

HISTORY OF ART AND ARCHITECTURE

WINTER 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 is 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 205

History of Western Art II

Harper | MWF | 0930 - 1030 | WEB (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

Format: Lecture/Discussion Sections



ARH 209

History of Japanese Art

Mullane | T, R | 1415 - 1545 | REMOTE (plus discussion section time)

The course explores the history of Japanese art from prehistoric times to the present through lectures and collective engagement with texts and objects. We will be covering a wide range of media and styles including early ceramics, Buddhist art and architecture, ink painting, Zen arts, objects of tea ceremony, the prints and visual culture of the Floating World, modern architecture, postwar avant-garde experiments, photography, and a variety of contemporary practices.

Gen Ed: A&L

Format: Lecture/Discussion Sections



ARH 314

History of World Architecture I

Hutterer | T, R | 1615 - 1745 | REMOTE (plus discussion section time)

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

Gen Ed: A&L

Format: Lecture/Discussion Sections



ARH 351

19th Century Art

Amstutz | M, W | 1600 – 1730 | REMOTE

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

Gen Ed: A&L

Distribution Req: Modern / Contemporary

Format: Lecture



ARH 353

Modern Art

Cheng | T, R | 1315 - 1345 | REMOTE

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.

Distribution Req: Modern / Contemporary

Format: Lecture



ARH 387

Chinese Buddhist Art

Gasparini | T, H | 1015 – 1145 | REMOTE

This course will examine the development of Buddhist art and architecture in China, from the earlier Indo-Iranian style toward the so-called “Tang International style,” which spread in East Asia between the 7th and 8th centuries, to the Qing-Tibetan style of the late imperial period. This quarter, the course will focus on the Chinese Buddhist caves. Topics might include images of the Jataka tales (stories of the life of the historical Buddha); the expansion of the Buddhist pantheon and the creation of the Bodhisattva Guanyin; and of the crown and jeweled Buddha; the adoption of the *yunran* technique from India and the development of Buddhist painting, the role of patrons and monks in the making of Buddhist material culture; and the development of the mandala. When necessary, students will read Buddhist texts in translation to understand the Buddhist canons’ visualization in art.

Distribution Req: Medieval

Format: Lecture



ARH 399

Modern and Contemporary Architecture in East Asia

Mullane | M, W | 0815 - 0945 | REMOTE

This course offers a critical history of modern and contemporary architecture both *in* and *from* East Asia, looking particularly at architectural culture in China, Japan, Korea and Taiwan as it developed within global networks of influence and opposition from the 19th century to today. Through lectures and collective discussion of texts, images, buildings and cities, the course aims to reconsider the canonical vocabulary of architecture history and theory from an East Asian vantagepoint.

Distribution Req: Modern/Contemporary

Format: Lecture/Discussion Sections



ARH 399

Photography Americas

de Laforcade | M, W | 1415 – 1545 | REMOTE

While the rise of photography is commonly traced to nineteenth-century experiments in France and England, research has shown that the technology emerged simultaneously and independently in Brazil. Regardless of its origins, photography has undeniably played a formative role in shaping art and politics in the Americas. This course will examine photography in the Americas from the nineteenth century to the present, with particular attention given to Latin American, Caribbean, and Latinx photographic practices, and to students' own experiences of photography in everyday life.

Distribution Req: Modern/Contemporary

Format: Seminar



Michelangelo Merisi da Caravaggio, Bacchus (Rome, 1596)

ARH 410 / 510

Caravaggio

Harper | T, R | 1415 – 1545 | REMOTE

This course focuses on Caravaggio, the groundbreaking Roman painter who is a foundational figure for the development of baroque style. After a three-week survey of his career and works, we will turn to thematic sessions treating historical, historiographic and methodological issues. Topics of these include technique and conservation, archival research, biography, gender and sexuality, psychoanalysis, violence, classicism and naturalism.

