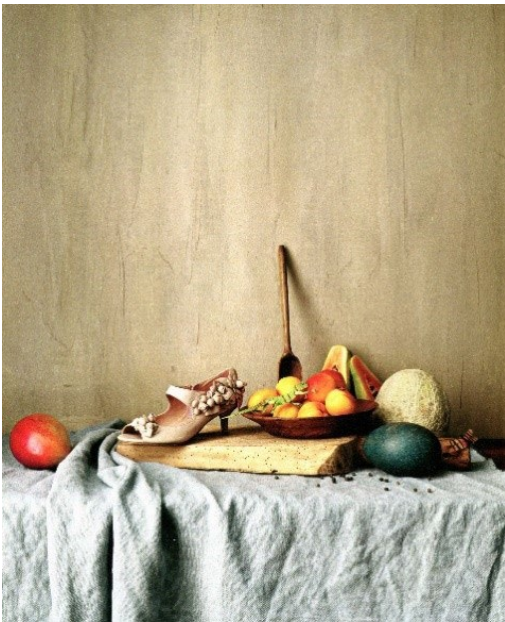


# HISTORY OF ART AND ARCHITECTURE

## FALL 2023 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

[TBA](#) | [MWF](#) | [1300 - 1350](#) | [Fen 110](#)

(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.

CoreEd: A&L

Format: Lecture/Discussion Sections

### ARH 205

History of Western Art II

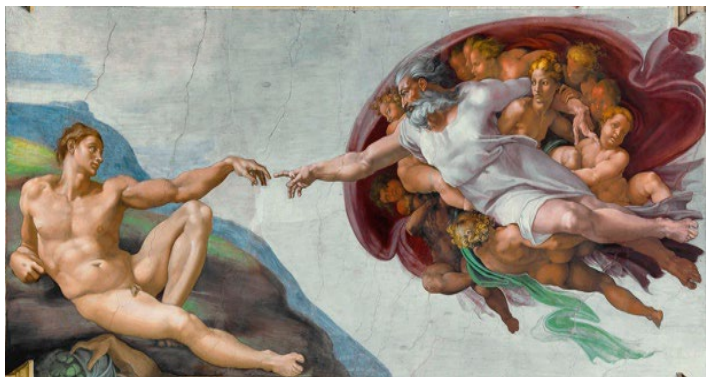
[Ehrlich](#) | [T, R](#) | [1400 - 1520](#) | [STB 245](#)

(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.

CoreEd: A&L

Format: Lecture/Discussion Sections



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



## ARH 208

### History of Chinese Art

(plus discussion sections)

[Gasparini | T, R | 1000 - 1120 | MCK 240C](#)

A survey of Chinese art and architectural history from the Neolithic period to the end of the Qing Dynasty. In this class, 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 sculpture, Song literati painting, Ming underglaze blue ceramics, woodblock printing, decorative arts, and the contribution of Western missionaries at the Qing imperial court. **Every other week an object-based class will take place at the Jordan Schnitzer Museum of Art on campus.**

