

DEPARTMENT OF ART HISTORY

FALL 2023 COURSES

HART courses

Related courses

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.

W, 7:00 pm - 9:30 pm

Credit Hours 3, Distribution Group 1



HART 203: Global Modernism: Twentieth and Twenty-First Century Modernism from Around the World

Gordon Hughes / Fabiola López-Durán

Looking to a range of media and artistic/architectural forms—from video art, performance, painting, sculpture, photography, architecture, urban planning, cinema, and dance—this class will examine how different countries across the globe engage with the often conflicting intersections of tradition, history, and modernity. Spanning the entirety of the inhabited globe, this class will move from Asia, Africa, the Middle East, Latin America, Europe, Oceania, the Caribbean, the Pacific Islands, and North America.

TH, 4:00 pm - 6:30 pm

Credit Hours 3, Distribution Group 1



HART 204: Introduction to Black Art in America: 1900s to Today

Olivia Young

This class examines the history of Black art in America since the early 1900s. What is Black Art? Who are the artists, curators, scholars, and theorists who have asked and answered this question over the decades? Is a Black aesthetic inherently revolutionary and interested in the political lives of black people and their liberation? Or is a Black aesthetic best exemplified by the manipulation of materials, visual composition, and saturation? Or both? We will engage theories of black art and aesthetics that emerged in the 1920s through today to take seriously the question: how does the visual life of blackness matter? In this class we will break through the traditional rhetoric of diversity and representation and discuss how artists over the decades have insisted instead on redistributions of power, radical and speculative material practices, and structural change.

W, 3:00 pm - 5:30 pm

Credit Hours 3, Distribution Group 1



HART 241: The Arts of the Renaissance in Europe

Joseph Manca

The course will provide an introductory overview of painting, architecture, sculpture and printmaking in Western Europe during the Renaissance period, roughly from 1300 until 1600. Major artists covered include Botticelli, Jan van Eyck, Leonardo da Vinci, Michelangelo, Raphael, Dürer, and Bruegel.

M/W/F, 2:00 pm - 2:50 pm

Credit Hours 3, Distribution Group 1



HART 321/521: American Art, 1800-1920

Joseph Manca

The course will cover art and architecture in the United States from the early national period to the advent of modernism. Major artists studied will include Thomas Cole, Frederic Church, Winslow Homer, James Whistler, John Singer Sargent, Louis Comfort Tiffany, Richard Morris Hunt, Louis Sullivan, and Frank Lloyd Wright.

T/TH, 10:50 am - 12:05 pm

Credit Hours 3, Distribution Group 1



HART 358/558: Impressionism and Post-Impressionism

Leo Costello

This class will explore painting in France from approximately 1865 to 1900. Mixing lectures and classroom discussion, we will focus on individual artists including Claude Monet, Edgar Degas, Mary Cassatt, Georges Seurat, Vincent van Gogh, and Paul Cézanne. We will also consider and discuss a set of critical issues surrounding these painters, including the politics of gender and class within the changing urban setting of Paris.

TH, 1:00 pm - 3:30 pm

Credit Hours 3, Distribution Group 1



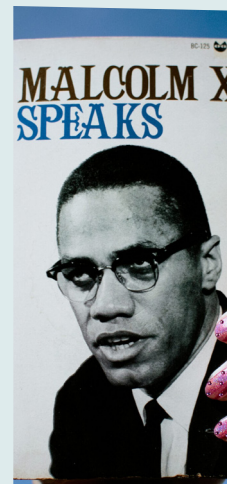
HART 366: Radical Black Thought in the Studio: Artists Citing Black Studies

Olivia Young

Citations can be a radical form of collective activism and liberation. Who we cite builds archives and informs the way we tell histories. In this class, we will look at moments when radical Black thought slip into an artist's studio space and informs their work. In this class, students will have the opportunity to interact with visual and performance artists. We will take field trips into the studio spaces of Houston-based artists in order to ask questions about who they cite and why. Additionally, we will discuss how those citations of radical Black thought are visible within their art-making. Over the course of the semester, we will pair black contemporary artists with core readings in black studies and underline citational practices between the fields of Black studies and art history. Through this unique case-study-based pairing, students will learn about the methods, materials, and theoretical throughlines within the work of formative visual and performance artists while also becoming familiar with different concepts within the interdisciplinary field of black studies.

T, 4:00 pm - 6:30 pm

Credit Hours 3, Distribution Group 1



NEW COURSE

HART 381/581: Collage and Its Histories

Graham Bader

This class will explore the centrality of collage to the development of the 20th century art and film. Beginning with the seminal achievements of Picasso and Braque, we will examine works across geographical and medium boundaries, including Dada photomontage, early avant-garde film, 1960s happenings, and the reformulation of collage aesthetics in 1980s postmodernism.

T, 1:00 pm - 3:30 pm

Credit Hours 3



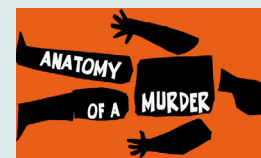
HART 389/589: Justice and Cinema

Lida Oukaderova

Why have film directors been drawn to criminal investigations and the search for justice since cinema's early years? This course examines films that represent court trials, investigate crimes and seek truth across different cultures over the last 100 years.

T, 1:00 pm - 3:30 pm

Credit Hours 3, Distribution Credit 1



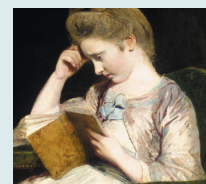
HART 590: Methods of Art History

Leo Costello

This seminar surveys approaches the study of art and visual culture from art history's origins as a discipline to the present day. We will study a range of works of art and interrogate many of the essential terms of art historical study.

F, 1:00 pm - 3:30 pm

Credit Hours 3, Instructor Permission Required



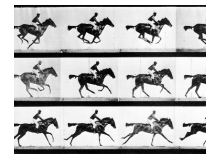
CMST 201: History of Cinema and Media I

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, Cross-list: GERM 280



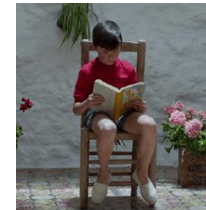
CMST 203: Introduction to Film Analysis

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.

M/W, 4:00 pm - 5:15 pm

Credit Hours 3, Distribution Group 1



MUCH 238: Arts in the Professional World

Franziska Regier

Who and what defines value in the art world? Is it the artist? The buyer? The auction house? In this course we will find some answers by looking at the intersection of the art and the professional worlds. The course includes seminars, field trips to museums and galleries as well as guest lectures by successful professionals from the artworld and beyond. We will learn about the importance of art schools, museums, heritage foundations, the secondary market (auction houses) and artistic/social media from paint to NFTs and Instagram.

F, 10:00 am - 12:30 pm

Credit Hours 3



NEW COURSE