

# HISTORY OF ART AND ARCHITECTURE

## SPRING 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

#### Visual Culture Images

[TBD | T, R | 1200 - 1320 | ESL 105](#)

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 205

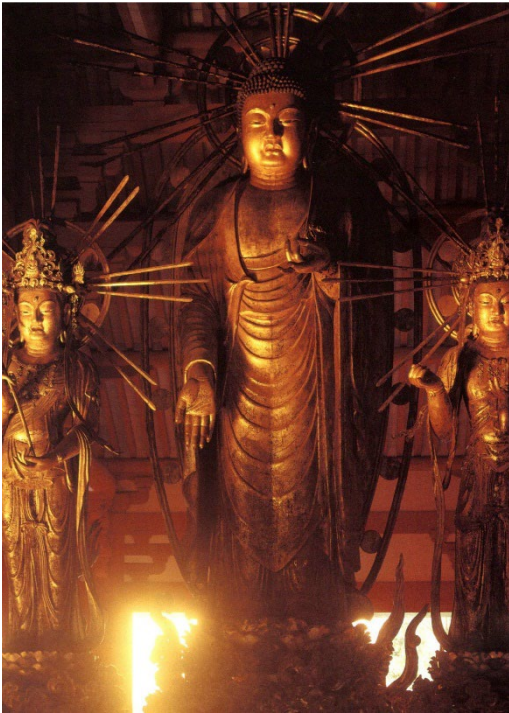
#### History of Western Art II

[Ehrlich | T, R | 0830 - 0950 | LLCS 101](#)

This course surveys the major artists and artistic developments in Western Europe during the medieval and renaissance periods, roughly 350 AD - 1599 AD. Covering painting, sculpture, architecture, and the book arts, we will attempt to define elements of style and to track the evolution of individual, regional and period styles. Throughout, we will also place artworks and artistic movements in the context of the political, economic, religious, intellectual and social history of the time.

Gen Ed: A&L

Format:



## ARH 209

### History of Japanese Art

[Walley | M, W, R | 1300 - 1350 | CHA 220](#)

Explores the history of Japanese art from prehistoric times to the present, covering a wide range of media and styles, including early potteries, devotional art and ritual practices, residential and castle architecture and gardens, images and patterns, and performing arts. This year, the course will also feature the little-known art of the Ainu people, the indigenous population of Japan, and the lost kingdom of Ryukyu that occupied the southern islets of the Japanese archipelago. Firsthand experience of artworks is essential to this course. Students will have an opportunity to study examples of Japanese art up close in the university museum.

Gen Ed: A&L Format:



## ARH 316

### Gothic Architecture

[Hutterer | T, R | 1200 - 1320 | GER 303](#)

Surveys architecture in western Europe from c. 1150 to c. 1500, one of the greatest periods of architectural innovation in Europe. It will cover both religious and secular architecture, from soaring cathedrals to civic palaces.

Gen Ed: A&L, IC

Distribution Req: Medieval



## ARH 322

### Greek Art & Architecture: Rethinking Women & Power

[Bacchi | M, W | 1000 - 1120 | SYNC WEB](#)

A survey of ancient Greek art through the Hellenistic period, encompassing works throughout the ancient Mediterranean and Near East.

The Hellenistic Age is marked by diversity through increased cultural exchange and stylistic developments that represent both innovation as well as continuity across the successor kingdoms of Alexander the Great: the Ptolemies in Egypt, the Seleucids in the Near East, the Attalids in Macedonia, the independent Greek city states and kingdoms, and in the west Republican Rome. There is a rich assortment of evidence for the varied experience of women and power in the Hellenistic age that challenges metanarratives of gender performance and expectation in the ancient world. Major themes will include the representation of the body, myths, the relationship of politics to art, and recent discoveries and developments in the archaeological approach to the period.

***This course fulfills:***

- *University Core Education Arts & Letters Requirement*
- *University Core Education Global Perspectives Requirement*

Distribution Req: Ancient



## ARH 352

### Art of Enlightenment (Eighteenth-Century European Art)

[Amstutz | M, W | 1000 - 1120 | ESL 105](#)

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 + Modern

Format: Lecture



## ARH 358

### History of Design

[Ciglia | T, R | 1600 - 1720 | LIL 282](#)

This course is a survey of the history of modern design from the 18th-century to the present day. It explores the intersection of the historical development of design with its aesthetic, social, commercial, and technological dimensions.

[Gen Ed: AL](#)

Distribution Req: Modern/Contemporary



## ARH 368

### Art and Visual Culture of Climate Change

[Scott | T, R | 1000 - 1120 | LIB 101](#)

This course explores contemporary art and visual culture (e.g., satellite imagery, mass media, science fiction) related to climate change, one of the most pressing issues today. It takes as a starting point the position that climate change—an expansive and unwieldy category—itself poses profound representational challenges.

Gen Ed: GP

Distribution Req: Modern/Contemporary

Format: Lecture



## ARH 372

### Arts of Colonial Latin America

[Ehrlich | T, R | 1400 - 1520 | STB 251](#)

This course examines the visual arts of Latin America from the beginnings of Spanish and Portuguese colonization in the late fifteenth century through the independence movements and early republics of the nineteenth century. The course will focus on the diverse roles that art played within processes of colonization and imperial expansion, exploring how visual imagery contributed to the colonial projects of religious conversion, botanical and geographical description, and racial classification. At the same time, the course will investigate how indigenous Americans and enslaved peoples brought forcibly to the continents borrowed and adapted European artistic conventions through various hybrid practices that offered multiple forms of resistance.