CoreEd: A&L, GP

Format: Lecture/Discussion Sections



## ARH 314

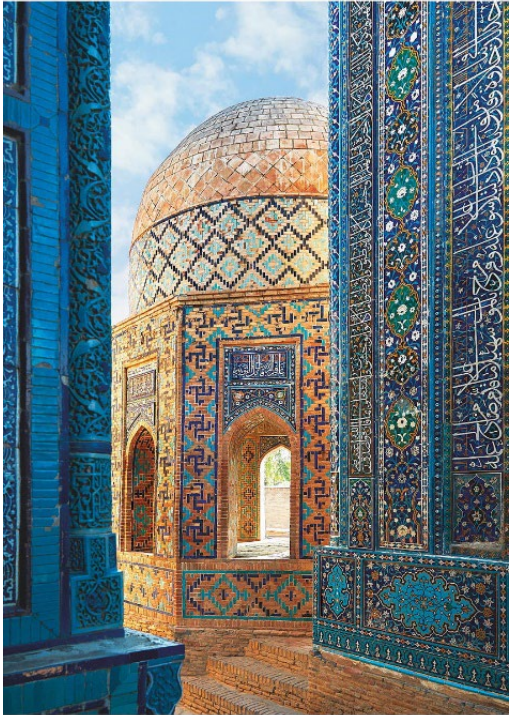
### History of World Architecture I

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

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

CoreEd: A&L, IC, GP

Format: Lecture/Discussion Sections



## ARH 325

### Islamic Art

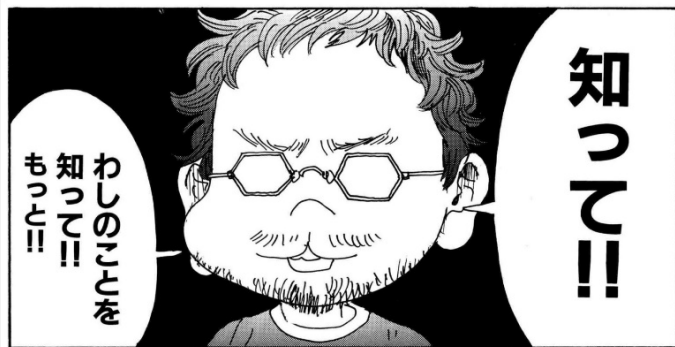
[Gasparini | M, W | 1000 - 1120 | CON 104](#)

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.

CoreEd: A&L, GP

Distribution Req: Medieval

Format: Lecture



## ARH 350

### History of Manga

[Walley | M, W | 1400 – 1520 | TYKE 204](#)

What is *manga*? How does it work? This course traces the history of Japanese modern comic book (*manga*) from the nineteenth century to the present.

CoreEd: A&L, GP

Distribution Req: Modern/Contemporary

Format: Lecture



### ARH 373

#### 20<sup>th</sup> Century Latin American Art

[Eggener | T, R | 1000 - 1120 | FR 106](#)

This course will explore developments in modern art and architecture in Latin America during the 20<sup>th</sup> century. Emphasis will be placed on how artists and architects, along with their clients and critics, participated in contemporary debates around social and cultural change, technological and economic development, cultural production and exchange, and the formation and expression of cultural identity. The concept of Latin America will itself be questioned, as will such terms as hybridity, regionalism, and nationalism. The course will be organized thematically and will be topical rather than comprehensive. Work from many countries will be featured, with particular emphasis on Mexico, Brazil, and Argentina.

CoreEd: AC, US

Distribution Req: Modern/Contemporary

Format: Lecture



### ARH 399

#### The Age of the Baroque: Art and Empire of the Seventeenth Century

[Ehrlich | T, R | 1200 - 1320 | STR 254](#)

This course will focus on art and architecture made for the major courts of 17<sup>th</sup>-century Europe, with an emphasis on absolute monarchies. We will focus on key artists, including Carracci, Caravaggio, Bernini, Gentileschi, Sirani, Velázquez, Rubens, and Poussin, and on architectural sites such as St. Peter's Basilica and Versailles. Prevalent themes of the course will include the relationship between art, politics, and power, the Counter-Reformation and its impact on religious art, courtly self-fashioning, the function of spectacle, collecting, and display, the impact of colonial expansion on art production and collections, and the unity of the arts during this period.

CoreEd: A&L, IC, GP

Distribution Req: Early Modern

## ARH 407/507

### Methods 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. This means that students will review historiography and learn how to conduct new research by doing close autopsies of artworks, visiting museums, interrogating texts, and constructing their own presentations and art-historical writing. Focusing on issues that are relevant in 21st-century scholarship, this course deals with topics such as authorship; reception; style; art and text; context; memory; agency; post-modernism; post-colonial theory; subaltern studies; feminist and queer theory; global art history; transnationalism; borderlands theory; visual culture; and space.

\*For the academic year 2023-24, this course will take the place of ARH411 and 611.

Format: Seminar



## ARH 425/525 Medieval Building Practices

[Hutterer | F | 1000 – 1250 | LA 241](#)

This seminar explores the practical aspects of construction during the Middle Ages. The course integrates a traditional scholarly approach with experiential learning to explore architectural design and construction in a pre-modern society.

