

DEPARTMENT OF ART HISTORY

SPRING 2023 COURSES

HART courses

Related courses

HART 102: Introduction to the History of Western Art II

Graham Bader / Joseph Manca

A survey of painting, sculpture, and architecture from the Renaissance through the 20th century.

M/W/F, 10:00 am - 10:50 am
Credit Hours 3, Distribution Group 1



HART 180: Films to See Before You Graduate

Marcia Brennan

Featuring the important, but less familiar works of American and European directors from the 1930s-1960s. This class represents an ideal mixture of modernist auteur cinema and shameless viewing pleasure.

M, 1:00 pm - 4:50 pm
Credit Hours 3, Distribution Group 1, Cross-list: FILM 180

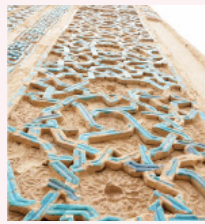


HART 221: Intro. to Islamic Art & Architecture

Farshid Emami

This course is an introduction to the monuments and masterpieces of Islamic art and architecture. Proceeding chronologically, we will examine building types such as mosques, tombs, and palaces, along with examples of pottery, calligraphy, and contemporary art. Special emphasis will be placed on the global context and cross-cultural dimensions of Islamic art. The course will have some meetings at the Museum of Fine Arts, Houston.

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



HART 263: Episodes in the History of Photography: From Invention to the Present

Leo Costello / Gordon Hughes

This class examines the history of both artistic and non-artistic uses of photography from its origins in the nineteenth century, across the 20th century and into the present. In so doing we will pay close attention to a number of specific thematics, from the medium's conception in the late eighteenth century, through avant-garde and institutional debates in the twentieth and twenty-first centuries concerning photography's relationship to artistic and social issues, to questions of gender, race, class, and global politics.

TH, 4:00 pm - 6:30 pm
Credit Hours 3, Distribution Group 1, Cross-list: FOTO 263



HART 304/565: Trends in Cuban Culture

Fabiola López-Durán/Luis Duno-Gottberg

This research seminar will explore contemporary trends in Cuban culture through literary texts, films, music and works of art. We will examine the ways in which politics and the practices of artistic representation intersect in post-revolutionary Cuba. A research trip to Cuba has been organized as part of this seminar. Knowledge of Spanish is desirable but not required. Instructor permission required.

T, 4:00 pm - 6:30 pm
Credit Hours 3, Distribution Group 1, Cross-list: FOTO 339, SPAN 392

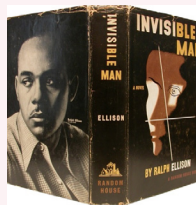


HART 306: What Artists Cite: Core Teachings in Black Studies

Olivia K. Young

This course asks "who and what are black contemporary artists citing and why does it matter?" This class will tackle key readings in the field of black studies through investigating the theoretical attentions of contemporary artists. This art history course will expose students to the interdisciplinary field of black studies, feminist studies, visual culture, queer theory, disabilities studies, and performance studies.

W, 3:30 pm - 6:00 pm
Credit Hours 3

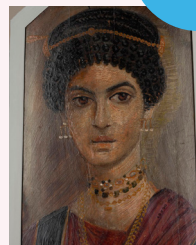


HART 307: Women in Ancient Art

Sophie Crawford-Brown

This course traces representations of women in ancient art, with case studies drawn from across the globe. We will analyze and compare images of women as goddesses, rulers, priestesses, sex objects, and slaves, and will ask what it means to have power (or not) over one's own image. Careful consideration will be given to historical and cultural contexts, including mythological and religious traditions, intercultural connections, and changing artistic standards and practices.

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



HART 313: The Art of Death in the Middle Ages

Carly Boxer

This course explores the visual and material culture of death in Medieval Europe. Represented in manuscripts, wall-painting, sculpture, and more, death pervaded the visual landscape of the Middle Ages. With threats of illness, war, and violence looming large throughout Europe in the period between 500 and 1500 CE, beliefs, superstitions, and fears around death governed medieval life. This course explores how those beliefs and fears became the basis of a rich, at times luxurious visual culture.

