

HISTORY OF ART AND ARCHITECTURE

WINTER 2023 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

Introduction to Visual Culture

[Root | MWF | 0900 - 0950 | TYKE 140](#)

(plus discussion sections)

Introduces 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.

[Gen Ed: A&L](#)

Format: Lecture/Discussion Sections



ARH 206

History of Western Art III

[Chang | T, R | 1000 - 1120 | MCK 129](#)

(plus discussion sections)

The last component of the 200-level sequence in western art, this class offers a broad survey to architecture, painting, sculpture and the decorative arts in the western world (primarily Europe and the Americas) from 1600 to the present. Students with no previous experience in art history courses will develop skills in analyzing visual forms and understanding them from a historical perspective.

[Gen Ed: A&L](#)

Format: Lecture/Discussion Sections

ARH 315

History of World Architecture II

[Eggerer | T, R | 1600-1720 | PAC 123](#)

(plus discussion sections)

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. Analyses of individual buildings and architects will be woven into overarching themes such as urban development, the relationship between architecture and landscape, the effects of technological innovation on design, and the interplay between architecture and social and cultural history.

[Gen Ed: A&L, IC, GP](#)

Format: Lecture/Discussion Sections



ARH 341

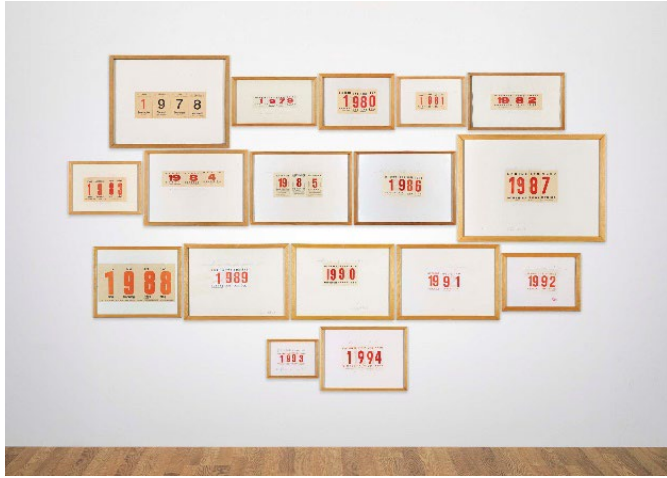
Italian Renaissance Art

[Ehrlich | T, R | 1400 – 1520 | LIB 101](#)

This course will examine major artistic developments in Italy between 1300-1580. In particular, we will consider the ways in which humanistic ideals, religious practice, gender constructions, and other concepts of knowledge impacted the creation, reception, and functions of artworks during this period.

Distribution Req: Early Modern





ARH 354

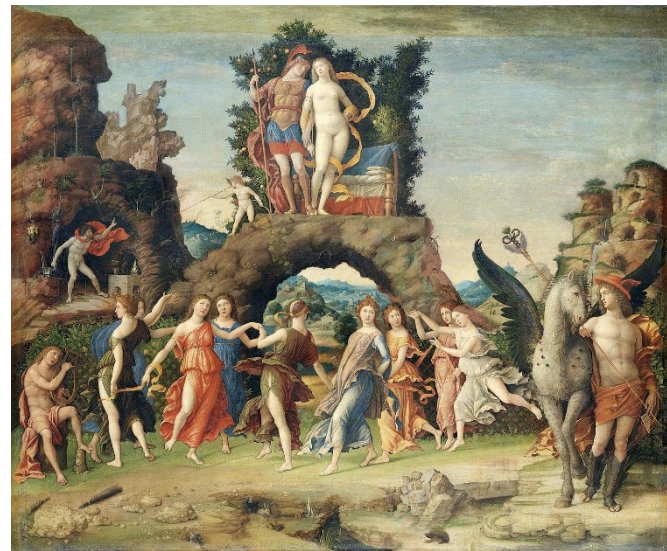
Contemporary Art

[Ciglia | T, R | 1000 – 1120 | CLS 250](#)

This course approaches the study of the History of Contemporary Art from a chronological perspective. The chronicle presents a selection of some of the major artistic facts, trends, figures and critical problems of the period from the 1940s to the present, focusing on contemporary art's expansion toward a global perspective.

