

HISTORY OF ART AND ARCHITECTURE

SPRING 2022 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 206

History of Western Art III

[Cheng | T, R | 1000 – 1120 | GSH 123](#)

(plus discussion sections)

The last component of the 200-level sequence in western art, this class offers a broad survey to architecture, painting, sculpture and the decorative arts in the western world (primarily Europe and the Americas) from 1600 to the present. Students with no previous experience in art history courses will develop skills in analyzing visual forms and understanding them from a historical perspective.

[Gen Ed: A&L](#)

Format: Lecture/Discussion Sections

ARH 314

History of World Architecture I: Prehistory to 1400

[Chitwood | M, W | 0830 - 0950 | STB 245](#)

(plus discussion sections)

This course examines architecture as a physical record of human society from prehistory through ca. 1400. As we are covering over 5,000 years of architectural practice, we will focus on periods of intense architectural innovation by looking at a series of paradigmatic building and analyze them in terms of their formal qualities (what they look like) and social role (how they have influenced or have been influenced by, behavior and thought). We will consider several reoccurring themes including: the use of architecture to promote religion, the relationship between a built environment and politics, and architectural changes as a response to technological innovation. We will consider these themes while exploring the architecture of diverse cultures and societies. The aim of this multi-pronged analysis is to answer the following very basic questions: "Why does the building look the way it does?" and "What can we learn about those who used it?"

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





ARH 321

Ancient Jewish Art and Architecture

[Seaman | M, W | 1000 - 1120 | GSH 117](#)

This lecture course explores Jewish art and architecture throughout the ancient Mediterranean at sites such as Aegina, Beth Alpha, Corinth, Dura Europos, Jerusalem, Masada, Ostia, Qumran, Rome, Sardis, and Sepphoris. A Coleman-Guitteau Professorship in the Humanities from the Oregon Humanities Center is enabling a series of guest lecturers to join the professor during some class sessions. Guest lecturers include authors of the course's readings: e.g., Jaś Elsner, Steven Fine, Erich Gruen, Jodi Magness, and Zeev Weiss.

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

Distribution Req: Ancient



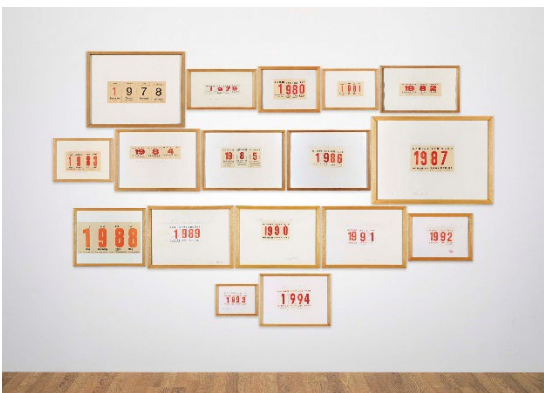
ARH 341

Italian Renaissance Art

[Ehrlich | M, W, F | 1400 – 1450 | WIL 110](#)

This course will examine major artistic developments in Italy between 1300-1580. In particular, we will consider the ways in which humanistic ideals, religious practice, gender constructions, and other concepts of knowledge impacted the creation, reception, and functions of artworks during this period.

Distribution Req: Early Modern



ARH 354

Contemporary Art

[Ciglia | T, R | 1400 – 1520 | FEN 110](#)

This course approaches the study of the History of Contemporary Art from a chronological perspective. The chronicle presents a selection of some of the major artistic facts, trends, figures and critical problems of the period from the 1940s to the present, focusing on contemporary art's expansion toward a global perspective.

[Gen Ed: A&L, IP, US](#)

Distribution Req: Modern/Contemporary



ARH 358

History of Design

[Ciglia | T, R | 1600 - 1720 | CHA 220](#)

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

[Gen Ed: AL](#)

Distribution Req: Modern/Contemporary



ARH 407/507

Fictive Realities: Art of the Dutch Republic

[Ehrlich | F | 0900 - 1150 | LIL 255](#)

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 410/510

Architecture in the Expanded Field

[Scott | T | 1200 - 1450 | STB 253](#)

This class explores recent/contemporary architecture through the lens of its ever-expanding field and overlap with other spheres. What happens, it asks, when architecture intensifies its engagement with—or takes the form of—experimental research, theory building, civic action, speculative design, or museum display, along with (or instead of) the design of physical structures?

Distribution Req: Modern/Contemporary



Zoe Leonard, *The Fae Richards Photo Archive*, 1993-96

ARH 457/557

The Art of Lying: Fakery and Fiction in Modern and Contemporary Art

[Murphy | T, R | 0830 - 0950 | ANS 193](#)

This course surveys modern and contemporary artistic practices in which fiction, falseness, and deception play central roles. From early avant-garde strategies of faked identities and counterfeit products, to contemporary works involving fabricated archives and imagined identities, we will analyze this contrafactual paradigm in order to develop insights for confronting our own supposedly “post-truth” present.

Distribution Req: Modern/Contemporary



ARH 462/562

Modern Architecture

[Eggener | T, R | 1600 - 1720 | ANS 193](#)

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 466/566

American Architecture III

[Eggener | M, W | 1000 - 1120 | LA 241](#)

This course considers architecture in the United States—buildings and related design elements, landscape and urban planning, unbuilt projects, images, and writings—during the course of the 20th century. How did designers, patrons, users, and audiences in this era respond to the challenges of modernity and the legacies of the past? What was distinct about these responses and how did they compare and relate to currents from abroad?

Distribution Req: Modern/Contemporary

Format: Lecture



ARH 471/571

Screening Politics in Latin America

[Murphy | M | 1200 - 1450 | LA 241](#)

This seminar investigates the intersection of art and politics in 20th- and 21st-century Latin America by focusing on the screen as a device through which artists have attempted to document, visualize, and enact politics. Figuring as a surface for projection, a medium of broadcast, or an interface for participation, the screen is a broad concept that appears in such artistic media as film, video, slide projection, and other hybrid practices. Looking to a range of canonical and more contemporary movements in various countries, the course aims to develop a deeper understanding of the relationships between politics and technologies of visualization that can aid us in approaching our own screen-saturated culture. The course is divided into thematic units that address key issues of gender and sexuality, indigenous rights and sovereignty, race and racism, and questions of colonialism and de-colonization.

Distribution Req: Modern/Contemporary



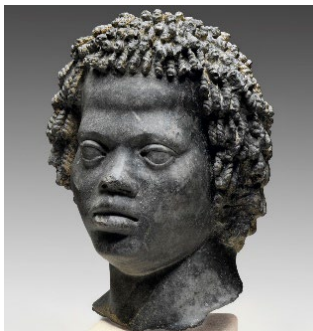
ARH 607

Taste: Good & Bad, High & Low

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

This reading- and writing-intensive graduate seminar explores taste as a concept in art, design, style and cultural criticism. We will look at notable changes in taste in the history of art, and also problematize the hierarchical divisions of taste between high and low, elite and popular, good and bad taste as byproduct of modernity.

Format: Seminar



ARH 610

Race and Ethnicity in Greek and Roman Art and Architecture

[Seaman | M | 1500 - 1750 | LA 241](#)

This course explores race and ethnicity in Greek and Roman art and architecture. Topics include: constructions of identity in ancient art, architecture, and literature; multiculturalism in the ancient Mediterranean; representations of different peoples in Greek and Roman art; modern reception of race and ethnicity in ancient art and architecture; Black Classicism; decolonization of ancient Mediterranean art and architecture.

Format: Seminar

