

HISTORY OF ART AND ARCHITECTURE

WINTER 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 150 Visual Culture Images

Cheng | T, R | 12:00-13:20 (plus discussion section time)

This course introduces to students to a wide variety of methods for looking at and analyzing images and objects of visual culture beyond the rarefied categories of art. Concepts and methods will be drawn not only from art history but also from literary studies, anthropology, archaeology, and media studies. Works examined will include photographs, paintings, advertisements, icons, monuments, and applied arts objects. No previous art history background is necessary. Students interested in all aspects of visual and material culture, including fashion, design and architecture, are welcome.

This course satisfies the A&L requirement and may also count toward the lower-division requirements for art history major and minor.

Format: Lecture/Discussion Sections



ARH 205 History of Western Art II

Harper | M, W, F | 9:00-9:50 (plus discussion section time)

This course focuses on the major artistic developments in Western Europe during the medieval and renaissance periods, roughly 350 AD - 1599 AD. Covering painting, sculpture, architecture, and the decorative and book arts, we will attempt to define elements of style and to set these within the cultural, political, economic and religious contexts of the times.

Format: Lecture/Discussion Sections



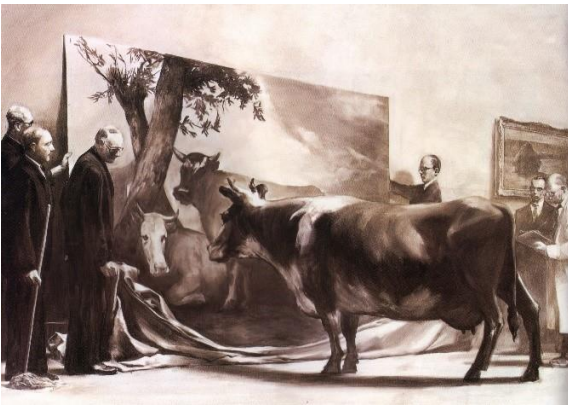
ARH 211 Introduction to Latin American Art

De Laforcade | T, R | 8:30–9:50 (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

Format: Lecture/Discussion Sections



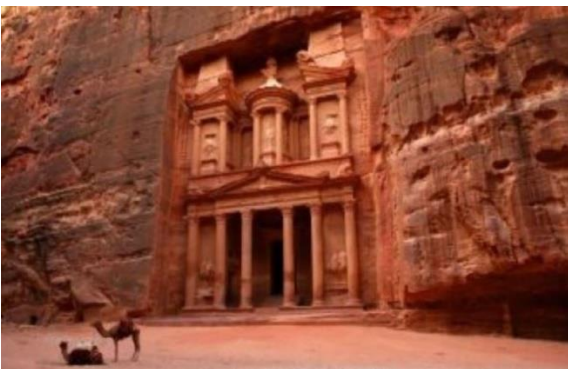
ARH 315 History of World Architecture II

Eggerer | T, R | 16:00-17:20

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.

Distribution Req: Early Modern

Format: Lecture/Discussion Sections



ARH 323 Roman Art & Architecture

Seaman | M, W | 10:00 – 11:20

This course is a survey of the art and architecture of Republican and Imperial Rome, encompassing works throughout the ancient Mediterranean and Near East. Considering the Roman world as a multicultural space, we'll explore art and architecture at locations such as Alexandria, Athens, Dura-Europos, Ephesus, Jerusalem, Palmyra, Petra, Pompeii, and Rome.

Distribution Req: Ancient

Format: Lecture



ARH 326 Acropolis of Athens

Hurwit | M, W, F | 12:00 – 12:50

The course surveys the architectural and artistic history of the Athenian Acropolis from the Neolithic period to the end of antiquity (and beyond).

Distribution Req: Ancient

Format: Lecture



ARH 327 Medieval Art

Hutterer | T, R | 10:00 – 11:20

This course surveys medieval art in western Europe from the 5th to 15th centuries. We will consider a wide variety of media from luxurious manuscripts produced for kings and queens to monumental stained-glass windows that bedazzled soaring cathedrals within their social, political, and cultural contexts.

Distribution Req: Medieval

Format: Lecture



ARH 352 Art of Enlightenment (Eighteenth-Century European Art)

Amstutz | T, R | 10:00 – 11:20

The course explores art and culture of the European Enlightenment. Lectures will be thematic and will cover major stylistic movements, including rococo, chinoiserie, genre painting, neoclassicism, and romanticism, and topics such as the birth of the museum, the industrial and political revolutions of the age, colonialism and empire, gender, and science and technology.

Distribution Req: Early Modern

Format: Lecture



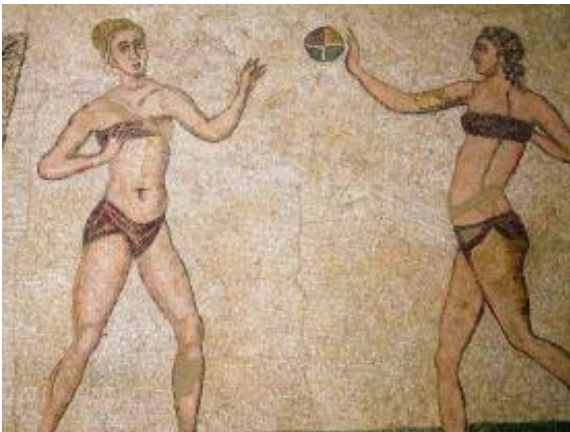
ARH 387 Chinese Buddhist Art

Lachman | T, R | 12:00 – 13:20

This course is intended as an introduction to the history of Chinese Buddhist art. Topics to be covered include: sculpture and painting at important cave sites; sutra illustration and the evolution of printing; Buddhist architecture; representations of paradise and hell; Chan painting; and Buddhist art at the later imperial courts. In addition to the analysis of stylistic features, this course will focus on Buddhism as a cultural force in China, and will look closely at the interactions between "Buddhist" art and "Chinese" art.

