

ART HISTORY (HART)

HART 100 - AP/OTH CREDIT IN ART HISTORY

Short Title: AP/OTH CREDIT IN ART HISTORY

Department: Art History

Grade Mode: Standard Letter

Course Type: Transfer

Credit Hours: 3

Restrictions: Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.

Course Level: Undergraduate Lower-Level

Description: This course provides credit for students who have successfully completed approved examinations, such as Advanced Placement Exams. This credit counts toward the total credit hours required for graduation, but does not count toward total credit hours required for the Art History Major.

HART 101 - INTRODUCTION TO THE HISTORY OF ART I: ANCIENT TO MEDIEVAL

Short Title: INTRO TO HIST OF ART I

Department: Art History

Grade Mode: Standard Letter

Course Type: Lecture

Distribution Group: Distribution Group I

Credit Hours: 3

Restrictions: Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.

Course Level: Undergraduate Lower-Level

Description: A global survey of art and architecture from antiquity through the 12th century CE. Cross-list: CLAS 102, MDEM 111. Mutually Exclusive: Cannot register for HART 101 if student has credit for HART 220.

HART 102 - INTRODUCTION TO THE HISTORY OF WESTERN ART II: RENAISSANCE TO PRESENT

Short Title: INTRO HIST OF WESTERN ART II

Department: Art History

Grade Mode: Standard Letter

Course Type: Lecture

Distribution Group: Distribution Group I

Credit Hours: 3

Restrictions: Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.

Course Level: Undergraduate Lower-Level

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

HART 115 - MONUMENTS AND METHODS OF ART HISTORY

Short Title: MONUMENTS AND METHODS

Department: Art History

Grade Mode: Standard Letter

Course Type: Lecture

Distribution Group: Distribution Group I

Credit Hours: 3

Restrictions: Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.

Course Level: Undergraduate Lower-Level

Description: 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.

HART 118 - A GLOBAL ARCHITECTURE HISTORY I

Short Title: GLOBAL ARCHITECTURE HIST I

Department: Art History

Grade Mode: Standard Letter

Course Type: Lecture

Distribution Group: Distribution Group I

Credit Hours: 3

Restrictions: Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.

Course Level: Undergraduate Lower-Level

Description: This course is a historical survey of world architecture from the first urban settlements through around the year 1700 CE. Proceeding chronologically, each week we will discuss the broader global context followed by in-depth analysis of a number of case studies.

HART 125 - GREAT ARTISTS AND FILMS ABOUT THEM

Short Title: GREAT ARTISTS AND FILMS

Department: Art History

Grade Mode: Standard Letter

Course Type: Lecture

Distribution Group: Distribution Group I

Credit Hours: 4

Restrictions: Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.

Course Level: Undergraduate Lower-Level

Description: This course will introduce the works of fourteen great artists from the Renaissance to modern times. We will learn about the artists through readings, images shown in class, trips to Houston's museums, and by viewing feature-length films that dramatize the lives of the artists.

HART 180 - 14 FILMS YOU SHOULD SEE BEFORE YOU GRADUATE FROM RICE UNIVERSITY

Short Title: 14 FILMS BEFORE YOU GRADUATE

Department: Art History

Grade Mode: Standard Letter

Course Type: Seminar

Distribution Group: Distribution Group I

Credit Hours: 4

Restrictions: Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.

Course Level: Undergraduate Lower-Level

Description: 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. Cross-list: FILM 180.