M, 3:00 pm - 5:30 pm
Credit Hours 3

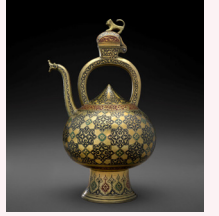


HART 316/516: Art of the Object: Craft, Sensory Experience, & Materiality in Islamicate Lands

Farshid Emami / Aimée Froom

Turning an object of everyday life into a dazzling artwork is a salient feature of the arts produced in premodern Islamic lands. Drawing on the exquisite collection of the Museum of Fine Arts, Houston, newly installed in expanded galleries, this course explores the art of the object, focusing specifically on the metal wares produced in the Persianate lands, ca. 1000-1700 CE. Students will gain hands-on experience in analyzing and researching art objects.

W, 1:00 pm - 3:30 pm
Credit Hours 3



NEW COURSE

HART 338: HART in the World: Rome

Sophie Crawford-Brown

This seminar serves as required preparation for the planned "HART in the World" research travel course (HART 397) offered in the immediately following summer session. Students will study a range of materials—including works of art, literature, films, and historical studies—related to the planned destination city of Rome.

F, 10:00 am - 12:30 pm
Credit Hours 3, Instructor Permission Required



HART 343/543: Masters of the Baroque Era

Joseph Manca

Study of the works of the greatest painters and sculptors in Europe during the Baroque period. Includes Rembrandt, Rubens, Caravaggio, Poussin, Claude, and Velazquez.

T/TH, 10:50 am - 12:05 pm
Credit Hours 3, Distribution Group 1, Cross-list: MDEM 343



HART 354/554: Age of Romanticism in Europe

Leo Costello

This course will consider the emergence and flourishing of Romanticism in the visual arts in Europe. We will consider artists from France, Germany and Britain, including Eugene Delacroix, J.M.W. Turner, John Constable and Caspar David Friedrich. We will combine study of paintings with readings of contemporaneous philosophers and writers, including Hegel and Byron.

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

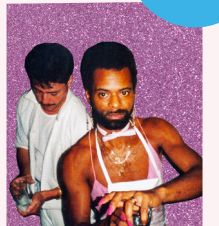


HART 363: Sensorial Queerness: Queering the Sensorial

Olivia Young

This course introduces students to key concepts in the interrelated fields of queer studies, visual culture and art history. We will consider the slippages and contours of non-visual sensory registers (senses other than sight) and queer aesthetic practices and theories in contemporary art. What does it mean to queer the visual realm? What does it mean to center an expanded sensorial queerness? In this class, we will look at how artists engage the sensory modalities of sound, touch, proprioception, and interoception as both method and material within their work.

T, 3:30 pm - 6:00 pm
Credit Hours 3



NEW COURSE

HART 364/564: Gender and Sexuality in Film

Lida Oukaderova

This course examines how cinema has reflected, shaped and critiqued cultural understandings 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—as well as their transgressions—on screen across diverse historical periods and cultures.

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



HART 371/571: How to Read Chinese Painting

Susan Huang

This course examines Chinese painting from ancient times to the early twentieth century. Issues of examination include themes, styles, and functions of Chinese painting; the interrelationship between paintings and the intended viewers; regionalism; images and words; foreign elements in Chinese painting.

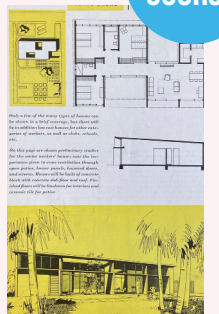
T/TH, 2:30 pm - 3:45 pm
Credit Hours 3, Distribution Group 1, Cross-list: ASIA 371

HART 408/608: Extractive Architecture and Urbanism in Latin America

Fabiola López-Durán/Giovanna Bassi Cendra

Considering extractivism—from highly toxic practices such as mining to less maligned enterprises such as monoculture agriculture—this seminar explores the multiple ways in which architecture and urbanism have performed as instruments of extractive capitalism in Latin America, from the colonial search for El Dorado, to the neocolonial infrastructures of modern developmentalism, to the commodity boom and planetary urbanization of today. Engaging with critical theory and groundbreaking architectural history, students will interrogate the environmental and racialized social injustices supported by extractive architectures, as well as alternate forms of inhabiting the planet that have been left out of historical accounts.

TH, 4:00 pm - 6:30 pm
Credit Hours 3



NEW COURSE

CMST 202: History of Cinema and Media II

Lida Oukaderova

Introduction to major movements, practices and theories of film and media from 1945 to present.

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

