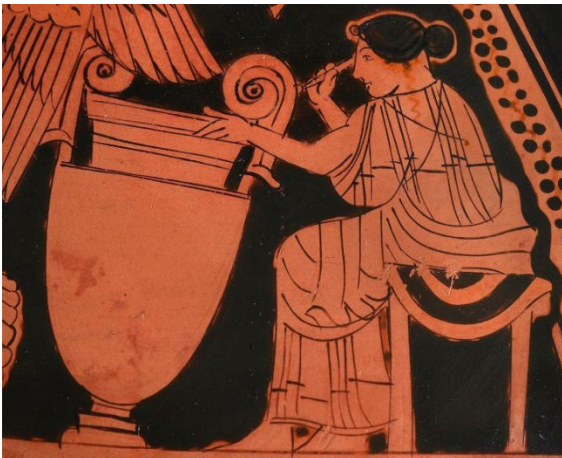


ARH 210 Survey of Contemporary Asian Art & Architecture

Choi | T, R | 14:00-15:20

This course is a survey of the art and architecture of East, South, and Southeast Asia from the late twentieth-century to present time. The class will examine works of individual artists in terms of forms, styles, and material, and the social and cultural contexts that informed and affected artistic production in this region. Each week will deal with a specific set of issues and questions including the history and tradition, politics, urbanism, Asian pop art, and gender and sexuality within the context of a globally oriented history of contemporary Asian art. The format of the course will include lectures, discussions, writing assignments, and field trips.

Format: Lecture/Discussion Sections



ARH 300 Critical Approaches to Art-historical Study

Seaman | M | 14:00 – 16:50

This course explores the discipline of art history as well as theories and methodologies that help to explain artworks and architecture within their contexts.

Format: Lecture



ARH 325 Islamic Art & Architecture

Seaman | M, W | 10:00 – 11:20

This course is a survey of visual culture from the Islamic world, beginning with its origins in the seventh century CE.

Distribution Req: Medieval

Format: Lecture



ARH 343 Northern Renaissance Art

Harper | M, W, F | 9:00 – 9:50

The course covers the painting, printmaking, and art theory of the fifteenth and sixteenth centuries in Northern Europe, with primary attention to the Netherlands and Germany. This period of exciting developments encompasses the meticulous naturalism of Jan van Eyck, the expressive piety of Rogier van der Weyden, the dark fantasies of Hieronymus Bosch, the emotive spiritualism of Matthias Grünewald, the virtuoso engraving of Albrecht Dürer, and the peasant genre scenes of Pieter Bruegel.

Distribution Req: Early Modern

Format: Lecture



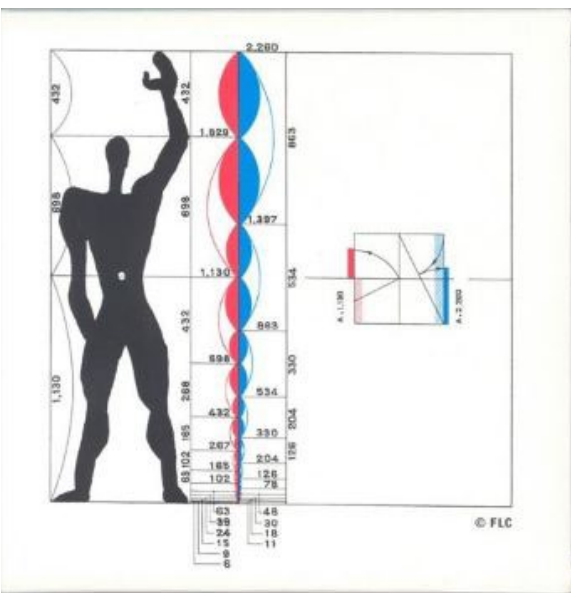
ARH 354 Contemporary Art

Choi | T, R | 10:00 – 11:20

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

Format: Lecture



ARH 358 History of Design

de Laforcade | M, W | 10:00 – 11:20

How do designers shape our world, from the shoes on our feet to the drones that might deliver them? This lecture course introduces students to modern and contemporary design, considered historically, critically, and in global perspective. Students will learn methods of critical analysis while acquiring broad historical knowledge of issues that remain central to contemporary life and design futures.