HART 201 - ART AND ARCHITECTURE OF ANCIENT ROME**Short Title:** ART AND ARCH OF ANCIENT ROME**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Lower-Level**Description:** This course tracks Rome's rise from a small village to a massive empire, through the lens of the art and architecture that the ancient Romans left behind. We'll examine the physical remains of this remarkable civilization, looking at famous monuments like the Colosseum and the Pantheon as well as lesser-known temples, houses, mosaics, wall-paintings, and sculptures that revolutionized the ancient world and helped to shape our own. Some course meetings will be held at area museums.**HART 202 - AVANT-GARDE AND AFTER: MODERN ART IN EUROPE, 1900-1945****Short Title:** MODERN ART IN EUROPE, 1900-1945**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Lower-Level**Description:** 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. Students cannot receive credit for HART 202 and HART 305.**HART 203 - GLOBAL MODERNISM: TWENTIETH AND TWENTY-FIRST CENTURY MODERNISM FROM AROUND THE WORLD****Short Title:** GLOBAL MODERNISM**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Distribution Group:** Distribution Group I**Credit Hours:** 3**Course Level:** Undergraduate Lower-Level**Description:** 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.**HART 204 - INTRODUCTION TO BLACK ART IN AMERICA: 1900S TO TODAY****Short Title:** BLACK ART IN AMERICA**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Lower-Level**Description:** 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. It is my priority to make this course on black aesthetics joyous, safe, and accessible to students of all genders, sexualities, and disabilities. Cross-list: AAAS 204.**HART 205 - ART SINCE 1945****Short Title:** ART SINCE 1945**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Lower-Level**Description:** 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 the 90s and conclude with a look at trends in contemporary art.**HART 206 - KEY ARTISTS AND WORKS OF ART OF THE WESTERN TRADITION****Short Title:** KEY ARTISTS AND WORKS OF ART**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Distribution Group:** Distribution Group I**Credit Hours:** 3**Course Level:** Undergraduate Lower-Level**Description:** An in-depth look at important moments in the history of European and American art, from the Renaissance to the 20th century. Rather than being a comprehensive survey, the course will focus on a limited number of works by leading artists in the fields of painting, sculpture, film, and architecture. Students cannot receive credit for HART 206 if student has received credit for HART 105.

HART 209 - BEGINNING DIGITAL PHOTOGRAPHY**Short Title:** BEGINNING DIGITAL PHOTOGRAPHY**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Studio**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Lower-Level**Description:** Introduction to digital photography through exploration of light, camera, and computer. Assignments include looking, taking, discussing, adjusting, printing and writing about photographs. The class is a balance of visual awareness, technical skills and meaning in the context of photography's continuing history. Cross-list: FOTO 210.**HART 210 - THE BIBLE IN ART****Short Title:** THE BIBLE IN ART**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Lower-Level**Description:** 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. Cross-list: RELI 210.**HART 211 - AFRICAN MODERNISM****Short Title:** AFRICAN MODERNISM**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Lower-Level**Description:** This course introduces students to the modern art of Africa, drawing attention to its variants in the continent's different local and regional geographies. Defined by art historian Clement Emeka Akpang (2016) as the intersection of art with political and social concerns, the era of modernism marked a phase of great experimentation in art characterised by the introduction of new ideas, new media, and a shift in the materiality and many other aspects of art. As such, African artists were part of it, yet as Partha Mitter (2008) argues, the discourse of modernism, is an 'unmarked case' that implicitly stands for 'Western' modernism. In the course, students will cover different aspects of African modernism discourses drawing from literature and artworks from at least each of the continent's major regions. The main objective is to gain insights into Africa's contribution to global art. Besides the few celebrated African modernists known in the West, by the end of the course students will have amassed considerable knowledge of more artists 'on the other side of modernity' as these will be highlighted throughout the course. Cross-list: AAAS 211.**HART 212 - WOMEN ARTISTS IN TWENTIETH CENTURY LATIN AMERICA****Short Title:** WOMEN ARTISTS IN LATIN AMERICA**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Lower-Level**Description:** This course examines the contribution of women artists to the history of art in Latin America in the twentieth century. Through a series of case studies, the course will introduce the artistic production of women artists from diverse national backgrounds (from Mexico to Argentina, including some Caribbean artists) who worked in a variety of media, techniques, and styles. In addition to analyzing artists, artworks and contexts in detail, the course will examine and question the role gender plays in configuring art and its discourses.**HART 216 - CITIES, SANCTUARIES, CIVILIZATIONS: INTRODUCTION TO GREEK ART AND ARCHAEOLOGY****Short Title:** GREEK ART AND ARCHAEOLOGY**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Lower-Level**Description:** 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. Cross-list: CLAS 218.**HART 221 - INTRODUCTION TO ISLAMIC ART AND ARCHITECTURE:****CITIES, MOSQUES, PALACES****Short Title:** CITIES, MOSQUES, PALACES**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Lower-Level**Description:** 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.

HART 225 - INTRODUCTION TO ARCHITECTURAL THINKING**Short Title:** INTRO ARCHITECTURAL THINKING**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Lower-Level**Description:** Introduction to architectural thought. Lectures and discussions focusing on practice and ideas that have exercised a significant influence on the discourse and production of architecture and urbanism. Cross-list: ARCH 225. Graduate/Undergraduate Equivalency: HART 545. Mutually Exclusive: Cannot register for HART 225 if student has credit for HART 545.**Course URL:** www.arch.rice.edu/academics/current-courses (<http://www.arch.rice.edu/academics/current-courses/>)**HART 228 - INTRO. TO A HISTORY OF ARCHITECTURE: IDEAL CITIES, CANONIC BUILDINGS, AND THEIR POLITICS****Short Title:** INTRO TO A HIST OF ARCHITECT**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Lower-Level**Description:** This course will explore cities, deemed ideal, and buildings, deemed canonic, that operate as imaginary objects and that, all too often, pass as exemplary models to be emulated, be it as social machines, technical accomplishments, or expressions of cultural, if not political, desires.**HART 230 - EARLY MEDIEVAL ART****Short Title:** EARLY MEDIEVAL**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Lower-Level**Description:** This course is an introductory approach to the art of the medieval world from the rise of Christian art in the third century to the crystallization of the medieval artistic traditions in the tenth century. The focus will be on the development of distinctive artistic forms, contents and functions not only in Western Europe but also in the Byzantine world of the Christian eastern Mediterranean and the early Islamic Empires. We will also look to the Silk Empire as well. Many forms of artistic expression will be considered, with special attention to architecture, monumental painting and sculpture, book illumination, and work in precious metals. The chief purpose of this course is to help you develop a language with which to speak about and intelligently discuss early medieval art. To that end, each assignment, from the readings to the graded group discussions, is preparing you to write compellingly and accurately about not only medieval visual objects but visual objects in general. Formerly offered as HART 330. Students cannot receive credit for HART 230 if the student has previously taken HART 330. Cross-list: MDEM 230. Recommended Prerequisite(s): HART 101**HART 231 - LATER MEDIEVAL ART****Short Title:** LATER MEDIEVAL**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Lower-Level**Description:** 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 refer 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. The chief purpose of this course is to help you develop a language with which to speak about and intelligently discuss late medieval art. To that end, each assignment, from the readings to the written assignments, is preparing you to write compellingly and accurately about not only medieval visual objects but also visual objects in general. Cross-list: MDEM 231. Recommended Prerequisite(s): HART 101**HART 238 - SPECIAL TOPICS****Short Title:** SPECIAL TOPICS**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Internship/Practicum, Lecture, Seminar, Independent Study, Lecture/Laboratory, Laboratory**Credit Hours:** 1-4**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Lower-Level**Description:** Topics and credit hours may vary each semester. Contact department for current semester's topic(s). Repeatable for Credit.**HART 241 - THE ARTS OF THE RENAISSANCE IN EUROPE****Short Title:** ARTS OF RENAISSANCE EUROPE**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Lower-Level**Description:** 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.

HART 257 - ART AND ART HISTORY OF THE LONG NINETEENTH CENTURY**Short Title:** NINETEENTH-CENTURY ART**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Lower-Level**Description:** This course examines the histories and methodologies of art from the long nineteenth century. Students will be introduced to major movements and artistic styles including Neoclassicism, Romanticism, Realism, Impressionism, and Post-Impressionism. Between a combination of lecture and discussion we will explore a variety of mediums across multiple countries. We will also consider these objects, artists, and periods within larger socio-political frameworks such as class, gender, and the rise of industrial modernity.**HART 263 - EPISODES IN THE HISTORY OF PHOTOGRAPHY: FROM INVENTION TO THE PRESENT****Short Title:** HISTORY OF PHOTOGRAPHY**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Lower-Level**Description:** 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. Cross-list: FOTO 263. Mutually Exclusive: Cannot register for HART 263 if student has credit for HART 363.**HART 265 - A VISUAL CULTURE TRAVELOGUE: ART AND POLITICS IN MODERN LATIN AMERICA****Short Title:** ART/ POLITICS MOD LATIN AMER**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Lower-Level**Description:** Providing an alternative understanding of modernity and its artistic partner, modernism, this survey course traverses the political, social and cultural landscapes that informed and formed the art and architecture of Latin America, from the early twentieth century to the present. Graduate/Undergraduate Equivalency: HART 665. Mutually Exclusive: Cannot register for HART 265 if student has credit for HART 665.**HART 280 - HISTORY & AESTHETICS OF FILM****Short Title:** HISTORY & AESTHETICS OF FILM**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Distribution Group:** Distribution Group I**Credit Hours:** 4**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Lower-Level**Description:** Introduction to the art and aesthetics of film as an artifact produced within certain social contexts. Includes style, narrative, mise-en-scene, editing, sound, and ideology in classical Hollywood cinema, as well as in independent, alternative, nonfiction, and Third World cinemas. Cross-list: ARTS 280, FILM 280.**HART 284 - NONFICTION FILM****Short Title:** NONFICTION FILM**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Distribution Group:** Distribution Group I**Credit Hours:** 4**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Lower-Level**Description:** Introduction to the history and aesthetics of nonfiction film as both a social artifact and as a work of art. Includes discussions of actualities, the city film, the social documentary, surrealist cinema, propaganda, ethnography, the essay film, and the contemporary nonfiction film from around the world. Cross-list: FILM 284.**HART 286 - CLASSICAL AND CONTEMPORARY FILM****Short Title:** CLASSICAL & CONTEMPORARY FILM**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Lower-Level**Description:** A film course focusing on contexts such as movies and advertisements, familiar plots and conventions define their significance. Cross-list: ENGL 286.**HART 297 - SPECIAL TOPICS IN MUSEUM CURATORIAL STUDIES****Short Title:** SPECIAL TOPICS: MUSEUM STUDIES**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Lower-Level**Description:** Special Topics class taught by visiting Curators from the MFAH. FA 2016: Intro to Islamic Art at the MFAH: This course explores the dynamic, multifaceted character of Islamic art and architecture across the globe. Travel from Spain to India studying original art at the Museum of Fine Arts. Gain understanding of the historical, religious, social, craft, and visual contexts of the art.

HART 299 - INDEPENDENT STUDY IN ART THEORY AND CRITICISM**Short Title:** INDEPENDENT STUDY**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Independent Study**Credit Hours:** 1-6**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Lower-Level**Description:** Independent study, reading, or special research in art history. Instructor Permission Required. Repeatable for Credit.**HART 300 - MUSEUM INTERNSHIP I****Short Title:** MUSEUM INTERNSHIP I**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Internship/Practicum**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level**Description:** The aim of this course is to provide select students a practicum in museum work accompanied by an introduction to a history of museums, including the varieties of museums, their role in society and significant issues in museums today. Instructor Permission Required.**HART 301 - MUSEUM INTERNSHIP II****Short Title:** MUSEUM INTERNSHIP II**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Internship/Practicum**Credit Hours:** 1-6**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level**Description:** This internship provides select students with a practicum in museum work, in coordination with a Houston-area museum. A HART faculty member will supervise the internship. Students will work directly with the museum to gain hands-on experience in curatorial practice and collection, exhibition and archive management, while also learning about the role of museums in society and significant issues in museums today. Instructor Permission Required. Repeatable for Credit.**HART 302 - FROM THE SUBLIME TO THE SUSTAINABLE: ART, ARCHITECTURE AND NATURE****Short Title:** ART, ARCHITECTURE AND NATURE**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level**Description:** This seminar considers theories and narratives of nature in the crafting of modern and contemporary art and architecture in the Americas. Artists and architects will include Maria Fernanda Cardoso, Rogelio Salmons (Colombia); Ana Mendieta, Ricardo Porro (Cuba); Ana Maria Tavares, Lina Bo Bardi (Brazil); Mark Dion and Buckminster Fuller (USA). Graduate/Undergraduate Equivalency: HART 568. Mutually Exclusive: Cannot register for HART 302 if student has credit for HART 568.**HART 303 - INDEPENDENT STUDY****Short Title:** INDEPENDENT STUDY**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Independent Study**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level**Description:** Independent Study in Art History. Instructor Permission Required.**HART 304 - A REVOLUTION FROM WITHIN: TRENDS IN CONTEMPORARY CUBAN CULTURE****Short Title:** TRENDS IN CUBAN CULTURE**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level**Description:** 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. Course taught in Spanish. Previously offered as SPPO 392. Credit cannot be earned for SPAN 392 if student has previously taken SPPO 392. Instructor Permission Required. Cross-list: FILM 339, SPAN 392. Graduate/Undergraduate Equivalency: HART 565. Recommended Prerequisite(s): Third year Spanish or permission of instructor. Mutually Exclusive: Cannot register for HART 304 if student has credit for HART 565.**HART 305 - POST WAR: ART IN EUROPE, 1945-2000****Short Title:** ART IN EUROPE, 1945-2000**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level**Description:** 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. In addition to weekly readings, each student will be responsible for a 20-minute presentation and a 10-15 page final paper. Graduate/Undergraduate Equivalency: HART 505. Mutually Exclusive: Cannot register for HART 305 if student has credit for HART 505.

HART 306 - WHAT ARTISTS CITE: CORE TEACHINGS IN BLACK STUDIES**Short Title:** BLACK CITATIONAL PRACTICES**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: 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. Why are the readings of Zora Neale Hurston, Frantz Fanon, Hortense Spillers, W.E.B. Du Bois, Toni Morrison, Saidiya Hartman, Claudia Rankine, and Fred Moten, to name a few, necessary for the critical analysis of black visual and performance art? 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. The course ends with the creative development of an analytical essay on an art object of the student’s choice. This assignment is methodically organized over the semester to encourage each student to develop an argument that arises from their own close reading, application of theory, and lived experiences. It is priority to make this course on black aesthetics joyous, safe, and accessible to students of all genders, sexualities, and disabilities. Cross-list: AAAS 306.

HART 307 - WOMEN IN ANCIENT ART**Short Title:** WOMEN IN ANCIENT ART**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: 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. Mutually Exclusive: Cannot register for HART 307 if student has credit for HART 549.

HART 308 - BLACK VISUAL CULTURE: FROM “LEMONADE” TO “THEY NOT LIKE US”**Short Title:** BLACK VISUAL CULTURE**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: 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. Cross-list: AAAS 308. Mutually Exclusive: Cannot register for HART 308 if student has credit for HART 508.

HART 309 - CONTEMPORARY ART OF AFRICA**Short Title:** CONTEMPORARY ART OF AFRICA**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: 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. Traceable genealogies from the continent’s early modern art school will also be highlighted. Moreover, the global reception of African art will also be considered. By the end of the course students will have an in-depth understanding of developments in contemporary art across the continent of Africa. Mutually Exclusive: Cannot register for HART 309 if student has credit for HART 509.

HART 311 - REPRESENTATIONS OF DISABILITY**Short Title:** REPRESENTATIONS OF DISABILITY**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: How has disability been represented in different realms of our social lives? What do these representations say about our “ideal” or desired future? How are representations of disabilities shaping and are shaped by the concept of futurity? How are race, sexuality, gender, and disability intertwined in these visions of the future and its representations? 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. Cross-list: AAAS 311. Mutually Exclusive: Cannot register for HART 311 if student has credit for HART 511.

HART 313 - THE ART OF DEATH IN THE MIDDLE AGES**Short Title:** ART OF DEATH IN MIDDLE AGES**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: This course explores the visual and material culture of death in Medieval Europe. From burying ships beneath the ground to gilding the bones of deceased saints, medieval people went to great lengths to memorialize the dead. Represented in manuscripts, wall-painting, sculpture, and more, death pervaded the visual landscape of the Middle Ages. With threats of illness, war, invasion, 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. From lavish textiles that adorned the recently deceased to elegant marble plaques affixed to tombs, the dead were often recipients of precious works of art. We will consider objects such as these, as well as representations of death itself. This is a discussion-based seminar in which we will investigate medieval attitudes around death, burial, and memorialization; students will conduct their own research on objects related to death in the Middle Ages. Students will develop the conceptual tools to analyze visual and material culture in historical context and through the lens of death.

HART 315 - ART AND ACTIVISM: CREATIVE PROTESTS IN THE 20TH CENTURY AMERICAS**Short Title:** ART AND ACTIVISM**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: How have art and activism in the Americas from the early 20th century to today informed and fed one another? Moving between South and North America, this seminar study artists and collectives that have confronted, in isolation or with intersectionality in mind, indigenous rights, gender equality, LGBTQ+ rights, and systemic racism. The course is organized around artwork and activism grouped within three loose themes: race and disenfranchisement; gender and sexuality; and ecology and capitalism. From graphic art employed by the Black Panthers to photographic essays in defense of ways of life in the Amazon Basin of northern Brazil, “Art and Activism” will offer a chance to contemplate, study, and debate visual and performative projects that have endeavored (or continue to try) to effect social change. Some class meetings may be held at area cultural spaces. Graduate/Undergraduate Equivalency: HART 514.

HART 316 - ART OF THE OBJECT: CRAFT, SENSORY EXPERIENCE, AND MATERIALITY IN ISLAMICATE LANDS**Short Title:** ART OF THE OBJECT**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: 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 reinstalled 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. Graduate/Undergraduate Equivalency: HART 516.

HART 317 - MODERN ART AND MONSTROSITY**Short Title:** MODERN ART AND MONSTROSITY**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: Why is it that in the modern era, beginning around the middle of the eighteenth century, artists begin to see various forms of monstrosity in aesthetic terms, as something beautiful? What is it about the modern period that accounts for this shift in how monstrosity is represented and understood and how does it differ from earlier historical images of the monster. This class will examine the modernist fascination with monstrosity, asking not only why it became a topic of such particular and widespread interest to artists, writers, and filmmakers during this time, but also what it can tell us about modernist aesthetics more broadly. Examining a range of representations from the 18th century on, we will look at a variety of visual artists, filmmakers, and novelists who depict various forms of monsters, be they human (Jack the Ripper) or non-human (the Golem). From Mary Shelley's *Frankenstein* and the myth of the vampire, to Picasso's monstrous images of 1920s, to the distinctly modern phenomenon of serial killing, this course will chart the dark monstrous underside to modern art. Graduate/Undergraduate Equivalency: HART 517. Mutually Exclusive: Cannot register for HART 317 if student has credit for HART 517.

HART 318 - AFRICAN DIASPORA STUDIES: IMAGE & THEORY**Short Title:** AFRICAN DIASPORA STUDIES**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: How are transnational black communities creating, imagining and reimagining the African Diaspora? African Diaspora Studies offers a framework and set of theoretical interventions for understanding the lives of black people across the globe. As a field of study, it asks what is the historical effect and after-life of several centuries of forced displacement, dispossession and expatriation of millions of Africans. This cross-oceanic transfer of people, labor, capital, ideas, and goods has given rise to a way of thinking about and imaging identity, belonging, and movement that shift away from national identity and frameworks that hinge on the centrality of the nation-state.

HART 319 - ARCHITECTURE, TRADE, AND POWER IN EARLY MODERN ISLAMIC EMPIRES**Short Title:** ARCHITECTURE ISLAMIC EMPIRES**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: During the early modern period, ca. 1500-1800, around one-third of the earth's human population inhabited territories that were ruled by three empires: the Ottomans in the eastern Mediterranean, the Safavids in the Iranian plateau, and the Mughals in South Asia. This period saw a surge in production of architectural monuments (such as the Taj Mahal), the emergence of cosmopolitan cities (such as Istanbul and Isfahan), and the expansion of the public sphere in gardens, promenades, and coffeehouses. This course examines the architecture, urbanism, and material culture of these three empires in the context of global trade, representations of power, and urban life in the capital cities of Istanbul, Isfahan, and Delhi. Graduate/Undergraduate Equivalency: HART 519.

HART 320 - ART, SCIENCE, AND MAGIC IN THE MEDIEVAL WORLD**Short Title:** MEDIEVAL ART, SCIENCE, MAGIC**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: What did "science" and "magic" look like in the medieval world? This course surveys images and objects made between the fifth and the fifteenth century to investigate how they explained, questioned, and theorized the natural and supernatural. With special attention to the inseparability of concepts of science, magic, and religion in premodernity, this discussion-based course will examine how art helped to mediate and substantiate medieval understandings of the world. From textual amulets to saints' shrines, objects had the power to heal, perform miracles, and affect change beyond the explanation of earthly phenomena. We will look at a wide variety of objects and images related to scientific and para-scientific disciplines; geometry, astrology, cosmology, medicine, anatomy, botany, physiognomy, and geomancy all relied on and produced visual materials to aid in practice. How did the concepts of art, science, magic, and religion overlap, and how do modern definitions fall short in helping us understand premodern ideas about the natural world? Students will develop the conceptual tools necessary to confront these questions using visual evidence. Graduate/Undergraduate Equivalency: HART 520. Mutually Exclusive: Cannot register for HART 320 if student has credit for HART 550.

HART 321 - AMERICAN ART: 1800-1950**Short Title:** AMERICAN ART: 1800-1950**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level**Description:** The course will cover art and architecture in the United States from the early national period to twentieth-century modernism. Major artists studied will include Thomas Cole, Frederic Church, Winslow Homer, James Whistler, John Singer Sargent, Louis Comfort Tiffany, Mary Cassatt, Richard Morris Hunt, Frank Lloyd Wright, Edward Hopper, Andrew Wyeth, Grant Wood, Georgia O'Keeffe, and Jackson Pollock. Graduate/Undergraduate Equivalency: HART 521. Mutually Exclusive: Cannot register for HART 321 if student has credit for HART 521.**HART 323 - BUDDHIST AND DAOIST ART AND RITUAL****Short Title:** BUDDHIST & DAOIST ART & RITUAL**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level**Description:** This course examines key themes of art and ritual in Daoism and Buddhism. From southern Asia to China, commonalities and contrasts appear in cosmology, art, ritual, and soteriology. This team-taught course combines expertise in Daoist art, Chinese art history, and Buddhist traditions of India, Nepal, and Tibet. Distribution 1 credit effective Fall 2022. Cross-list: ASIA 323, MDEM 323. Mutually Exclusive: Cannot register for HART 323 if student has credit for HART 623.**HART 324 - PERSIANATE ARTS OF THE BOOK****Short Title:** PERSIANATE BOOK ARTS**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level**Description:** This seminar explores figural painting and arts of the book in the Persianate cultural sphere, ca. 1300s-1800s. We will study concepts of the book in Islamic civilization, illustrated narratives of Persian literature, word/image relationship, albums, and single-page portraits. All the course meetings will be held at the Museum of Fine Arts, Houston. Graduate/Undergraduate Equivalency: HART 524. Mutually Exclusive: Cannot register for HART 324 if student has credit for HART 524.**HART 325 - COFFEEHOUSES AND TEAHOUSES: A GLOBAL HISTORY****Short Title:** COFFEEHOUSE TEAHOUSE HISTORY**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level**Description:** 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. In this course, we 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, ranging from utensils to interior spaces and broader urban landscapes. 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. This course occasionally meets at an area museum during the semester.**HART 327 - MAKING MODERNITY IN THE STREETS OF PARIS: ART, FILM, ARCHITECTURE****Short Title:** MAKING MODERNITY IN PARIS**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 6**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level**Description:** This course will study the central role of Paris—as place, instigator, and site of contestation—in the development of modern art, film, and architecture since 1870. Working through a selection of key films, works of art, built structures, and cultural debates, we will explore defining issues in the development of modern culture by utilizing the city of Paris as our primary focus and site of inquiry. The seminar will be split between classroom sessions in which readings and central themes will be discussed and subsequent visits to museums, neighborhoods, architectural sites, and artists' studios. The class will consist of three primary sections, organized chronologically. We will begin with "Industrial Modernity and the Rise of the Modern City"; next will be "Avant-Gardes in the Shadow of War"; closing the course will be "Colonial Reckonings." These three sections will span diverse topics across 150 years of modern European culture, united by their common unfolding in the streets of the French capital. Mutually Exclusive: Cannot register for HART 327 if student has credit for HART 627.

HART 328 - EPIPHANIES: SEEING IN A NEW LIGHT AND RECOGNIZING THE RADIANCE**Short Title:** EPIPHANIES**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level**Description:** Epiphanies are events or objects that can note a striking appearance or manifestation, just as an epiphanic experience contains a significant moment of revelation. This course examines expressions of epiphanies in modernist art, literature, film, sacred experience, and in the mundane details of life itself. Cross-list: RELI 375.**HART 329 - RACE AND ART IN MODERN LATIN AMERICA****Short Title:** RACE AND ART IN LATIN AMERICA**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level**Description:** This course will explore discourses on race and their influence on artistic endeavors in modern Latin America. Examining texts from various disciplines (biomedical sciences, education, law, sociology, anthropology, and criminology) we will discuss how dominant ideas on race that defined national identities shaped the production and reception of art, and how artists illustrated or contested these discourses in their works. Students will learn about key theories of race, Black and indigenous artistic productions, and the role of museums in this history. This class will include field trips to local museums and galleries. This course counts towards the electives requirement (Geographical Areas or Cultural Traditions Breadth - Latin America/the Caribbean Courses) in the HART major; the electives requirement in the Art History and the History of Architecture specializations (Geographical Areas or Cultural Traditions Breadth) in the HART major; the electives requirement (Geographical Areas or Cultural Traditions Breadth) in the HRTM minor; and the electives requirement (Cultural Heritage) for the MUCH minor. Graduate/Undergraduate Equivalency: HART 529. Mutually Exclusive: Cannot register for HART 329 if student has credit for HART 529.**HART 331 - BRITISH ART AND AESTHETICS, 1700-1900****Short Title:** BRITISH ART AND AESTHETICS**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level**Description:** This seminar will introduce students to British art and aesthetic theory from roughly 1700-1900. Although the primary focus of the class will be on artists, writers, philosophers, and critics based in the metropole, the larger scope of the British Empire and the impact of British imperialism and colonialism on aesthetic production and debates will be an active concern for this class. Beginning in the early eighteenth century, this course will pay particular attention to the ways in which artists, philosophers, and critics responded to a wide array of social debates that were transforming British cultural production including: copyright and the controversy of artistic property; various monetary and financial crises; changes in the law; and the decline in a model of civic humanism premised on land holding and property. Graduate/Undergraduate Equivalency: HART 531. Mutually Exclusive: Cannot register for HART 331 if student has credit for HART 531.**HART 334 - PICASSO, POLLOCK, WARHOL****Short Title:** PICASSO, POLLOCK, WARHOL**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level**Description:** This seminar will look in detail at three of the twentieth century's most important artists: Pablo Picasso, Jackson Pollock, and Andy Warhol. Our central focus in doing so will be painting, in particular, the means by which these three artists tested, expanded or even "destroyed" the medium. What did it mean to make (or reject) painting in 1910, 1950, and 1965? Special attention will be paid to recent scholarly literature and close looking at works in local collections. Graduate/Undergraduate Equivalency: HART 546. Mutually Exclusive: Cannot register for HART 334 if student has credit for HART 546.**HART 336 - CINEMA AND THE CITY****Short Title:** CINEMA AND THE CITY**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level**Description:** This class explores representations of the city in 20th and 21st century world cinema. Central concerns will include the city as cinematic protagonist, parallels between urban and cinematic space and the intertwined histories of both film and urban design over the last century. Cross-list: ASIA 355, FILM 336. Graduate/Undergraduate Equivalency: HART 536. Mutually Exclusive: Cannot register for HART 336 if student has credit for HART 536.

HART 337 - RADICAL BODIES IN MEDIEVAL ART**Short Title:** RADICAL BODIES IN MEDIEVAL ART**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: Saints, mystics, monsters, and demons: in the Middle Ages, these figures were defined both by their actions and by the distinct and diverse bodies that marked them as radical. This course investigates the representation and perception of bodies, human and otherwise, in medieval visual culture by focusing on bodies that were thought to be “different.” Bodies carried with them hidden anatomical structures, marks of social and cultural status, and, in the eyes of the Church, the sin that came with human sexuality. How did artists and craftsmen make the body’s multiple meanings and messages intelligible in images? From diagrams in medical manuscripts to sculptures adorning cathedral façades to body-part-shaped liturgical vessels, bodies are everywhere in medieval visual culture. We will pair these images and objects with medieval texts offering period insights into the nature and meanings of bodies, and consider them through a contemporary theoretical lens. By focusing on approaches to representing bodily differences and attitudes toward perceived difference, this course will place special emphasis on how medieval ideas about gender, sexuality, and race found expression in art objects. In addition to smaller assignments throughout the semester, this course will include a final paper / project. A prior HART course is recommended, but not required.

HART 338 - HART IN THE WORLD SPRING SEMINAR**Short Title:** HART IN THE WORLD SEM**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: 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. To be offered every other year. More information available at: <https://arthistory.rice.edu/opportunities/hart-world> Instructor Permission Required. Graduate/Undergraduate Equivalency: HART 638. Mutually Exclusive: Cannot register for HART 338 if student has credit for HART 638. