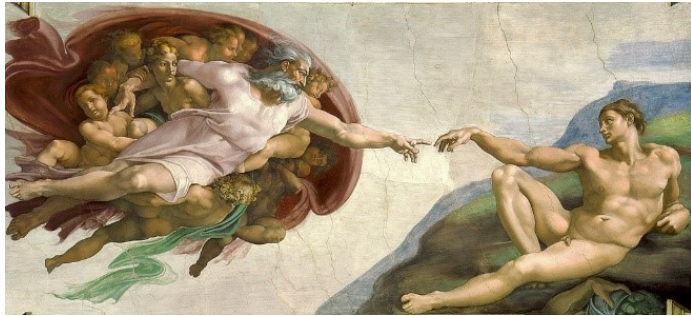


HISTORY OF ART AND ARCHITECTURE

WINTER 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.



Michelangelo, *The Creation of Adam*, from the ceiling of the Sistine Chapel, Rome, 1508-1512



Aztec jade sculpture, c. 1500

ARH 205

History of Western Art II

[Ehrlich | T, R | 1000 – 1120 | LLCS 101](#)

(plus discussion sections)

This course focuses on the major artistic developments in Western Europe during the medieval and renaissance periods, roughly 350 AD - 1599 AD. Covering painting, sculpture, architecture, and the decorative and book arts, we will attempt to define elements of style and to set these within the cultural, political, economic and religious contexts of the times.

[Gen Ed: A&L](#)

Format: Lecture/Discussion Sections

ARH 211

Survey of Latin American Arts

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

(plus discussion sections)

This course offers an introduction to the art of Latin America from the ancient period to the present. We will explore the sculpture, painting, textile, and non-alphabetic writing traditions of major pre-Colombian civilizations of Central and South America, from the Olmec and the Chavín to the Inca and Aztec. We will also survey the artistic expressions that arose in response to the Spanish and Portuguese colonization of the Americas, along with major artistic trends of the postcolonial period from the nineteenth century to today. Students will gain broad historical knowledge of the social and political forces that have shaped the Latin American region over the course of its long history both before and after the arrival of Europeans, learning to analyze how works of art inform our understanding of processes of imperial expansion, colonization, nation-building, and resistance.

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

Format: Lecture/Discussion Sections



ARH 315

History of World Architecture II

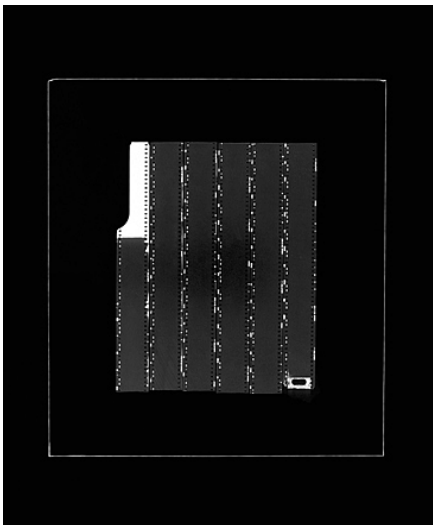
[Eggerer | T, R | 1600-1720 | PAC 123](#)

(plus discussion sections)

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. Analyses of individual buildings and architects will be woven into overarching themes such as urban development, the relationship between architecture and landscape, the effects of technological innovation on design, and the interplay between architecture and social and cultural history.

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

Format: Lecture/Discussion Sections



ARH 359

History of Photography

[Ciglia | M, W | 1600 - 1720 | STB 145](#)

Survey of the history of photography from its origins in the 19th-century up to the present. Engaging with both chronological and thematic dimensions, the course will parallel a historical development of the medium with critical reflection, focusing in particular on photography's relationship to the visual arts.

Distribution Req: Modern / Contemporary

[Gen Ed: A&L](#)



ARH 368

Art and Visual Cultures of Climate Change

[Scott | T, R | 1200 – 1320 | ANS 195](#)

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—itself poses profound representational challenges.

[Gen Ed: GP](#)

Distribution Req: Modern/Contemporary

Format: Lecture

ARH 373

20th Century Latin American Art

[Murphy | T, R | 0830 - 0950 | CON 260](#)

This course surveys modern and contemporary art from Latin America over the course of the long twentieth century. We will explore a broad range of movements and trends including the canonical modernist paradigms of Mexican muralism and South American constructivism; subversive conceptual strategies from the period of the military dictatorships of the 1960s and 70s; along with various traditions of artistic critique and resistance arising from Indigenous, African Diasporic, and other communities. The course will address key issues of political oppression, (neo)colonialism, and revolution; sexuality and gender; race and its representation; and native peoples' struggles as these issues have been articulated through diverse artistic practices across the Latin American region over the past century.

