

# DEPARTMENT OF ART HISTORY

## SPRING 2025 COURSES

HART courses

Related courses

### HART 102: Introduction to the History of Art II: Renaissance to Present

Joseph Manca/Carol van Wingerden

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

M/W/F, 9:00 am - 9:50 am  
Credit Hours 3, Distribution Group 1



### HART 210: The Bible in Art

Leo Costello/Matthias Henze

An introduction to the textual and visual study of the Bible by closely comparing some select biblical passages with a wide range of artistic depictions in different medias and geographies, ranging from the late medieval to the modern period. Considers the intersecting discourses of social, economic, cultural, aesthetic, political, and religious contexts within which these interpretations took place, as well as the interdisciplinary methods scholars have used to approach them. Class will feature a visit to the Museum of Fine Arts, Houston.

T/TH, 9:25 am - 10:40 am  
Credit Hours 3, Distribution Group 1, Cross-list: RELI 210



NEW  
COURSE

### HART 216: Greek Art & Archaeology

Sophie Crawford Brown

An introduction to the art and archaeology of the ancient Greek world. Artistic media, such as sculpture and vase painting will be examined in a broad range of the material culture ancient Greeks created and used. Consideration of these materials within their cultural, social and religious contexts will be discussed.

W/F, 2:00 pm- 3:15 pm  
Credit Hours 3, Distribution Group 1, Cross-list: CLAS 218



### HART 231: Later Medieval Art

Denva Gallant

This course will follow the development of art and architecture of Gothic Europe and the neighboring Byzantine and Islamic cultures from the twelfth century to the fourteenth. Although the focus of this class is later medieval art, we will often to earlier periods in order to analyze artistic change. We will investigate the media associated with European, Byzantine, and Islamic artistic production, such as architecture, sculpture, mosaics, painting, stained glass, and manuscript illumination. In addition to examining the visual elements of these different creations, we will also discuss their socio-political context.

M/W, 4:00 pm - 5:15 pm  
Credit Hours 3, Distribution Group 1, Cross-list: MDEM 231



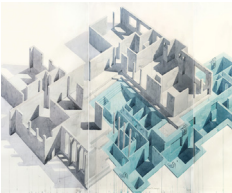
NEW  
COURSE

### HART 304/565: A Revolution From Within: Trends in Contemporary 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.

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



### HART 308: Black Visual Culture: From “Lemonade” to “They Not Like Us”

Denva Gallant/Olivia Young

From Beyoncé’s “Lemonade” to Kendrick Lamar’s “They Not Like Us,” black visual and sonic culture have defined and shaped the American cultural landscape. But how do we read and interrogate the visuals that have accompanied these sonic revolutions? From music videos to performance art, “Black Visual Culture: From Lemonade to They Not Like Us” examines the Black visual culture of the 2000s, placing contemporary modes of visual representation in dialogue with sculpture, painting and other “fine arts.” It is our priority to make this course joyous, safe, and accessible to students of all genders, sexualities, and disabilities.

TH, 1:00 pm - 3:30 pm  
Credit Hours 3, Distribution Group 1, Cross-list: AAAS 308



NEW  
COURSE

### HART 309: Contemporary Art of Africa

Barnabas Muvhuti

This course adopts a holistic approach focusing on various aspects like artistic practices, seminal exhibitions, history of biennales and art fairs, as well as the roles of selected cultural practitioners from the continent. Different media ranging from sculpture, painting, drawing, photography, live art, mixed-media and found-material based art will be discussed. In this survey of visual art practices across the continent from the 1950s to the present, attempts will be made to include often underrepresented countries and regions in the diverse themes and discourses at hand, revealing the continent’s complex and colorful histories and heritage. By the end of the course students will have an in-depth understanding of developments in contemporary art across the continent of Africa.

M/W, 11:00 am - 12:15 pm  
Credit Hours 3



NEW  
COURSE

### HART 311: Representations of Disability

Olivia Young

Drawing upon artistic, mediatic, and medical representations of disability we will examine the ways disability, in its intersections with blackness, queerness and transness, are crucial for thinking about human difference and to disturbing normative arrangements. Students will be encouraged to think critically through an interdisciplinary approach that relies on the contributions of different fields, including Disability Studies, Crip Studies, Black Studies, Medical Anthropology, and Queer and Trans Studies.