Distribution Req: Early Modern

Format: Lecture



ARH 421 / 521

Cultural Interaction in Greek and Roman Art and Architecture

Seaman | T | 1600 – 1900 | REMOTE

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 425 / 525

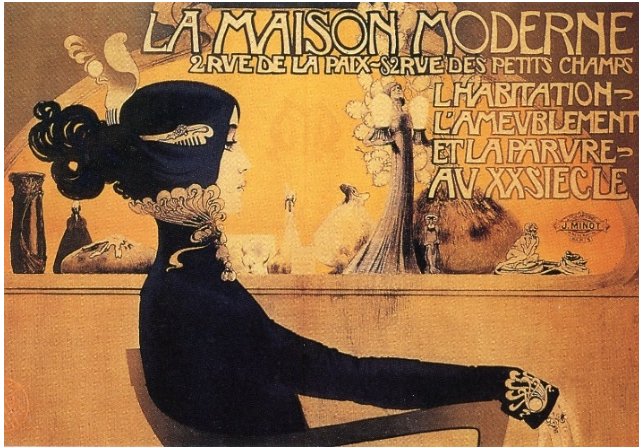
Time in Medieval Art and Architecture

Hutterer | F | 1215 – 1515 | REMOTE

This course explores the relationship between time and art in medieval Europe. We will study both the representation of time and the physical objects used to track it. We will also consider the creation of art and architecture within time and the effects of time on those creations.

Distribution Req: Medieval

Format: Seminar



ARH 453 / 553

Topics in Modern Art: Age of Decadence 1885-1900

Cheng | M, W | 1015 - 1145 | REMOTE

The period 1880-1914 in Europe was preoccupied by anxieties about decline and decadence despite the promise of scientific progress and economic prosperity. This reading- and writing-intensive course will explore western European art and cultural history at the turn of the 19th to the 20th century, paying close attention to the intersection between historical phenomena (the rise of the metropolis, colonialism/imperialism, political radicalism) and artistic-cultural ones (mass entertainment, occultism, the discourse of degeneracy and hysteria, the rise of the literary and artistic avant-garde).

Distribution Req: Modern/Contemporary

Format: Seminar



ARH 457 / 557

Art Crit 1970 - Present

Ciglia | M, W | 1215 - 1345 | REMOTE

Postmodern pilot book

Like an ancient pilot book--a navigation manual that describes the seas, coasts and ports of a specific region. This course offers an orientation to the history and methodology of art criticism in the contemporary period. Specifically, the subject of mapping is the theoretical horizon included under the complex definition of *postmodernism* (from the 1960s to the present day). Our navigation will explore some of the fundamental anchors of *postmodernism*, among which Fredric Jameson, Leo Steinberg, Douglas Crimp, Craig Owens, Rosalind Krauss.

Distribution Req: Modern/Contemporary

Format: Lecture



Postcommodity, The Repellent Fence (2015); 4-day installation at US/Mexico Border at Douglas, AZ/Agua Prieta, Sonora

ARH 457 / 557

Land and Environmental

Scott | T, R | 1215 – 1345 | REMOTE

This course provides an introduction to art from the mid-1960s onward that has engaged landscape, environment, and/or ecology—from monumental earthworks in the American West from the 1960s-70s, which have dominated most art historical accounts of this branch, to practices emerging from feminist, indigenous, and non-Western contexts.

Distribution Req: Modern/Contemporary

Format: Seminar



ARH 471 / 571

Art and Human Rights

de Laforcade | F | 0815 - 1115 | REMOTE

From abolitionist images of slave ships to urban interventions against police violence in *favelas*, artists have long used art as a weapon in human rights battles deriving from the history of colonialism and slavery in the Americas. As the US reckons with a resurgence of interest in these issues today, this class will seek to contextualize the national conversation within a broader understanding of the imbrication of art and human rights across the Americas and across time.

Distribution Req: Modern/Contemporary

Format: Seminar



ARH 607

Truths and Fiction

Eggerer | W | 1415 - 1715 | REMOTE

This seminar will analyze several examples and modes of historical writing wherein non-factual elements (rhetorical, polemical, interpretative, speculative, counter-factual, etc.) are emphasized for various reasons. Participants will be asked to consider these as models for introducing greater self-awareness and more powerful and persuasive narrative strategies into their own writing.

Format: Seminar



ARH 610

Arts of the Silk Road

Gasparini | M | 1415 - 1715 | REMOTE

The so-called "Silk Road" was not a single road but a network of trade routes that connected Eurasia and shaped stylistic and cultural identities in the pre-global world. The seminar will examine the intertwining of people, religions, arts, and the Silk Road's long-lasting legacy even after its decline in the 15th century. It will explore material and visual cultures in Eurasia and the Americas, from the development of Buddhist art after Alexander the Great's arrival in Central Asia in the 4th century BCE to Sino-Mexican art along the routes traced by the Manila Galleons from Manila to Acapulco, between the 16th and 19th centuries. The seminar aims to use the Silk Road as a conceptual idea of interculturality. Thematic sessions will analyze and discuss notions of diversity, gender, religious pluralism, theism, "otherness," migration, consumption, adaptation, and acculturation through visual arts and material culture.

Format: Seminar

