

HISTORY OF ART AND ARCHITECTURE

FALL 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 150

Introduction to Visual Culture

[Root](#) | MWF | 0900 - 0950 | TYKE 140

(plus discussion sections)

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](#)



ARH 208

History of Chinese Art

(plus discussion sections)

[Gasparini](#) | T, R | 1000 - 1120 | FEN 110

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, GP](#)



ARH 211

Survey of Latin American Arts

(plus discussion sections)

[Ehrlich | T, R | 1400 - 1520 | FEN 110](#)

This course offers an introduction to the art of Latin America from the ancient period to the present. 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](#)



ARH 314

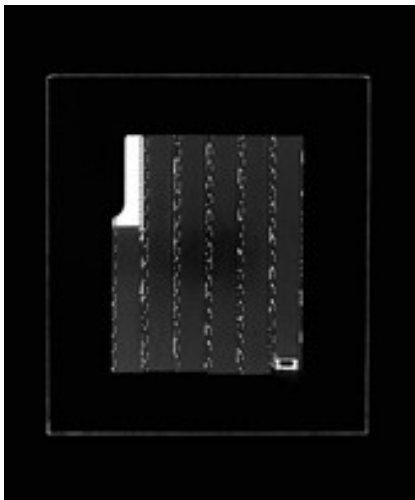
History of World Architecture I

[Bacchi | T, R | 1600 - 1720 | CLS 250](#)

(plus discussion sections)

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

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



ARH 359

History of Photography

[Ciglia | M, W | 1400 – 1520 | CHA 220](#)

This course is a 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.

[Gen Ed: A&L](#)

Distribution Req: Modern/Contemporary



ARH 387

Chinese Buddhist Art

[Gasparini | T, R | 1200 - 1320 | CHI 128](#)

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. This quarter, the course focuses on Buddhist scroll paintings (7th-10th cent.). It includes a three-day event with Master Jamyong Singye: a lecture, "In the Footsteps of the Snow Lion: A Meditative Journey from Eastern Tibet to the US," and a two-day Tibetan thangka painting workshop. Topics include but are not limited to: the representation of the Jataka tales, the development of the Bodhisattva Guanyin figure, 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 creation of mandala paintings. Sometimes, students will read original Buddhist texts translated into English to understand Buddhist artistic canons in China.

[Gen Ed: AL, GP](#)

Distribution Req: Ancient, Medieval, Early Modern



ARH 411

Critical Approaches to Art-Historical Study

[Ehrlich | M | 1400 - 1650 | LA 241](#)

This seminar will immerse students in the various methodologies that art historians utilize in their study of art and visual culture, both historically and to our present moment. Understanding the discipline of art history and its developments over time will provide students with the tools they need to confidently conduct their own research and writing projects for this course and beyond.

Format: Seminar



ARH 421/521

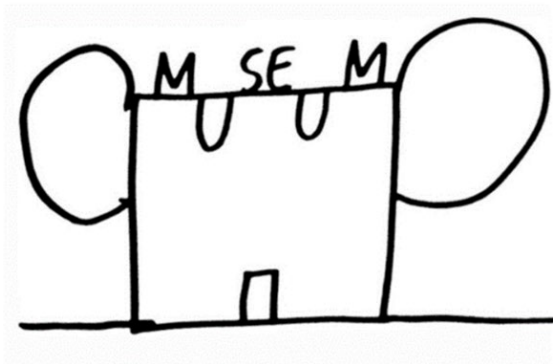
Hellenistic Art and Architecture

[Seaman | F | 1000 - 1250 | LA 241](#)

This seminar explores Greek art and architecture throughout the ancient Mediterranean and Near East during the time of Alexander the Great and the Hellenistic kingdoms (ca. 323-31 BCE).

[Gen Ed: IC, GP](#)

Distribution Req: Ancient



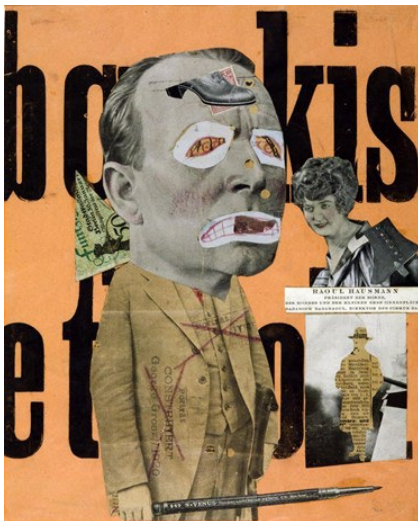
ARH 440/540

Museology

[Ciglia | M | 1000 – 1250 | LA 241](#)

This course examines the history and theory of museums in the modern and contemporary period. We will engage some of the major issues that shape debates around museology today, such as collection, exhibition, curatorial practice, architecture, ethics, education, decolonization, looting and repatriation, technology, globalization, and the representation of intersectional identities. Primary attention will be given to art museums, which will be placed in comparison with other typologies of museums.

Distribution Req: Modern/Contemporary



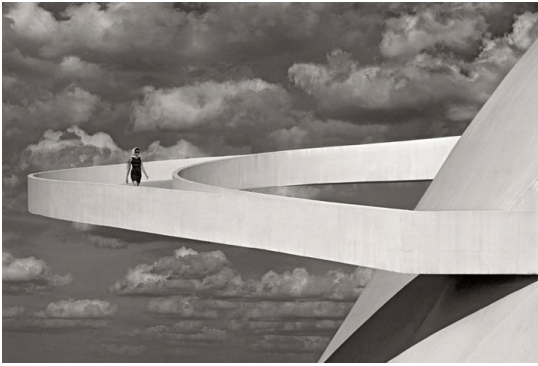
ARH 457/557

Art Crit 1970-present: Postmodern pilot book

[Ciglia | T | 1530 – 1820 | LA 241](#)

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

Distribution Req: Modern/Contemporary



ARH 471/571

Latin American Art History: Modern Architecture in Latin America

[Eggener | T | 1100 - 1350 | LA 241](#)

This course will explore modern architecture and urbanism as they developed in Latin America during the 20th century. Work from many countries will be featured, with particular emphasis placed on Mexico, Brazil, Argentina, and Venezuela.

Distribution Req: Modern/Contemporary



ARH 485/585

Art and Devotion in Japan

[Walley | W | 900 - 1150 | LA 241](#)

What is a sacred object? This course investigates images and objects that were produced for, used in, or derived from Japanese devotion contexts – Buddhism, Shintō, folk, and other varying forms of amalgamation. Utilizing the examples of Japanese devotional art in the Jordan Schnitzer Museum of Art and Knight Library's Special Collections and University Archives, we will consider questions such as: What imbues objects with spiritual potency and the sense of awe and reverence (is it purely in the eye of the beholder)? How does the material used, process by which an object was made, or the location of worship, contribute to mythmaking? What is the role of the artist/artisan? What does it mean to copy, or even forge, a sacred icon?

[Gen Ed: IC, GP](#)

Distribution Req: Ancient, Medieval, or Early Modern



ARH 611

Graduate Studies in Art History

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

In this seminar, we will consider the development of art history as a discipline over time by critically examining the methodologies and theoretical frameworks that have informed the way art historians seek to understand and interpret works of art. Adopting a comparative approach, we will interrogate the benefits, limitations, and contributions of various methods to the production of art historical knowledge, with the expectation that students will strengthen and modify their own praxes through readings, discussions, and research/writing projects.

Format: Seminar