[Gen Ed: A&L, IP, US](#)

Distribution Req: Modern/Contemporary



ARH 407/507

Gods Heroes Monsters

[Ehrlich | F | 1300 - 1550 | LA 241](#)

In the visual landscape of the Renaissance, gods, goddesses, heroes, and monsters from classical mythology are a ubiquitous presence. Whether used as markers of familial identity, political symbols, or as models of good (and terrible) behavior, the pagan pantheon enjoyed a special place in the imagination of artists and their patrons. In this course, we will examine works of art created during the fifteenth and sixteenth, while discussions and readings will attend to the ways in which humanism, class, gender, and sexuality influenced the creation and reception of artworks that featured mythological themes during this period.

Distribution Req: Early Modern

Format: Seminar



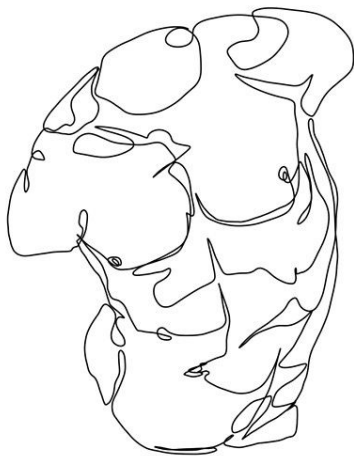
ARH 410/510

Architecture in the Expanded Field

[Scott | T | 1200 - 1450 | LA 241](#)

This class explores recent/contemporary architecture through the lens of its ever-expanding field and overlap with other spheres. What happens, it asks, when architecture intensifies its engagement with—or takes the form of—experimental research, theory building, civic action, speculative design, or museum display, along with (or instead of) the design of physical structures?

Distribution Req: Modern/Contemporary



thesoloboyy

ARH 421/521

Gender & the Body in Ancient Mediterranean Art

[Bacchi | W | 1200 - 1450 | SYNC WEB](#)

This seminar explores conceptualizations of the gender and the body in Greek and Roman Art and Archaeology. Focusing on theoretical and methodological approaches to gender and the body across the ancient Mediterranean, it will examine the impact of post-Enlightenment models of gender and the body on the reception of ancient Mediterranean art, explore modern theories to analyze ancient Mediterranean art to identify previously held suppositions and re-evaluate their standing, and investigate how feminist approaches to archaeology challenge previous assumption on gendered space. Students will develop skills in the critical analysis of ancient material culture and modern scholarship as they read, write, and attend weekly discussion via Zoom

[Gen Ed: IC, GP](#)

Distribution Req.: Ancient
Format: Seminar

ARH 453/553

Top Primitivism

[Cheng | M | 1000 - 1250 | LA 241](#)

Disenchanted by the destructive forces of modernity (capitalism, industrialization, massification, colonialism, environmental violence, etc.), artists and thinkers in hyper-developed nations (western Europe, Japan, etc.) since the late 19th century have projected idealizing fantasies of a more holistic or “authentic” life and art onto what they perceive as their racial, ethnic and social other. These fantasies make up a historical phenomenon known as primitivism. In this reading- and writing-intensive seminar for advanced undergraduates and graduate students, we will critique primitivism as a modern and global imaginary by looking at its problematic relationship to anarchism, environmentalism, craft revival, modern art, museums, and Indigeneity. Students should be prepared to read seminal texts on the multi-faceted phenomenon of primitivism, and analyze them critically in writing and seminar discussions.

