

# DEPARTMENT OF ART HISTORY

## FALL 2021 COURSES



HART courses



Related courses

### HART 101: Introduction to the History of Western Art I

Sophie Crawford-Brown

A survey of painting, sculpture, and architecture from Antiquity through the 15th century.

M/W/F, 9:00 am - 9:50 am  
Credit Hours 3, Distribution Group 1  
Cross-list: CLAS 102, MDEM 111



### HART 115: Monuments and Methods of Art History

Graham Bader

Focusing on a range of topics--from Greek temples to Chinese painting, Michelangelo to Andy Warhol--this class introduces students to a selection of primary monuments and figures from art history, as well as to some of the questions art historians have asked about them. Guest lecturers and visits to local museums are planned.

T/TH, 9:25 am - 10:40 am  
Credit Hours 3, Distribution Group 1

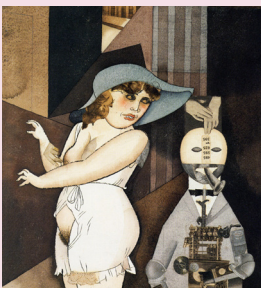


### HART 202: Modern Art in Europe, 1900-1945

Gordon Hughes

This class surveys European art from roughly 1900-1945, paying particular attention to the social contexts in which this work emerged and the interpretive strategies that have been used to understand it. Among the topics to be considered are Cubism, Futurism, Constructivism, Dada, and Surrealism, as well as the reaction against these by emergent authoritarian regimes of the 1930s.

TH, 6:30 pm - 9:00 pm  
Credit Hours 3, Distribution Group 1

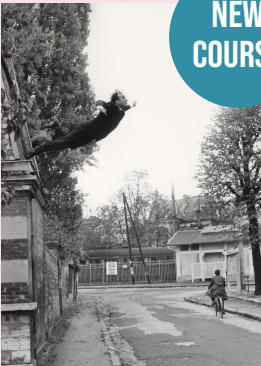


### HART 305/505: Post War: Art in Europe, 1945-2000

Gordon Hughes

This course will examine the heterodox individual artistic practices and movements in post-World-War Two Europe. Focusing on the countries of France, Belgium, The Netherlands, Germany, Italy, England, and the Soviet Union, particular attention will be given to the post-war reconstruction of the Marshall Plan, economic austerity and recovery, the French colonial war in Algeria, the legacy of the German occupation, the rise of the student movement and the protests of May '68, Stalinism and the cold war, and the national guilt of the Holocaust.

F, 1:00 pm - 3:30 pm  
Credit Hours 3, Distribution Group 1



NEW COURSE

### HART 323: Buddhist and Daoist Art in China

Susan Huang / Eric Huntington

This course examines key themes of art and religion in Daoism and Buddhism. From Southern Asia to China, commonalities and contrasts appear in cosmology, art, ritual, and soteriology. This course combines expertise in Daoist art, Chinese art history, and Buddhist traditions of India, Nepal, and Tibet.

W, 1:00 pm - 3:30 pm  
Credit Hours 3, Cross-list: ASIA 323, MDEM 323

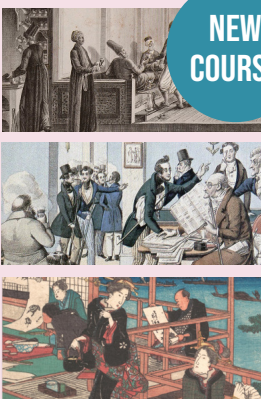


### HART 325: Coffeehouses & Teahouses: A Global History

Farshid Emami

From Ottoman coffeehouses to Japanese teahouses to Parisian cafes, the collective consumption of substances such as coffee, tea, and tobacco has long created distinctive material cultures, artworks, and architectural spaces. We will trace the dissemination of these stimulants across the globe from the sixteenth century onward. We will examine the material context of the substances in different scales. Routes of transfer will be explored along with the development of new forms of sociability, material objects, and architectural types such as coffeehouses, teahouses, and smoking rooms.

M/W, 2:00 pm - 3:15 pm  
Credit Hours 3, Distribution Group 1



NEW COURSE

### HART 352: Black Contemporary Art

Olivia K. Young

This course introduces students to the speculative and dynamic fields of black contemporary visual and performance art. How is a new generation of black art making shaping the way we think about race, gender, sexuality, and disability? This art history course will expose students to different concepts in the interdisciplinary fields of black studies, feminist studies, visual culture, queer theory, disabilities studies, and performance studies. Students will be equipped with radical definitions of racism and anti-black oppression; recognize the work of formative black modern and contemporary artists; and contextualize art objects across theories of blackness, materiality and form.

M/W, 4:25 pm - 5:40 pm  
Credit Hours 3, Distribution Group 1



NEW COURSE

### HART 372: Chinese Art and Visual Culture

Susan Huang

This course is an introductory seminar studying the history of traditional Chinese art and visual culture from ancient times to the nineteenth century designed for students who have no background in Chinese art, Chinese history, or art history. This course draws upon masterpieces and monuments from both archaeological finds and museum collections, including bronze vessels, funeral objects, painting, calligraphy, sculptures, architecture, ceramics, and so on.