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

Distribution Req: Early Modern

Format: Lecture



## ARH 399

### Sp St Ren Ba Arch

[Eggner | R | 1600 - 1720 | STR 251](#)

This course will examine the architecture, interior decoration, and planning of the Renaissance and Baroque—the early modern built environments of Europe and its colonies. Beginning on the Italian peninsula around 1400 and progressing through the mid-18<sup>th</sup> century, we will study the formal innovations, ideological underpinnings, and cultural messages of these movements as they spread and evolved across Europe, the Americas, and elsewhere. Topics will include the roles architecture played in relation to themes such as humanism, science, religious reform, royal power, imperial expansion, and political revolution. Also considered will be the echoes of Renaissance and Baroque architectural ideas from the late 18<sup>th</sup> century to the present.

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

Distribution Req: Early Modern



## ARH 407/507

### Fictive Realities: Art of the Dutch Republic

[Ehrlich | W | 1400 - 1650 | LA 241](#)

In this course, we will examine regional and cross-cultural currents that together contributed to the distinctive genres and stylistic appearance of Dutch art during the seventeenth century. Our critical inquiries will lead us to consider the apparent realism of Dutch art and just how artists and viewers mapped, described, investigated and understood the dynamic world around them.

Distribution Req: Early Modern

Format: Lecture



## ARH 425 / 525

### Top Art Arch & Crusade

[Hutterer | T, R | 1400 - 1520 | CON 104](#)

In this class, we will consider the impact of the Crusades and crusading on artistic production. We will explore visual culture as an act of vengeance, piety, and mechanism for the exchange of ideas from diverse Christian and non-Christian perspectives.

Distribution Req.: Medieval

Format: Seminar



## ARH 451/551

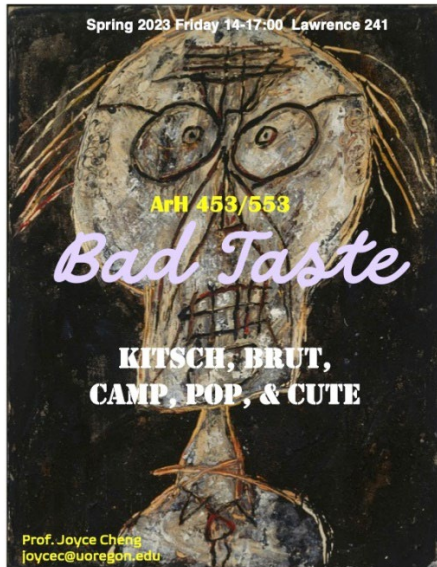
### Special Studies in 19<sup>th</sup>-Century Art: and Science

[Amstutz | M | 1400 -1650 | LA 241](#)

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

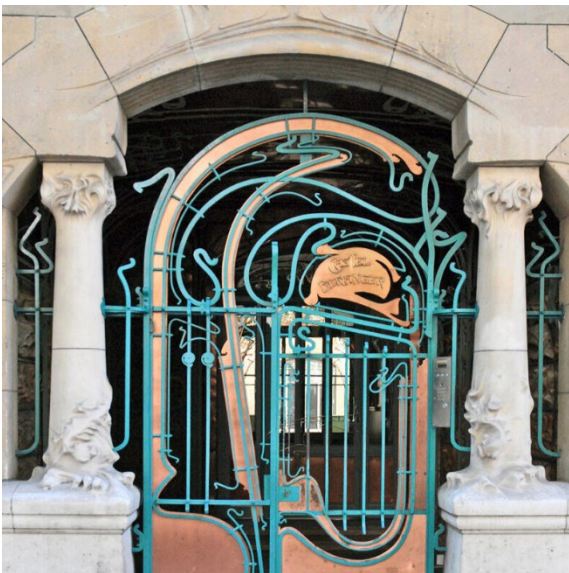


## ARH 453/553

### Top Bad Taste

[Cheng | F | 1400 -1650 | LA 241](#)

This reading- and writing-intensive seminar explores the significance of taste as a modern aesthetic concept, with a focus on categories that undermine good taste such as kitsch, brut, camp, pop and cute. Students will read challenging texts in art history, aesthetics and cultural criticism that define, question and subvert norms in taste from the Enlightenment to the contemporary period.



## ARH 462/562

### Modern Architecture

[Eggner | T, R | 1000 - 1120 | LA 241](#)

This course will examine modernist architectural discourse—including buildings and design, landscape and urban planning, unbuilt projects and writings, education and image-making, policy and polemics—from roughly 1890 to 1960. Emphasis will be placed on meanings and manifestations of architectural modernity as these emerged and evolved in Europe, the Americas, and other parts of the world. Key topics will include modern architecture's relations to technological development, identity formation and expression, politics, environment, social behavior, and urbanism. As with any course covering such a broad range of material, this one will be selective in its inclusions.

Distribution Req: Modern/Contemporary



**ARH 607**

## **Sem Exhibition**

[Ciglia | F | 1000 - 1200 | LA 241](#)

The exhibition is the medium “through which most art is known,” and is at the center of the burgeoning field of exhibition studies in recent years. This seminar examines the exhibition as a format for presenting and experiencing contemporary art, analyzing a selection of groundbreaking shows that took place from the 1960s to the present.

Format: Seminar