NOTE: Our thematic investigation of primitivism will entail looking at artistic movements with primitivizing tendencies. Some of the art works depict as women, children and people of color in stylized, sensational, and distorting ways. This class aims to develop our critical vocabulary for unpacking problematic representations, but please know that some of these images may be unsettling. Please talk with me if I can offer more information about what to expect.

Distribution Req: Modern/Contemporary

Format: Seminar



ARH 457/557

Top Contemporary/Agri

[Ciglia | M | 1400 - 1650 | PETR 101](#)

Rurality has emerged in recent decades as a new territory of exploration for contemporary art, an "expanded field" at the border between agriculture, nature, landscape, food, and ecology. This course investigates the intersection between rurality and contemporary art, taking into consideration the period from the 1960s to the present in the global context: the analysis will focus on the different approaches artists adopted in their adventure into rurality, moving beyond representation to the use of natural materials and processes (as in Arte Povera), the practice of agriculture itself as an aesthetic gesture (as in the groundbreaking work of Joseph Beuys and Gianfranco Baruchello), and the more recent relational turn connecting identities and histories, making and living.

Distribution Req: Modern/Contemporary





ARH 457/557

Top Ven Biennale

[Mondloch | F | 1000 - 1250 | CON 360](#)

This reading-intensive seminar will explore the exciting world of contemporary art and international art exhibitions through a special focus on the renowned Venice Biennale (Biennale di Venezia). Founded in 1895, the Venice Biennale serves as a model (and counter-model) for many of the 200 international biennials, triennials, and other global mega-exhibitions now held in Sao Paulo, Havana, Istanbul, Kassel, Dakar, Seoul, and elsewhere. The art and cultural politics associated with the 59th Venice Biennale art exhibition, “The Milk of Dreams,” curated by Cecilia Alemani in 2022, will be our central case study. Rather than a history of biennials, this seminar will explore the Venice Biennale in relationship to topics such as contemporary art’s relation to theories of modernism and postmodernism, the historical development of globalization, the expansion of the geographical boundaries of the art world, and the extent to which biennials replicate and reinforce neoliberalism and neocolonialism.

Distribution Req: Modern/Contemporary
 Format: Seminar



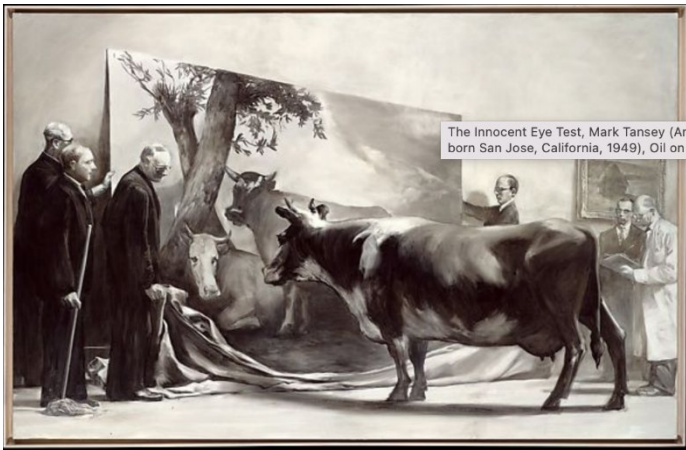
ARH 465/565

American Architect II

[Eggerer | T, R | 1000 – 1120 | LA 241](#)

This course considers the theorization, production, forms, content, and reception of American architecture— buildings, urban design, landscapes, architectural writing, and photography, etc. – of the nineteenth century.

Distribution Req: Modern/Contemporary
 Format: Lecture



The Innocent Eye Test, Mark Tansey (Art born San Jose, California, 1949), Oil on

ARH 607

Art/Animal

[Amstutz | W | 1400 - 1650 | MCK 121](#)

The seminar looks at the history of art through the lens of animal studies. Readings will consider historical representations of animals, artists who have incorporated living beings into their work, and the possibility of animal artistic agency.

Format: Seminar