T, 1:00 pm - 3:30 pm  
Credit Hours 3, Distribution Group 1, Cross-list: AAAS 311



NEW  
COURSE

### HART 338: HART in the World Seminar

Farshid Emami/Lida Oukaderova

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

F, 9:30 am - 12:00 pm  
Credit Hours 3, Distribution Credit 1, Instructor Permission Required



### HART 343/543: Masters of the Baroque Era

Joseph Manca/Julie Timte

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

TH, 7:00 pm - 9:30 pm  
Credit Hours 3, Distribution Credit 1, Cross-list: MDEM 343



### HART 349: Trends in Contemporary Art

Bruce Hainley

In this seminar, we will attempt to engage with many of the paradigms of contemporary art as it has developed in the wake of political, theoretical, and aesthetic engagements of the 1990s and 2000s. How have social media, spectacular and/or “immersive” culture, and the ever-expanding global reach of art market forces changed what was once considered the artistic potential that characterized the historical and neo-avant-garde. Has contemporary art become just a glitch or meme? What might an art of resistance look or smell like? To broach these and other matters, seminar participants will engage in intensive critical reading and lively discussions with experts from the global art community—artists, critics, art historians, and curators, among others.

W, 6:30 pm - 9:20 pm  
Credit Hours 3, Distribution Credit 1, Cross-list: ARTS 350

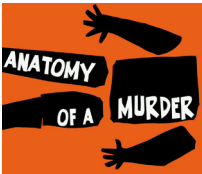


### HART 389/589: Justice and Cinema

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.

M, 2:00 pm - 4:30 pm  
Credit Hours 3, Distribution Credit 1

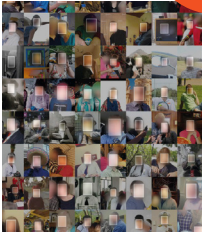


### HART 609: Image, Identity, Algorithm: Rethinking Portraiture in the Age of AI

Graham Bader

Prompted by recent developments in AI-driven facial recognition technologies, this course examines the history of photographic portraiture with an eye to understanding how the medium has helped to question, define, and police conceptions of the “self.” Readings will include both classic essays by Walter Benjamin, Roland Barthes, Siegfried Kracauer and others and recent discussions of machine surveillance, AI ethics, and contemporary image economies.

W, 2:00 pm - 4:30 pm  
Credit Hours 3



NEW  
COURSE

### HART 677: Object-based Art Histories: Latinx/Latin American Art & Culture at the MFAH

Fabiola López-Durán

Focusing on artworks and archival documents from the Latin American Art Collection and the International Center for the Arts of the Americas at the MFAH, this course uses physical objects—paintings, sculptures, ceramics, textiles, furniture and documents-- to enable immersive forms of learning. Under the expert guidance of scholars, curators, conservators and other museum professionals, students will be trained in the processes and investigative strategies academic and museum-based art historians use to productively examine artworks. This is a course about the power of close examination and analysis to unveil the histories embedded in objects.

T, 2:30 pm - 5:30 pm  
Credit Hours 3



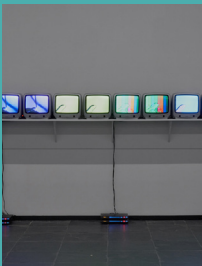
NEW  
COURSE

### CMST 204: Introduction to Media Studies

Liam Mayes

Our world is saturated with media. But what does that mean for us? This course explores the study of media in two ways. First, it introduces students to a range of theoretical perspectives on the role of media within society. Second, it guides students through the analysis of different forms of media, including social, broadcast, print, journalistic, and digital. This course pays special attention to how dynamics of class, race, gender, and generation affect media’s production and consumption. By the end of the semester, students will have developed a more comprehensive and deeper understanding of how media shape our lives.

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



### CLAS 225: Augustus & the “Golden Age” of Rome

Sophie Crawford-Brown/Scott McGill

An exploration of Augustan Rome through the literature, art, and architecture that revolutionized the eternal city under its first Emperor, both through his agency and in more subversive form. We will ask how writers and artists responded to this moment of transformation, and how text and material culture interacted to shape Roman Imperial culture.

T/TH, 1:00 pm - 2:15 pm  
Credit Hours 3, Distribution Group 1