Distribution Req: Modern/Contemporary

Format: Lecture



Postcommodity, The Repellent Fence (2015); 4-day installation at US/Mexico Border at Douglas, AZ/Agua Prieta, Sonora

ARH 410/510 Land & Environmental Art

Scott | T, R | 16:00 – 17:20

This course provides an introduction to art from the mid-1960s onward that has engaged landscape, environment, and/or ecology—from monumental earthworks in the American West from the 1960s-70s, which have dominated most art historical accounts of land and environmental art, to practices emerging from feminist, indigenous, and non-Western contexts. In addition to readings, lectures, and discussions, our study will be animated by exhibition visits, screenings, and artists talks.

Distribution Req: Modern/Contemporary

Format: Seminar



ARH 425/525 Medieval Building Practices

Hutterer | T, R | 14:00 – 15:20

This seminar explores the practical aspects of construction during the Middle Ages. The course integrates a traditional scholarly approach with experiential learning to explore architectural design and construction in a pre-modern society.

Distribution Req: Early Modern

Format: Lecture



Robert Mates, View from upper ramps of opening day at the Solomon R. Guggenheim Museum, 1959

ARH 440/540 Museology

Harper | M, F | 12:00-13:50

This course covers the history and theory of museums. Through readings, written assignments, lecture and classroom discussion we engage issues of museum ethics, the role of museums in society, and curatorial practice. The scope of our inquiry includes art museums, history museums, science museums, natural history and anthropology museums, as well as other types of museums. The format is a weekly seminar, and vigorous student participation in discussions is essential. The course is a requirement for students in the Museum Studies Certificate Program but is also open to other members of the Art History Program, where it counts for upper-division or graduate credit.

Distribution Req: Modern/Contemporary

Format: Lecture



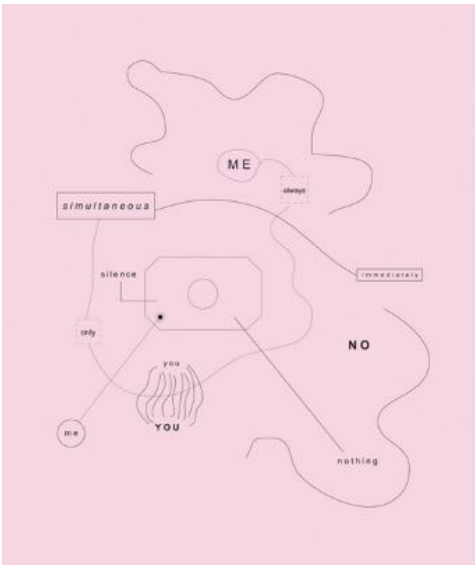
ARH 451/551 Special Studies in 19th-Century Art: and Science

Amstutz | T, R | 12:00-13:20

The course explores diverse topics that bridge the history of art and science, such as anatomy, psychology, natural history, ethnography, ecology, and visual technologies. Focus will be on the 18th and 19th centuries, but we will also examine material up to the present. Readings will include theoretical and methodological texts that interrogate the relationship among the visual arts, humanities, and sciences.

Distribution Req: Modern/Contemporary

Format: Lecture



ARH 471/571 Top Decolonizing Critique

de Laforcade | M | 14:00 – 16:50

What does critical thinking about art look like? Does it always take the form of a written text? What about a slide presentation, a diagram, even an artistic intervention? This advanced undergraduate and graduate seminar explores experimental critiques spanning the practices of artists, art critics, art historians and intellectuals. We will pay particular attention to the ways in which the very formats in which we articulate critical thinking can perpetuate—or dismantle—structures of power.

Distribution Req: Modern/Contemporary

Format: Lecture



ARH 607 Sem From Hand to Machine

Cheng | W | 14:00 – 16:50

Aimed at graduate students in art history and related disciplines (literary studies, media studies, anthropology, philosophy, studio arts, architecture), this reading- and writing-intensive seminar will look at theories of human making, with a focus on the shift from the hand to the machine as maker-agent. Topics in the seminar are divided into three thematic areas: 1) the role of the hand and gestures in the development of tools and techniques for making, 2) the crisis and revival of craft under industrial-capitalist modernity and 3) the history and nature of automatization and its implication for human makers.

Distribution Req: Modern/Contemporary

Format: Seminar