Distribution Req: Ancient

Format: Lecture



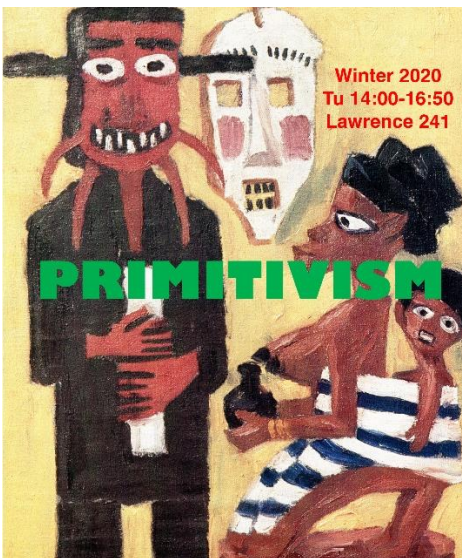
ARH 407/507 Sem Gender/Gk/Rom Art

Seaman | M | 14:00 – 16:50

This seminar explores intersections of gender, ethnicity, and status in Greek and Roman art and architecture.

Distribution Req: Ancient

Format: Lecture



ARH 407/507 Sem Primitivism

Cheng | T | 14:00 – 16:50

In this a reading- and writing-intensive seminar, we will critique primitivism as a cultural imaginary in western and global modernities. Designed for advanced undergraduates and graduate students, the seminar will address topics such as metropolitan fantasies of "nature" and "authenticity"; anti-civilizational movements in various forms (anarchical, ecological, etc.); the history of the European imagination of the racial, ethnic and social other; the influence of tribal, children's and outsider art on modern art; and the relationship between ethnography and colonialism. Students should be prepared to read, summarize and discuss texts.

Distribution Req: Modern/Contemporary

Format: Lectures/Discussion

ARH 410/510 Identity Politics in Asian American Art

Choi | M, W | 10:00-11:20

This course considers how contemporary Asian American artists have represented, performed and theorized ethnic identity, gender and sexuality in their work.

A wide range of media including painting, sculpture, installation, performance, photography, and video art will be explored.

Topics to be covered include the emergence of the Asian American movement in the 1960s, stereotyping of Asian American women and men in popular culture, Asian American feminisms and their relation to mainstream American feminism, the debate between feminism and ethnic nationalism, global feminisms, and artists' varying strategies for expressing their concerns.

The format of the course will include lectures, discussions, writing assignments, and field trips.

Distribution Req: Modern/Contemporary

Format: Lecture



ARH 410/510 Contemporary Korean Art

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

This course examines the development of Korean art from the late twentieth-century to present time while placing it within the larger framework of East Asian contemporary culture. Art works in diverse media, including painting, sculpture, installation, photography, video art as well as architecture, will be examined in their cultural and historical contexts. The rise and significance of key artistic developments such as the Informel, Minjung, and Monochrome art, feminist art, and Korean pop art will be explored through works produced by influential artists working inside and outside Korea. Art traditions of North Korea will also be covered through examinations of posters, paintings, and sculptures. Themes such as modernity, nationalism, gender issues, technology, and globalization will be covered. Emphasis will be placed on examining how contemporary Korean artists have responded to the traditional themes and forms while attempting to situate their art within a global art scene. The format of the course will include lectures, discussions, writing assignments, and field trips.

Distribution Req: Modern/Contemporary

Format: Seminar





ARH 471/571 Precarious Museums

de Laforcade | F | 9:00 – 11:50

This advanced undergraduate and graduate seminar invites students to question basic assumptions about art institutions by examining a range of historical and contemporary museum practices in Latin America. We will pay particular attention to the impact—often destructive, but also incredibly generative—of the precarious conditions in which many Latin American museums operate.

Distribution Req: Modern/Contemporary

Format: Lecture



ARH 488/588 Sem Japanese Prints

Walley | F | 14:00 – 16:50

In collaboration with Anne Rose Kitagawa, Chief Curator of the Jordan Schnitzer Museum of Art (JSMA), in this class, students will learn the history of Japanese woodblock prints, featuring key designers such as Hiroshige, Kunisada, Kuniyoshi, and Yoshitoshi, while exploring the methods of exhibition planning. This course is offered in conjunction with preparations for an exhibition on the woodblock prints designed by members of the “Utagawa School” that will open at JSMA in Fall 2020. Students in this course will have the opportunity to take part in the conceptualization of this exhibition and may contribute writing to the accompanying didactic materials.

Distribution Req: Early Modern



ARH 607 Art and GeoAesthetics

Amstutz/Scott | R | 14:00 – 16:50

This graduate seminar examines engagements with geology in art and theory from the early modern period to the present, from a preoccupation with ‘figured stones’ in the 16th-century, to the fascination with the fossil record in the arts of the 19th-century, to earth art’s use of dirt and minerals in the 1960s, and a recent geological turn in contemporary art that has paralleled the rise of the Anthropocene concept. In addition to texts by theorists such as Elizabeth Povinelli, Deleuze & Guattari, and Jussi Parikka, we will examine a wide range of artworks, culminating with Garrick Imatani’s new installation on campus about the Willamette Meteorite, made in conjunction with the Confederated Tribes of Grand Ronde.

Format: Lecture