[Gen Ed: AC, US](#)

Distribution Req: Modern/Contemporary



Wilfredo Lam, *The Jungle*, 1943

ARH 382

Arts of the Silk Road

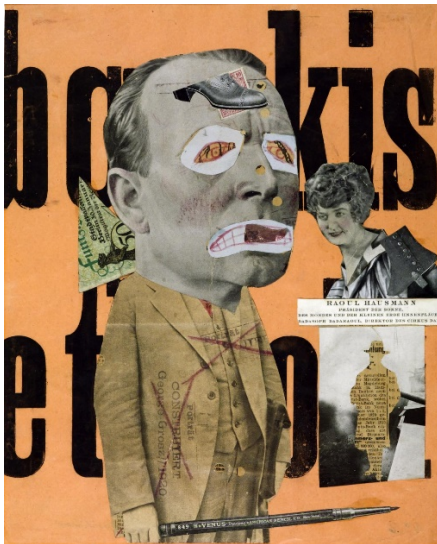
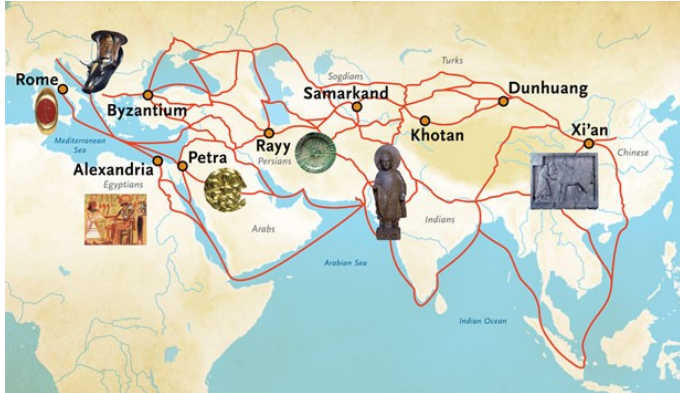
[Gasparini | T, R | 0830 - 0950 | ANS 191](#)

This course examines cross-cultural artistic encounters between East and West through comparative, thematic sessions. It considers artistic production and consumption in various regions and social contexts of pre-modern Eurasia and early modern America. It discusses a broad range of media such as sculptures, paintings, architectural elements, and textiles, related (but not limited) to nomadic people, diasporas and migrations, religions, urban settlements, trade, and slavery.

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

Distribution Req: Ancient, Medieval, Modern / Contemporary

Format: Lecture



ARH 411

Critical Approaches to Art Historical Study

[Ciglia | T | 1400 - 1650 | STB 253](#)

Introduction to the history of art history as a scholarly discipline and the variety of methodologies employed for art historical research. Critical reading of seminal texts, with an emphasis on the theoretical horizon of postmodernism (from the 1960s to the present day).

ARH 421/521

Classical Greek Art

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

This seminar explores ancient Greek art and architecture in the Classical Period (5th-4th centuries BCE).

[Gen Ed: IC, GP](#)

Distribution Req: Ancient

Format: Seminar





ARH 453/553

Surrealism

Surrealist Avant-Garde: Poetry, Science, Art

[Cheng | T, R | 1200 - 1320 | LA 241](#)

Surrealism was a movement in poetry and the arts that began in Paris in the interwar period (1919-39), subsequently spreading across Europe and to the Americas, Africa and Asia. Through lectures and small-group discussions, we will study this multi-faced movement with a global scope from its historical origins in the Dada movement to its diaspora (1940s and after). Emphasis will be on surrealist texts, painting, sculpture, photography, cinema, exhibition practices, as well as socio-political activism.

Disclaimer: This reading- and writing-intensive course is designed for advanced undergraduates and graduate students with strong reading comprehension and writing skills. The course also contains potentially triggering materials related to sexuality and/or violence. Please contact the instructor if you have questions about whether the course would be appropriate for you.

