

HISTORY OF ART AND ARCHITECTURE

FALL 2021 COURSES

For Fall 2021, the courses that are listed as "REMOTE" = synchronous. The course has a scheduled day/time. You must be logged in for that class on Zoom (or whatever online platform the course is using) on those set days/times. The courses that are listed as "WEB" will be fully online and asynchronous.

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 204

History of Western Art I

[Seaman | WEB \(plus discussion sections\)](#)

A survey of the art and architecture of the multicultural ancient Mediterranean world. Explores the art and architecture of the peoples who interacted in this region: Africans, Christians, Jews, Greeks, Persians, Romans, and others.

Gen Ed: A&L

Format: WEB Lecture/Discussion Sections



ARH 208

History of Chinese Art

[Gasparini | M, W | 1000 - 1120 | STB 245](#)

(plus discussion sections)

A survey of Chinese art and architectural history from the Neolithic period to the end of the Qing Dynasty at the beginning of the 20th century. Each week, we will discuss key moments in Chinese history and analyze selected works of art and architecture to understand the creation, adaptation, and evolution of specific styles and features within and beyond the Chinese empire. Topics that might be considered in this course are: early funerary art, Buddhist and Zoroastrian sculpture, Song literati painting, Ming underglaze blue ceramics, woodblock printing, decorative arts, and the contribution of western missionaries at the Qing imperial court.

Gen Ed: A&L, IC, GP

Format: Lecture/Discussion Sections



ARH 314

History of World Architecture I

[Hutterer | T, R | 1400 - 1520 | LA 177](#)

(plus discussion sections)

Introductory global survey of the history of architecture from prehistory through the Middle Ages.

Gen Ed: A&L, IC, GP

Format: Lecture/Discussion Sections



ARH 343

Northern Renaissance Art

[Ehrlich | MWF | 1300 - 1350 | CAS 202](#)

This course will consider the major artistic developments of the fifteenth and sixteenth centuries in the Netherlands, Germany, and France. Organized to account for stylistic changes within a chronological framework while simultaneously foregrounding thematic content, our inquiries will provide a foundation in the ideals that governed artistic practice and patronage in Northern Europe, accounting for the tastes of the rapidly rising middle class as well as monastic and courtly cultures. In these contexts, we will examine the works of Van Eyck, Dürer, Bosch, Van Hemessen, and Bruegel the Elder, among others, while special consideration will be given to exploring the lasting impact of new genres of representation, new media, and the urban art market.

Distribution Req: Early Modern



ARH 353

Modern Art 1880-1950

[Cheng | M, W | 1400 - 1520 | CLS 250](#)

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 include Impressionism, Symbolism, Expressionism, Futurism, Cubism, Constructivism, Bauhaus, De Stijl, Dada, Surrealism and Abstract Expressionism.

Gen Ed: A&L

Distribution Req: Modern/Contemporary

Format: Lecture



ARH 372

Arts of Colonial Latin America

[Murphy | T, R | 1000 - 1120 | TBA](#)

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 387

Chinese Buddhist Art

[Gasparini | T, R | 0830 - 0950 | STB 253](#)

This course examines the development of Buddhist art and architecture in China, from the early Indo-Iranian style in the western regions to the Tibetan style of the late imperial period on Mount Wutai. This quarter, the course will focus on Tang Buddhist art (7th-10th cent.). Topics include but are not limited to: the representation of the Jataka tales, the development of Bodhisattva Guanyin, the adaptation of the bejeweled Buddha, the adoption of the *yunran* technique from India and the development of Chinese Buddhist painting, the role of patrons and monks in the making of Buddhist material culture, and the development of the mandala paintings. When necessary, students will read original Buddhist texts translated into English to understand Buddhist artistic canons in China.

Gen Ed: A&L, IC, GP

Distribution Req: Medieval

Format: Lecture

ARH 407/507

Top Italian Renaissance Art

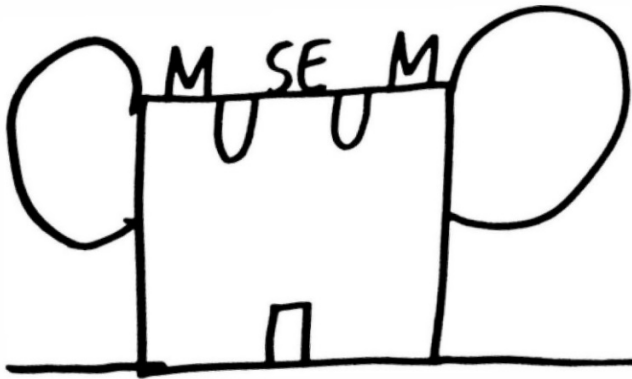
Gods, Heroes, and Monsters in Renaissance Art

[Ehrlich | W, F | 0830 - 0950 | LLCN 125](#)

In the visual landscape of the Renaissance, gods, heroes, and monsters are a ubiquitous presence. They dance across canvases, adorn the interior spaces of palaces, and frolic through marriage furniture, gardens, books, prints, and drawings. Whether used as political symbols or as models of good (and examples of terrible) behavior, the pagan pantheon enjoyed a special place in the imagination of artists and their patrons. In this seminar, we will consider works of art created by Raimondi, Raphael, and Dürer, among many others, for both wealthy, educated patrons and the open market. Discussions and readings will attend to the ways in which humanism, class, race, gender, and sexuality influenced the creation and reception of artworks that featured mythological themes during this period.