Distribution Req: Medieval/Early Modern

Format: Seminar



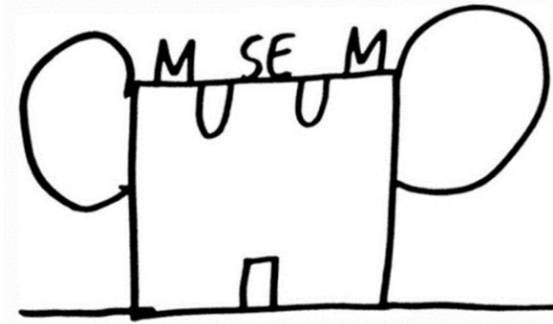
## ARH 440/540

### Museology

[Ciglia | M | 1600 – 1850 | 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. This is a core requirement for the Graduate Certificate in Museum Studies.

Distribution Req: Modern/Contemporary



## ARH 453 / 553

### Topic in Modern Art: Art & Madness

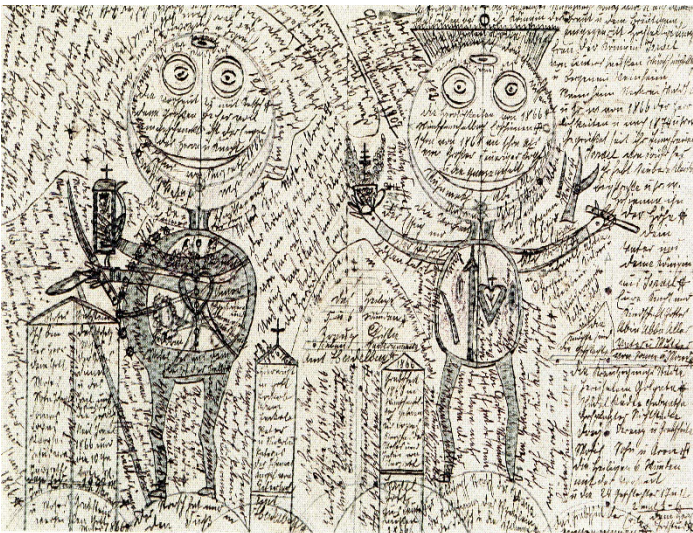
[Cheng | M, W | 1000 - 1120 | LA 241](#)

This reading- and writing-intensive course for graduate and advanced graduate students explores the historical intersection between art, madness, mental and physical disability through a series of related topics, such as premodern representations and conceptualization of anomalous anatomies and conditions; the modern medicalization of madness and the social exclusion of the mentally disabled; the romantic identification of creativity with mental divergences; the study, collection and exhibition of asylum and outsider art in the twentieth century; disability in artistic representations and in design (e.g. prostheses); and the therapeutic/rehabilitative uses of the arts in the contemporary period.

CoreEd: A&L

Distribution Req: Modern/Contemporary

Format: Seminar





## **ARH 456/556**

### **World Arch Since 1960**

[Eggerer | T. R | 1000 – 1120 | LA 241](#)

This course will study key themes, designs and structures, conversations, events, and people in architectural history, theory, and practice from around the world, from the early 1960s up to the present. As with any course facing such a large body of material, this one will be selective and topical rather than comprehensive.

Distribution Req: modern

Format: lecture/discussion



## **ARH 457/557**

### **Top Postmodern & Art**

[Ciglia | T R | 1000-1120 | LA 241](#)

This course offers an orientation to the theoretical territory mapped under the complex denomination of postmodernism (from the 1960s to the present day), with a specific attention to its intersection with the arts. The course will follow some of the fundamental trajectories in the exploration of postmodernism, such as the ones traced by Leo Steinberg, Fredric Jameson, Douglas Crimp, Craig Owens, and Rosalind Krauss, as well as incursions into the regions of philosophy, architecture, and design.

CoreEd: A&L, GP

Distribution Req: Modern/Contemporary

Format: Seminar

**ARH 607**

## **Art & Geography**

[Scott | F | 1400 - 1650 | LA 241](#)

This graduate seminar examines interrelationships between art and geography, delving into case studies from diverse periods and areas of art (history) and looking at materials from maps to landscape paintings, earthworks, and contemporary spatial technologies. There is arguably an inherent connection between art and geography, given that the latter's Greek roots translate into "earth" (as in land or ground) "writing" or "drawing." Through a combination of individual research and group readings and discussions, students will come away with sharpened tools to analyze artworks relative to the geographical contexts from which they emerged and, in some cases, to which they gave shape.

Distribution Req: Modern/Contemporary

Format: Seminar

