For Fall 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 courses that are 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 204
History of Western Art I
Seaman | WEB (plus discussion sections)

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

Gen Ed: A&L

Format: WEB Lecture/Discussion Sections

ARH 208
History of Chinese Art
Gasparini | M, W | 1000 - 1120 | STB 245

(plus discussion sections)

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, IC, GP

Format: Lecture/Discussion Sections
**ARH 314**

**History of World Architecture I**

Hutterer | T, R | 1400 - 1520 | LA 177

(plus discussion sections)

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

Gen Ed: A&L

Format: Lecture/Discussion Sections

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**ARH 353**

**Modern Art 1880-1950**

Cheng | M, W | 1400 - 1520 | MCK 229

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

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**ARH 372**

**Arts of Colonial Latin America**

Staff | T, R | 1000 - 1120 | TBA

This course examines the role of art and architecture in colonial Latin America (ca. 1492 – 19th century).

Distribution Req: Early Modern

Format: Lecture
ARH 387

**Chinese Buddhist Art**

Gasparini | T, R | 0830 - 0950 | STB 253

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 on Mount Wutai. This quarter, the course will focus on Tang Buddhist art (7th-10th cent.). Topics include but are not limited to: the representation of the Jataka tales, the development of Bodhisattva Guanyin, 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 development of the mandala paintings. When necessary, students will read original Buddhist texts translated into English to understand Buddhist artistic canons in China.

Distribution Req: Medieval

Format: Lecture

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ARH 399

**Sp Studies: Japan**

Staff | MWF | 1300 - 1350 | CAS 202

Course Description: TBA

Distribution Req: TBA

Format: Lecture

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ARH 407/507

**Sem: Japan**

Staff | W, F | 0830 - 0950 | LLCN 125

Course Description: TBA

Distribution Req: TBA

Format: Seminar
Museology

Ciglia | T | 1400 - 1620 | TBA

This course examines the representation of intersectional identities through museums of contemporary art, exploring the ways in which the politics of race, gender, and sexuality are articulated through the institutional frame of exhibitions. Since the 1960’s, there have been debates within the discipline of museology about how to pluralize and problematize the narratives of traditional museum institutions. These debates resulted in, one the one hand, an auto-critique of the hegemonic museum, which sought to incorporate marginalized voices, and on the other hand the foundation of new institutions devoted to serving under-represented identities (for example, the Studio Museum, Harlem; National Museum of women in the arts, Washington D. C.). This course examines the innovations, subversions, and the negative dialectics born out of this process of contestation, through readings and practical case studies.

Distribution Req: Modern/Contemporary

Format: Lecture

Contemporary Art + Tech

Ciglia | M, W | 0830 - 0950 | TBA

This course considers the intersections of art and technology since the 1960s.

Distribution Req: Modern/Contemporary
ARH 465/565

**American Architect II**

Eggener | T, R | 1000 – 1120 | PAC 30

This course considers the theorization, production, forms, content, and reception of American architecture—buildings, urban design, landscapes, architectural writing, and photography, etc.—of the nineteenth century.

Distribution Req: Modern/Contemporary

Format: Lecture

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ARH 481/581

**Chinese Architecture**

Gasparini | T, R | 1200 - 1320 | LA 230

This seminar course discusses Chinese architecture, including landscape, burial sites, and Buddhist caves, from the beginning of the Han period (3rd cent. BCE) to the contemporary period. In particular, the course focuses on five primary forms: pavilions, gates, pagodas, gardens, and bridges. Students analyze the main elements of traditional Chinese architecture as recorded in the *Yingzao Fashi*, written between the 11th and 12th, during the Song Dynasty (960-1279), and reevaluate their use through time as well as their revival and substitution in today’s China.

Distribution Req: Ancient, Medieval

Format: Seminar

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ARH 485/585

**Japanese Art of Writing**

Walley | R | 1400 – 1620 | LA 241

In East Asia, calligraphy was thought of as the pinnacle of art revealing one’s mind and soul. Calligraphy is for looking, not reading, and it was often considered far more important than the content it transcribed. But what does it mean to look at calligraphy? Closely examining the collections at the Knight Library and Jordan Schnitzer Museum of Art, this course explores the art of writing in Japan and East Asia. No knowledge of East Asian languages required.

Distribution Req: Ancient, Medieval, Early Modern

Format: Seminar
ARH 610
Contemporary Latin America
Staff | W | 1400 – 1620 | LA 241
Course Description: TBA
Format: Seminar

ARH 611
Grad Studies Art History
Cheng | M | 0900 - 1120 | LA 241
This graduate-only, reading/writing-intensive seminar introduces students to the variety of methods art historians employ to handle specific problems in the historical studies of art. Topics will include the history of art history as a discipline; connoisseurship; iconography/iconology; semiotics of art; social history of art; anthropology of art; and the impact of post-WWII theories on the discipline (Marxism, post-colonialism, feminism, queer theory, etc.) The primary aim of the seminar is train graduate students to become professional art historians and art theorists.
Format: Seminar