Distribution Req: Early Modern





ARH 440/540

Museology

[Ciglia | T | 1400 - 1620 | TBA](#)

This course examines the representation of intersectional identities through museums of contemporary art, exploring the ways in which the politics of race, gender, and sexuality are articulated through the institutional frame of exhibitions. Since the 1960's, there have been debates within the discipline of museology about how to pluralize and problematize the narratives of traditional museum institutions. These debates resulted in, on the one hand, an auto-critique of the hegemonic museum, which sought to incorporate marginalized voices, and on the other hand the foundation of new institutions devoted to serving under-represented identities (for example, the Studio Museum, Harlem; National Museum of women in the arts, Washington D. C.). This course examines the innovations, subversions, and the negative dialectics born out of this process of contestation, through readings and practical case studies.

Distribution Req: Modern/Contemporary

Format: Lecture

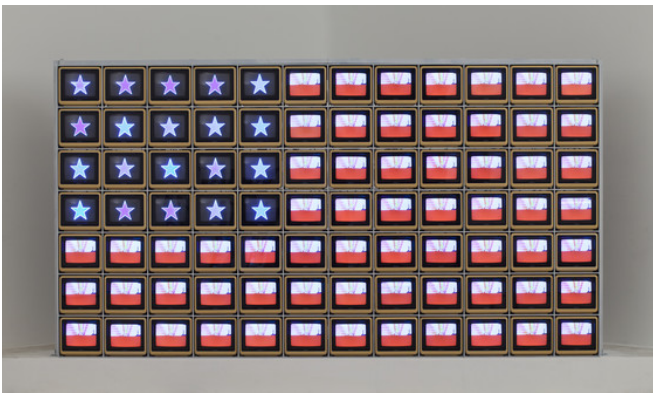
ARH 457/557

Contemporary Art + Tech

[Ciglia | M, W | 0830 - 0950 | TBA](#)

The relationship between art and money has been the object of much public scandal in recent years, with the astronomical price of artworks and the obscure financial entanglements of museums and galleries providing an uncomfortable backdrop to artistic practices that often claim to be "critical" of the system. But what of practices that take money itself as their medium? This course explores modern and contemporary practices that incorporate monetary structures and concepts—from simple paper currency, to abstract ideas such as the commodity, to sophisticated financial instruments such as trusts and bonds—into their forms. By considering such practices, the course will introduce students to prominent theories and critiques of modern capitalism and neoliberalism, with an eye toward developing new critical tools for understanding art's relationship to money in the twenty-first century.

Distribution Req: Modern/Contemporary





ARH 457/557

Art and / as Finance

[Murphy | W | 1400 – 1620 | LA 241](#)

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Format: Seminar



ARH 465/565

American Architect II

[Eggner | T, R | 1000 – 1120 | LIL 275](#)

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



ARH 481/581

Chinese Architecture

[Gasparini | T, R | 1200 - 1320 | LA 230](#)

This seminar course discusses Chinese architecture, including landscape, burial sites, and Buddhist caves, from the beginning of the Han period (3rd cent. BCE) to the contemporary period. In particular, the course focuses on five primary forms: pavilions, gates, pagodas, gardens, and bridges. Students analyze the main elements of traditional Chinese architecture as recorded in the *Yingzao Fashi*, written between the 11th and 12th, during the Song Dynasty (960-1279), and reevaluate their use through time as well as their revival and substitution in today's China.

Gen Ed: GP

Distribution Req: Ancient, Medieval

Format: Seminar



ARH 485/585

Japanese Art of Writing

[Walley | R | 1400 – 1620 | LA 241](#)

In East Asia, calligraphy was thought of as the pinnacle of art revealing one's mind and soul. Calligraphy is for looking, not reading, and it was often considered far more important than the content it transcribed. But what does it mean to look at calligraphy? Closely examining the collections at the Knight Library and Jordan Schnitzer Museum of Art, this course explores the art of writing in Japan and East Asia. No knowledge of East Asian languages required.

Gen Ed: IC, GP

Distribution Req: Ancient, Medieval, Early Modern

Format: Seminar



ARH 611

Grad Studies Art History

[Cheng | M | 0900 - 1120 | LA 241](#)

This graduate-only, reading/writing-intensive seminar introduces students to the variety of methods art historians employ to handle specific problems in the historical studies of art. Topics will include the history of art history as a discipline; connoisseurship; iconography/iconology; semiotics of art; social history of art; anthropology of art; and the impact of post-WWII theories on the discipline (Marxism, post-colonialism, feminism, queer theory, etc.) The primary aim of the seminar is train graduate students to become professional art historians and art theorists.

Format: Seminar