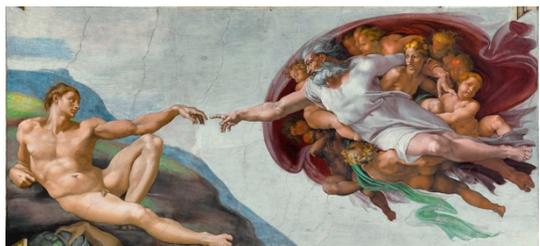


HISTORY OF ART AND ARCHITECTURE

WINTER 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 205 History of Western Art II

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

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



ARH 208 History of Chinese Art

Lachman | M,W | 14:00–15:20 (plus discussion section time)

This course 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.

Gen Ed: A&L, IC



ARH 300 Critical Approaches to Art History Study

Cheng | W | 14:00–16:50

This seminar introduces students to the history of art history as a scholarly discipline and the variety of methods the discipline employs for art historical research. Students will learn how to distinguish art history from the biographies of artists and connoisseurship. Moreover, they will learn various aspects to the historical study of art such as formal analysis and iconography. The emphasis is on close and critical reading of seminal texts in art history as a discipline, all of which will be discussed in the seminar of a small group of students.



ARH 315 History of World Architecture II

Eggener | T,R | 16:00–17:20 (plus discussion section time)

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.

Gen Ed: A&L, IC



ARH 350 History of Manga

Walley | T,R | 8:30–9:50

What is manga? How does it work? This course traces the history of Japanese modern comic book (manga) from the nineteenth century to present.

Gen Ed: IC | Distribution Req: Modern|Contemporary



ARH 351 19th Century Art

Amstutz | M,W | 10:00–11:20

The course is a survey of major movements in 19th-century European art, including Neoclassicism, Romanticism, Realism, Orientalism, Impressionism, Post-Impressionism, Arts and Crafts, and Symbolism. Technical inventions such as photography and lithography will also be discussed.

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

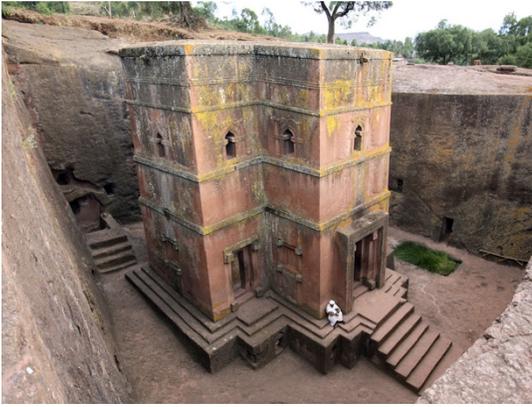


ARH 353 Modern Art 1880–1950

Cheng | T,R | 10:00–11:20

This survey course introduces students to major works and movements in modern art roughly from the last three decades of the nineteenth century to the end of the Second World War. Movements to be covered include Impressionism, Symbolism, Expressionism, Futurism, Cubism, Constructivism, Dada, Surrealism and Abstract Expressionism. We will look at artistic forms and techniques typically associated with modernity, such as abstraction, collage, photomontage, and the readymade.

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



ARH 399 New Frontiers in Medieval Art

Hutterer | T,R | 12:00–13:20

This course explores the diversity of cultures and religions that find expression in the material culture of the Middle Ages. It explicitly focuses on subjects outside the dominant, European-centered Christian worldview. Topics may include medieval Ethiopian art, medieval Jewish art, and the role of women in the creation of material culture.

Distribution Req: Medieval



ARH 407|507 Cultural Interaction in Greek & Roman Art & Arch

Seaman | T | 9:00–11:50

Focusing on case studies, this seminar examines topics such as the representations of different peoples, the Roman reception of Greek art and architecture, art and architecture in Graeco-Roman Egypt, Jewish and Christian art and architecture, and Gandharan art and architecture.

Distribution Req: Ancient | Format: Seminar



ARH 407|507 Chinese Landscape Painting

Silbergeld | R | 14:00–16:50

For the last thousand years, no other subject in Chinese painting has been as popular as landscapes. This course examines the complex, flexible language of landscape painting to understand why.

Distribution Req: Medieval, Early Modern | Format: Seminar



ARH 407|507 Architecture in the Expanded Field

Scott | T | 14:00–16:50

This class will explore contemporary architecture through the lens of its ever-expanding field, asking what happens when it, for instance, intensifies its engagement with—or takes the form of—experimental research, theory building, civic action, or museum display, along with (or instead of) the design of physical structures. Special attention will be given to the ways that architecture and art newly intersect, whether through direct collaboration, cross-referencing, role-swapping, or the adoption of parallel topics or methods.

Distribution Req: Modern|Contemporary | Format: Seminar



ARH 410|510 The Human Figure in Early Greek Art

Hurwit | M,W,F | 12:00–12:50

The course examines the development of Greek art and particularly the human figure from the end of the so-called Dark Age to the beginning of the Classical period (c. 750–480 B.C.). Major themes also include the function and meaning of Archaic sculpture, the nature of Black-Figure and Red-Figure vase-painting, and the social/cultural contexts for the production of Archaic art.

Distribution Req: Ancient



ARH 410|510 Museology

Harper | R | 9:00–11:50

This course covers the history and theory of museums, from ancient Alexandria to twenty-first century New York. We will engage issues of museum ethics, the role of museums in society, curatorial practice, and the balance between authority and accessibility. While we will give primary attention to art museums, the scope of our inquiry also includes history museums, science museums, natural history museums, and other types of museums.

Distribution Req: Early Modern, Modern|Contemporary



ARH 485|585 Eccentrics in Japanese Art

Walley | T,R | 14:00–15:20

Wondrous, crazy, drunken, one-of-a-kind, awakened, hermit, river folk, playful, creative, geeky: traditional Japanese discourses on art include many ways of describing what one might loosely define as the eccentric. What or who were “eccentrics?” This course explores the concept of the “strange” in Japanese art. By understanding what made these works or artists eccentric, we can conversely define the “norm” or “mainstream” at a given moment in the history of Japanese art, fleshing out the fundamental issues of expected social and gender roles, economic vs. cultural hierarchy, and heterodoxy vs. orthodoxy.

Distribution Req: Early Modern, Modern|Contemporary



ARH 607 Art and Nature

Amstutz | M | 14:00–16:50

This graduate seminar will explore the intersection of art and nature since the Renaissance. Topics will include organic theories of artistic creation, art versus nature in the cabinet of curiosities and museums, organic form and biomorphism, garden design and land art, biotech art, animals in art, art and ecology, and natural materials, such as stone, wood, pigments, and water.

Format: Seminar