M, 2:00 pm - 4:30 pm  
Credit Hours 3, Distribution Group 1, Cross-list: ASIA 372, MDEM 373



### HART 364/564: Gender and Sexuality in Film

Lida Oukaderova

This course examines how cinema has reflected, shaped and critiqued cultural perceptions of gender and sexuality over the last 100 years. By pairing film analysis with critical readings in gender and sexuality studies, we will explore the development of sexual and gender conventions on screen across diverse historical periods and cultures. Starting with the representation of women in classic Hollywood productions, we will move to discuss the increasing diversity and complexity of gender and sexual identities in moving images. Beyond a detailed analysis of each film consider, we will examine such issues as authorship and spectatorship; historical contexts of production and reception; histories of LGBTQ political activism; and the significance of experimental cinema and new media in evolving discourses of gender and sexuality.

T, 1:00 pm - 3:30 pm  
Credit Hours 3, Distribution Group 1



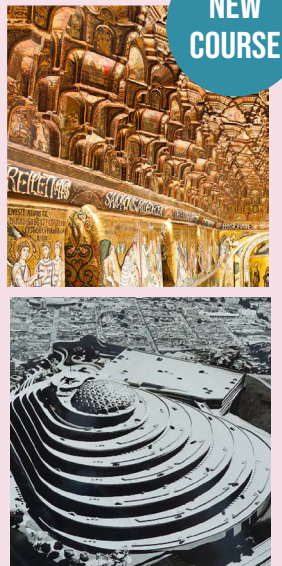
NEW COURSE

### HART 367/567: Architectures of Power, Resistance, and Coexistence: A Global Perspective

Farshid Emami / Fabiola López-Durán

This seminar adopts a global approach to examine architecture and the built environment as sites of power, resistance, and coexistence. Through a series of case studies spanning the globe, from Central Asia to the Mediterranean to the Americas, we will explore how architectural works--monuments, buildings, urban plans, indigenous settlements, refugee camps--exercised authority, resisted domination, and/or created settings for coexistence. Topics to discuss include cross-cultural interactions in medieval Iberia (Spain/Portugal); Nineteenth-century Orientalist architecture and its discontents; the interwoven complexity of infrastructures, race, and gender in early twentieth century South America; the spaces and politics of U.S. assistance programs during the era of "development" across the Global South; and environmental diasporas and indigenous reclamations from the Amazon to Sub-Saharan Africa in present days.

TH, 2:30 pm - 5:00 pm  
Credit Hours 3, Distribution Group 1



NEW COURSE

### HART 377/577: Medieval Manuscripts

Carly Boxer

This seminar focuses on how medieval scribes, illuminators, patrons, and readers made and used lushly illuminated manuscripts in the period between the fifth and fifteenth centuries. By focusing on the materials and techniques used in the production of manuscripts, the relationship between text and image, and the patronage of books, this course will emphasize books as objects with their own material, ideological, and artistic histories. Working firsthand with original medieval manuscripts and manuscript facsimiles will enable students to investigate manuscripts as historical evidence.

M/W, 2:00 pm - 3:15 pm  
Credit Hours 3, Distribution Group 1  
Cross-list: MDEM 377



### HART 512: Platforms of Knowledge in a Wide Web of Worlds

Farès el-Dahdah

The goal of this seminar is to explore, critique, and experience online platforms in the field of Digital Art History that uphold the academic mission to disseminate knowledge by enabling teachers, students and researchers to discover, analyze, share information without regard to barriers of space and time. Advanced digital technologies, after all, do allow researchers to handle large volumes of digitized images and texts, trace patterns and connections formerly hidden from view, recover the past in virtual environments, and bring the complex intricacies of works of art to light as never before. The latest tools and techniques, however, raise questions about what counts as expertise, who controls access to information, what gets lost in translation, what power is likely to shift from educational institutions to profit-seeking companies, and how academic autonomy and diversity can ultimately be disrupted.

T/TH, 9:25 am - 10:40 am  
Credit Hours 3



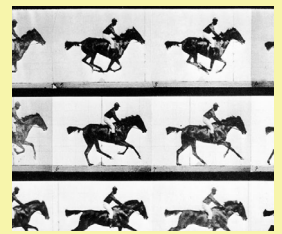
NEW COURSE

### CMST 201: History of Cinema and Media I

Martin Blumenthal-Barby

This seminar will introduce students to the history of cinema from its inception to 1945 by considering individual cinematic artifacts in their technological, economic, aesthetic, political, and social contexts.

T/TH, 4:00 pm - 5:15 pm  
Credit Hours 3, Distribution Group 1, Cross-list: GERM 280



### CMST 203: Introduction to Film and Media Analysis

Lida Oukaderova

This course introduces students to the fundamental principles of film analysis. We will focus on the visual and narrative organization of film and moving images; examine the evolution of film form in specific historical contexts; and work on developing critical and interpretative skills for understanding, and writing about, cinema.

T/TH, 10:50 am - 12:05 pm  
Credit Hours 3, Distribution Group 1

