

HISTORY OF ART AND ARCHITECTURE

SPRING 2021 COURSES

For Winter 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 course 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 150

Introduction to Visual Culture

[Cheng | T, R | 1615 - 1745 | REMOTE \(plus discussion section time\)](#)

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 204

History of Western Art I

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

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 317

Romanesque Architecture

[Hutterer | T, R | 1015 - 1145 | REMOTE](#)

This course considers Romanesque architecture through the lens of pilgrimage, a major cultural force in the Middle Ages. Over the quarter we will explore the monumental buildings constructed for pilgrims, by pilgrims, and in the context of pilgrimage with an emphasis on the years 800 to 1200. We will consider churches along the major pilgrimage routes, those that reject the pilgrimage scheme, and castles and hospitals constructed as part of the Crusades.

Gen Ed: A&L

Distribution Req: Medieval

Format: Lecture



ARH 325

Islamic Art

[Gasparini | T, R | 0815 - 0945 | REMOTE](#)

This course is a survey of visual culture from the Islamic world, beginning with its origins in the seventh century to the contemporary period. It examines a range of media, including ceramics, metalwork, textiles, arts of the book, and sculpture. It considers artistic production and consumption in a variety of regions and social contexts in the Middle East, Africa, Asia, and Europe; from the reuse of Byzantine mosaics through the evolution of the Hispano-Moresque pottery; from the development of turquoise-tiled onion-shaped domes in Central Asia to the following creation of the Taj-Mahal in India; from the adaptation of Chinese traditional "hip roof" building to the transformation of Chinese underglaze-blue porcelain in the Ottoman Empire, and more.

Gen Ed: A&L, GP

Distribution Req: Medieval

Format: Lecture



ARH 358

History of Design

[de Laforcade | T, R | 1015 - 1145 | REMOTE](#)

How do designers shape our world, from the clothes we wear to the computers we use to purchase them? This lecture course introduces students to modern and contemporary design, considered historically, critically, and in global perspective. Students will learn methods of critical analysis while acquiring broad historical knowledge of issues that remain central to contemporary life and design futures.

Gen Ed: A&L

Distribution Req: Modern/Contemporary

Format: Lecture

ARH 359

History of Photography

[Amstutz | M, W | 1615 - 1745 | REMOTE](#)

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.

Gen Ed: A&L

Distribution Req: Modern/Contemporary

Format: Lecture





ARH 368

Art and Visual Culture of Climate Change

[Scott | T. R | 1215 - 1345 | REMOTE](#)

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—itsself poses profound representational challenges.

Gen Ed: GP

Distribution Req: Modern/Contemporary

Format: Lecture



ARH 399

East-West Encounters in Art

[Gasparini | M, W | 1415 – 1545 | REMOTE](#)

This course examines cross-cultural and artistic encounters between Asia, Africa, Europe, and the Americas. A broad range of media such as sculptures, paintings, architectural elements, and textiles will be discussed, compared, and recontextualized in history. This material will be re-evaluated from different perspectives in various lectures, from antiquity to the contemporary period. Art topics will be related, but not limited, to nomadic people, diasporas and migrations, religions, urban settlements, trade and slavery, and the reuse and adaptation of materials and styles over the centuries.

Distribution Req: Medieval/Modern

Format: Lecture



ARH 410 / 510

Italian Renaissance Villa

[Harper | T, R | 1015 – 1145 | REMOTE](#)

This course focuses on the Italian Renaissance Villa, treating it in its social context as a site type where architecture, landscape, fresco painting and the display of collections combine to form an integrated, synergistic whole.

Distribution Req: Early Modern

Format: Lecture/Discussion



ARH 425 / 525

Identity Medieval Art and Architecture

[Hutterer | M, W | 1215 - 1345 | REMOTE](#)

This class explores art produced during the Middle Ages (c. 500-c. 1500) and how it represents people whose stories have traditionally been left out of master narratives of “western art.” Particular focus will be given to issues of gender, religion, race, and ethnicity.

Distribution Req: Medieval

Format: Seminar

ARH 440 / 540

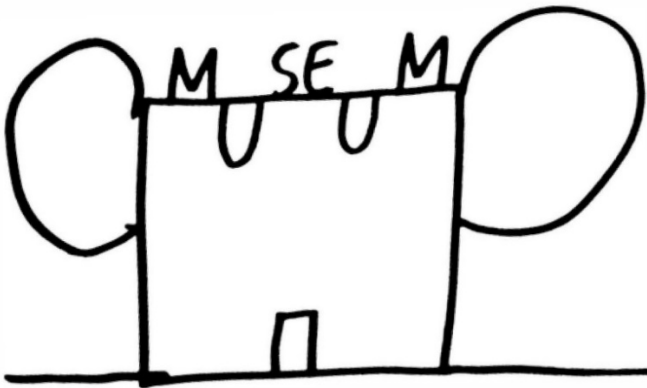
Museology

[Ciglia | W, F | 1415 – 1545 | REMOTE](#)

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 471 / 571

Art in the Field

[de Laforcade | T, R | 1615 - 1745 | REMOTE](#)

This seminar explores contemporary art produced in the field, beyond the bounds of the studio. We will ask: What are the performative and representational strategies involved in fieldwork, and what are its ethical and political challenges? How have fieldwork practices shaped global contemporary art? How has fieldwork enabled a dialogue between art and other disciplines, such as anthropology?

Distribution Req: Modern/Contemporary

Format: Seminar



ARH 481 / 581

Textiles and Art: Through the Looking Glass: Chinese Textiles, Fashion, and Art

[Gasparini | T, R | 1415 – 1545 | REMOTE](#)

This lecture-seminar course will explore Chinese textiles and fashion in history by analyzing textile samples and robes from tombs and temples, wall paintings, imperial courts, and posters, and by studying modern and contemporary Chinese and Western photography and cinema. The students will learn about the art of weaving and the creation of imperial, common, and stage clothes, and their reproduction in today's visual media and fashion.

Gen Ed: A&L, GP

Distribution Req: Medieval/Modern/Contemporary

Format: Lecture



ARH 607

Art and Work

[Seaman | F | 1015 - 1315 | REMOTE](#)

A seminar that explores the relationship of art and work, paying special attention to issues that involve race, ethnicity, gender, and status.

Format: Seminar



ARH 610

Theories of Modernism

[Cheng | M | 1400 - 1700 | REMOTE](#)

This seminar proposes to examine the phenomenon of modernism in the arts from multiple theoretical perspectives (including but not limited to formalism, Marxism, feminism, postcolonialism). Modernism as a critique of modernity and “high culture” will be studied in relation to its cognates and antitheses such as decadence, kitsch, avant-garde and postmodernism. The seminar is reading- and writing-intensive; engaged graduate students from all disciplines in the humanities and arts are welcome.

Format: Seminar



ARH 610

Art and Empire

[Amstutz | W | 0930- 1229 | REMOTE](#)

The seminar investigates the relationship among art, empire, and colonialism in the 18th and 19th centuries. The course is organized thematically and focuses heavily on the French, British, and American contexts. Topics will include Orientalism and exoticism, voyages of exploration, colonial landscapes, representations of racial difference, slavery and abolition, and colonial exhibitions. We will also read essential theoretical writings on topics such as decolonization, hybridity, and indigeneity. Lastly, we will discuss a variety of contemporary artists whose work engages with the art historical material covered in the class.

Format: Seminar