Distribution Req: Modern/Contemporary

Format: Lectures + discussion



ARH 457/557

Attention Perception Contemporary

[Mondloch | F | 0900 - 1150 | ANS 192](#)

As a range of artists, philosophers, and scientists have demonstrated in recent decades, visual attention is an active, embodied experience that far exceeds eyesight alone. This theory-based seminar will investigate theories and practices of attention, perception, and contemplation in their historical specificity (especially in the transition from modern to contemporary); as they are influenced by their artistic, socio-cultural, and techno-scientific contexts; and as they intersect with contemporary art and spectatorship.

Distribution Req: Modern/Contemporary

Format: Seminar



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

ARH 457/557

Land and Environmental Art

[Scott | M | 1000 - 1250 | LA 241](#)

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 many art historical accounts, to practices emerging from feminist, indigenous, and non-Western contexts.

Distribution Req: Modern/Contemporary

Format: Seminar



ARH 481/581

Chinese Textiles

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

[Gasparini | W, F | 1300 - 1420 | LA 241](#)

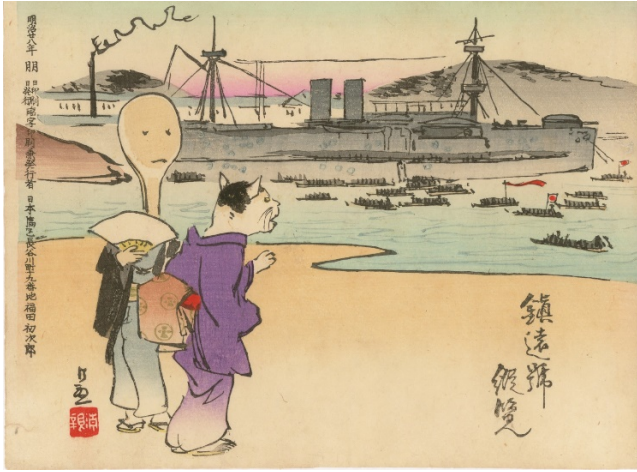
This lecture-seminar course explores Chinese textiles and fashion in history. It examines textile samples and robes from tombs and temples, wall paintings, scroll paintings, imperial courts, posters, modern and contemporary Chinese and Western photography and cinematography. Students learn about the art of weaving and the creation of ordinary, imperial, and stage clothes and their reproduction in today's visual media and fashion. It includes microscopic analysis of textile samples.

[Gen Ed: GP](#)

Distribution Req: Ancient, Medieval, Modern/Contemporary

This course can be applied to the Graduate Certificate in Museum Studies as an elective.

Format: Lecture / Seminar



ARH 488/588

Japanese Prints

Woodblock Print in the Age of New Media

[Walley | R | 0900 - 1150 | LA 241](#)

The students in this class will learn the history of Japanese woodblock prints during the transitional moment of 19th into early 20th century, while exploring the methods of exhibition planning. This course is offered in conjunction with preparations for an exhibition on modern Japanese woodblock print that will open at JSMA in Fall 2022. Students in this course will have the opportunity to take part in the conceptualization of this exhibition and may contribute writing to the accompanying didactic materials.

[Gen Ed: IC, GP](#)

Distribution Req: Early Modern, Modern/Contemporary

This course can be applied to the Graduate Certificate in Museum Studies as an elective.

Format: Seminar



ARH 607

Gender, Marriage, and the Family in Renaissance Art

[Ehrlich | M | 1400 - 1620 | LA 241](#)

In the Renaissance, ideas regarding marriage, family, and the various stages of human life were reflected in the so-called high arts, such as portrait paintings and devotional imagery, as well as in the material objects utilized in daily activities, including painted marriage furniture and birth trays. With an emphasis on form, domestic and ritual functions, and social contexts, we will explore the ways artworks and objects marked physical and imagined boundaries, served as didactic aids in significant life transitions, and reinforced (or undermined) social ideals. Important to our inquiry will be the role of gender, age, and status within the construct of the family unit, as well as the important political and economic implications of marriage and domestic life for the civic sphere.

Format: Seminar

ARH 610

Medieval Manuscript Acquisition

[Hutterer | R |1400 – 1620 |STB 251](#)

Co-taught with David de Lorenzo (Director of Special Collections and University Archives), this seminar offers a hands-on introduction to collection management and archival practices. Students will assess the UO's holdings of medieval and early modern manuscripts, survey manuscripts currently available for sale, and ultimately propose purchases for the UO's consideration.

This course can be applied to the Graduate Certificate in Museum Studies as an elective.

Format: Seminar

