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.
MW/F, 9:00 am - 9:50 pm
Credit Hours 3, Distribution Group 1, Core-req: CLAS 102, MDEM 111

HART 118: A Global Architecture History I
Farès el-Dahdah / Farshid Emami
This course is a historical survey of world architecture from the first urban settlements through to the end of the Modern period. We will discuss the broader global context followed by an in-depth analysis of a number of case studies.
T/TH, 9:25 am - 10:40 am
Credit Hours 3, Distribution Group 1

HART 205: Art Since 1945
Gordon Hughes
This course introduces the major developments, figures, and works of late modernism beginning with the shift, during the 1940s, from Paris to New York as the cultural center of avant-garde. The class charts the rise of Abstract Expressionism in the 1940s and 50s and follows its divided legacies in the 1960s and 70s. We will examine the post-modern debates of the 1980s and 90s and conclude with a look at trends in contemporary art.
TR, 6:30 pm - 9:00 pm
Credit Hours 3, Distribution Group 1

HART 265/665: Art & Politics in Modern Latin America
Joseph Manca
This course will introduce the works of fourteen great artists from the Renaissance to modern times. We will learn about the art through readings, images shown in class, trips to fitness museums, and by viewing feature-length films that dramatize the lives of the artists.
W, 7:00 pm - 10:50 pm
Credit Hours 4, Distribution Group 1

HART 320/520: Art, Science, and Magic in the Medieval World
Carlty Boxer
What did “science” and “magic” look like in the medieval world? This course will explore how people thought about the natural world, and how they explained, questioned, and theorized the natural phenomena. Credit Hours 3
T/TH, 2:30 pm - 3:45 pm
Credit Hours 3

HART 336/536: Cinema and the City
Lidia Oukaderova
Buildings, objects, and texts are all cultural artifacts. When they interact—when a building is inscribed with a poem or a literary text—engages with a spatial reality—the result is a sophisticated product that combines visual and verbal modes of communication. Visual cultures of the Islamic lands abound with such examples ranging from poetic typography on buildings (as in the Alhambra) to verifiable descriptions of cities and monuments. This seminar will examine select works of Islamic art and architecture in relation to literary texts.
M, 1:00 pm - 3:30 pm
Credit Hours 3

HART 352: Black Contemporary Art: Speculative (Un)Makings
Olivia Young
This course introduces students to the speculative and dynamic field of black contemporary visual art by placing visual analysis with the critical application of race, gender, sexuality, and disability theory. By the end of the semester, students will demonstrate a deep knowledge of contemporary trends in black art production and circulation, be able to identify the work of black modernist and contemporary art objects across theories of blackness and the social process of representation.
W, 1:00 pm - 3:30 pm
Credit Hours 3, Distribution Group 1

HART 372: Chinese Art and the World
Susan Huang
This course is an introductory seminar studying the history of traditional Chinese art and visual culture from ancient times to the twentieth century. This course does not draw upon masterpieces and monuments from both art historical and museum collections, including bronze vessels, funerary objects, painting, calligraphy, sculpture, architecture, ceramics, and so on.
MW/F, 11:00 am - 11:50 am
Credit Hours 3, Distribution Group 1, Core-req: ASIA 372, MDEM 373

HART 374/574: The Visual Culture of the French Revolution
Leo Costello
This course will address the central role that art and visual culture played in the French Revolution. While engaging in a detailed study of the causes, progress and outcome of the Revolution we will pay attention to painting, prints, festivals and the wide range of visual culture that not only reflected the Revolution but also helped fuel it.
T/TH, 9:25 am - 10:40 am
Credit Hours 3, Distribution Group 1

HART 390/591: Thinking Modern Drawings: On Site at the Menil Drawing Institute
Graham Badger
How have drawings been practiced, understood, tested, and re-thought in the modern period? This course will explore these questions through in-depth readings and close study of works in art in the Menil Drawing Institute. Meetings will frequently take place on site at the Menil, and involve curators, conservators, and other museum staff. Part of students’ work will be to prepare a joint exhibition that utilizes and explores Menil Drawing Institute resources.
TR, 1:30 pm - 3:50 pm
Credit Hours 3

Farès el-Dahdah / Fabiola López-Durán
By exploring a sequence of sites extending from urban parks in Rio de Janeiro to the Midland Valley in Scotland, this course examines how green spaces have been socially constructed through laws, policies, design and institutional practices and how race and science have shaped our ideas of how nature and the natural world. This course also explores the politics of race and identity and the spaces of both privileged and marginalized people (including for whom and for others)
T, 4:00 pm - 6:30 pm
Credit Hours 3

HART 590: Methods of Art History
Gordon Hughes
This seminar explores the methods of art historical study. Students will be able to identify the use of primary and secondary sources, to apply critical analysis of art historical texts, and to apply art historical methods to the study of visual and material culture.
F, 10:00 am - 12:30 pm
Credit Hours 3, Instructor Permission Required

CMST 203: Introduction to Film Analysis
Lidia 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, and 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, 9:25 am - 10:40 am
Credit Hours 3, Distribution Group 1

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, 2:30 pm - 3:45 pm
Credit Hours 3, Distribution Group 1, Core-req: GER 200