

HISTORY OF ART AND ARCHITECTURE

SPRING 2019 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

Cheng | T, R | 14:00–15:20 (plus discussion section)

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 design and architecture, are welcome.

Gen Ed: A&L



ARH 206 History of Western Art III

Amstutz | W, F | 8:30–9:50 (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



ARH 211 Latin American Arts

Burdette | M, W | 12:00-13:20

This course examines the rich tradition of visual arts within Latin America, including examples from the Pre-Columbian period to the present. We will address several themes central to Latin American history, including: the rise of the Aztec and Inca empires, the role of art in the conquest and colonization of the Americas, modernism in the Global South, political art and dictatorship, and Latin America's place within the contemporary art world.

Gen Ed: A&L, IC



ARH 316 Gothic Architecture

Hutterer | T, R | 12:00–13:20

This class 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 323 Art of Ancient Rome

Seaman | M, W | 16:00-17:20

A survey of the art and architecture of Republican and Imperial Rome, encompassing works throughout the ancient Mediterranean and Near East. It deals with topics such as the viewer and viewing; portraiture; gender; race, ethnicity, and cultural identity; cross-cultural exchange; representations of Greek and Roman mythology; Jewish and Christian art and architecture; social status; sports in art and architecture; domestic space; and urban development.

Gen Ed: A&L | Distribution Req: Ancient



ARH 344 Northern Baroque Art

Harper | M, W, F | 9:00-9:50

This course covers northern European art of the seventeenth century, with primary emphasis on the Netherlands. The era of Rembrandt and Vermeer, Rubens and van Dyck, this period is regarded as a “The Golden Age” of Dutch and Flemish art. We will consider key figures and art objects in their political, economic, religious and social contexts, using historical evidence to help understand the content and style of art.

Gen Ed: A&L | Distribution Req: Early Modern



ARH 358 History of Design

Lin | T, R | 10:00–11:20

This upper-division undergraduate course explores major developments in modern and contemporary design (including product design, architecture, urbanism, technology, fashion, propaganda and protest aesthetics), considered historically, critically, and in global perspective.

Distribution Requirement: Modern & Contemporary



ARH 359 History of Photography

Amstutz | T, R | 10:00–11:20

The course is an introduction to the history of photography from its origins in the nineteenth century up to the present. Lectures will be organized both chronologically and thematically. We will explore topics such as the origins and precursors of photography; the relationship between photography and nature; its relationship to painting, sculpture, and architecture; mass culture and reproduction; photographic portraits; photographing the microscopic, the invisible, and spirits; scientific truth; naturalism and pictorialism; chronophotography; photographic trickery; medicine and race; landscape, survey, and exploration photography; documentary photography and photojournalism; postmodernism and conceptual photography; the New Topographics; and the advent of large-format and digital photography. Special attention will be paid to issues in landscape photography.

Distribution Req: Modern / Contemporary



ARH 410/510 Romanticism

Amstutz | F | 12:00-14:50

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: Modern / Contemporary | Format: Seminar



ARH 410/510 Hellenistic Art and Architecture

Seaman | F | 12:00-14:50

A seminar-style course that explores Greek art and architecture throughout the ancient Mediterranean and Near East during the time of Alexander the Great and the Hellenistic kingdoms (ca. 330s-31 B.C.E.). It pays special attention to Egypt and Pergamon, and it deals with topics such as portraiture; court art, luxury, and spectacle; patronage, benefaction, and political art; the Baroque style and emotion; representations of athletes, peasants, and others; narrative, landscape, and space; the birth of art history and criticism; and retrospection, archaism, and classicism.

Distribution Req: Ancient | Format: Seminar



ARH 425/525 Top Art & Crusade

Hutterer | W | 14:00-16:50

The launch of the first crusade in 1095 and the subsequent conquest of Jerusalem and establishment of the crusader kingdoms initiated profound changes in western European and eastern Mediterranean mentalities. This class considers the Crusade's impact on artistic production, 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 607 Performativity and Agency

Walley | T | 14:00-16:50

Since J. L. Austin's seminal work, *How to Do Things with Words*, performativity has grown into an elastic analytical concept embraced and adapted across academic disciplines. This seminar explores the issues surrounding the now (perhaps) overfamiliar "performative paradigm" by taking stock of its multivariate definitions and nuances and evaluating its utility through case studies. To provide a loose thematic focus, the course will feature the question of agency as our secondary concern. Here "agency" is considered not just within the performative acts we examine, but also in terms of how the location of agency is impacted by our very evocation of the performative paradigm in our analysis. In addition to weekly activities in the JSMA, the case studies may involve out-of-class individual field studies such as attending a public lecture, theatrical or musical performance, or educational programming at the museum exhibition. The course can count towards elective credits for the Graduate Certificate in Museum Studies (GCMS). Open to graduate students enrolled or interested in GCMS with instructor's approval.

Format: Seminar



ARH 610 Arts of Colonial Mexico

Burdette | M | 14:00-16:50

This course examines the art and architecture of Colonial Mexico, covering the three hundred years of artistic production between the Spanish conquest of Tenochtitlan in 1521 and Mexican independence in 1821. In addition to studying seminal artworks from the region, we will examine important methodological and theoretical approaches to understanding the relationship between art, society, and colonial politics during this period.

Distribution Req: Early Modern | Format: Seminar



ARH 610 Contemporary Art Theory

Lin | R | 14:00-16:60

This graduate-level seminar critically investigates major theoretical concepts and debates within the overlapping fields of contemporary art history and practice.

Distribution Requirement: Modern / Contemporary