

HISTORY OF ART AND ARCHITECTURE

SPRING 2024 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 **Intro to Visual Culture**

[Jiang | M, W, F | 0900 - 0950 | LA 115](#)

Beyond the rarified “fine arts” of painting, sculpture, and architecture there lies a vast field of designed objects and visual images both banal and extraordinary, minute and gigantic, ancient, modern, and global. Billboards, hand tools, internet memes, home furnishings, toys, newspapers, scientific imagery, household garbage, food labels, credit cards: the list is virtually endless, ever-evolving, and ever-expanding. These objects and images contain and communicate information and can be read. Moreover, they reflect the conditions, attitudes, and ideas of their makers and users, and they indicate or shape possible new ones. Knowing how they work and how best to interpret their messages, explicit and implicit, is thus a valuable, even essential skill for effectively navigating our own object-laden, image-saturated environments. This course introduces students to a wide variety of methods for looking at and analyzing images and objects of visual culture. While we will rely mainly on material and visual studies, we will also draw on concepts and methods from art history, anthropology, archaeology, and media studies.

CoreEd: A&L
Format: Lecture/Discussion Sections



ARH 204 **History of Western Art I**

[Seaman | ASYNC WEB](#)

Explores the art and architecture of the peoples who interacted in the multicultural Mediterranean world: Africans, Christians, Jews, Greeks, Persians, Romans, and others.

CoreEd: A&L, GP
Format: ASYNC WEB



ARH 199
Representation of Otherness

[Carotenuto | M, W | 1000 - 1120 | SYNC WEB](#)

In this course, we are going on an experiential journey through time (15th century to present) to examine the history of the representation of "Otherness." The course examines art of all mediums - painting, drawing, film, poetry, literature, and primarily photography to unpack the legacies of colonialism and reconsider a world view by actively "reframing" the views about "Others."

Format: Lecture



ARH 211
Survey of Latin American Arts

[Ehrlich | T, R | 1000 - 1120 | TYKE 32](#)

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.

CoreEd: A&L, IC, GP

Format: Lecture/Discussion Sections



ARH 322
Ancient Greek Art & Architecture

[Seaman | T, R | 1600 - 1720 | CAS 202](#)

Surveys ancient Greek art and architecture, encompassing works throughout the ancient Mediterranean and Near East.

CoreEd: A&L, GP

Distribution Req: Ancient

Format: Lecture



ARH 341
Italian Renaissance Art

[Ehrlich | T, R | 1400 - 1520 | GER 303](#)

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
Format: Lecture



ARH 351
19th Century Art

[Amstutz | W, F | 1000 - 1120 | ED 276](#)

[Amstutz | T, R | 1800 - 1920 | SYNC WEB](#)

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.

The course offers an in-person and SYNC WEB options.

CoreEd: A&L
Distribution Req: Modern/Contemporary
Format: Lecture



ARH 353
Modern Art 1880-1950

[Cheng | T, R | 1400 - 1520 | JAQ 101](#)

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.

CoreEd: A&L, GP
Distribution Req: Modern/Contemporary
Format: Lecture

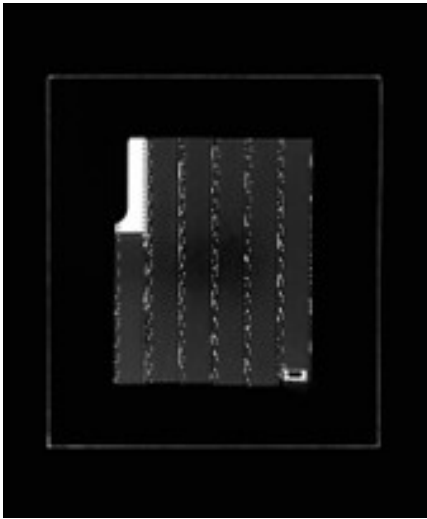


ARH 358
History of Design

[Ciglia | M, W | 1600 - 1720 | LA 177](#)

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

CoreEd: A&L
Distribution Req: Modern/Contemporary



ARH 359
History of Photography

[Ciglia | M, W | 1000 - 1120 | WIL 110](#)

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.

CoreEd: A&L
Distribution Req: Modern/Contemporary
Format: Lecture



ARH 368
Art and Visual Culture of Climate Change

[Scott | T, R | 1200 - 1320 | MCK 125](#)

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.

CoreEd: GP
Distribution Req: Modern/Contemporary
Format: Lecture



ARH 407 / 507
Gods, Heroes, Monsters in Renaissance Art

[Ehrlich | W | 1600 - 1850 | LA 241](#)

In the visual landscape of the Renaissance, gods, goddesses, heroes, and monsters from classical mythology are a ubiquitous presence. Whether used as markers of familial identity, political symbols, or as models of good (and terrible) behavior, the pagan pantheon enjoyed a special place in the imagination of artists and their patrons. In this course, we will examine works of art created during the fifteenth and sixteenth, while discussions and readings will attend to the ways in which humanism, class, gender, and sexuality influenced the creation and reception of artworks that featured mythological themes during this period.

Distribution Req: Early Modern
Format: Seminar



ARH 425 / 525
Medieval Building Practices

[Hutterer | M, W | 1400 - 1520 | 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 Area: Medieval
Format: Seminar



ARH 425 Gaming Medieval Art

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

The seminar-style course “Gaming Medieval Art” introduces students to medieval art through games. Using gameplay, students will learn about the design and construction of Gothic cathedrals, the medieval city, book production, and other topics. We consider the medieval realities of artistic production and the representation of the Middle Ages in gaming culture. Class meetings alternate between gameplay and the study of medieval objects.

Distribution Area: Medieval
Format: Seminar



ARH 453 / 553 Arts, Folklore, Critical Theory

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

An invention of the modern cultured elite, the concept of folklore (the traditional knowledge of the people) has been used for productive ends and abused for destructive ones. Folklore has enabled avant-garde and minoritarian artists and thinkers to counteract official, elite and literate culture, but it has also contributed to the construction of nationalist and imperialist ideologies. In this reading- and writing-intensive seminar for advanced undergraduates and graduates, we will consider the problematic relationship between folklore and the arts from a historical perspective. Examining case studies from Europe, Americas, Africa and Asia, we will consider folklore as a form of cultural critique that itself needs to be critiqued. Graduate students will be expected to carry out a self-designed research project. Undergraduates should have taken at least one previous course in art history or related fields (literature of any national language, anthropology, folklore, philosophy, etc.)

Distribution Req: Modern/Contemporary

Required readings: Ed. Katia Baudin and Elina Knorrp (eds), *Folklore and Avant-Garde* (Hirmer, 2021), \$40-50; additional readings on Canvas.



ARH 457 / 557
Top Contemporary/Agri

[Ciglia | T | 1600 - 1820 | LA 241](#)

Rurality has emerged in recent decades as a new territory of exploration for contemporary art, an "expanded field" at the border between agriculture, nature, landscape, food, and ecology. This course investigates the intersection between rurality and contemporary art, taking into consideration the period from the 1960s to the present in the global context: the analysis will focus on the different approaches artists adopted in their adventure into rurality, moving beyond representation to the use of natural materials and processes (as in Arte Povera), the practice of agriculture itself as an aesthetic gesture (as in the groundbreaking work of Joseph Beuys and Gianfranco Baruchello), and the more recent relational turn connecting identities and histories, making and living.

Distribution Req: Modern/Contemporary
Format: Seminar



ARH 471 / 571
Latin American Art History: Modern Architecture in Latin America

[Eggener | T, R | 1200 - 1320 | 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 481 / 581

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

[Gasparini | F | 1000 - 1250 | LIL 162](#)

This course explores Chinese textiles and fashion in history. It examines textile samples and robes from tombs and temples, paintings, posters, modern and contemporary Chinese and Western photography, and **cinematography**. Students will learn about the Chinese art of weaving, the creation of ordinary and imperial clothing in ancient and modern China, and how they inspired contemporary fashion and art, through weekly readings and movies. **The course includes microscopic analysis of textile items and object-based classes at JSMA.**

CoreEd: GP

Distribution Req: Medieval, Modern, and Contemporary

Format: Lecture/Seminar



ARH 485 / 585

Art of Tea in Japan

[Walley | R | 1400 - 1650 | LA 241](#)

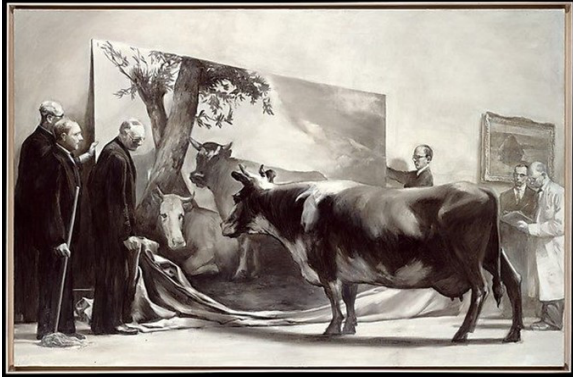
Why or how is Japanese practice of drinking tea a “tea ceremony?” What does *wabi sabi* mean? Spending most of sessions in Jordan Schnitzer Museum of Art (JSMA) or the libraries’ Special Collections, closely examining works of art firsthand, this course explores the arts of Japanese tea drinking holistically, from garden designs, tearoom architecture, interior design, and tea utensils. Throughout the term, students in this course will develop installation ideas on tea utensils for JSMA’s Japanese gallery.

CoreEd: GP

Distribution Req: Medieval/Early Modern

Graduate Certificate in Museum Studies

Format: Seminar



ARH 607
Art & Animals

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

The seminar looks at the history of art through the lens of animal studies. Readings will consider historical representations of animals, artists who have incorporated living beings into their work, and the possibility of animal artistic agency.

Format: Seminar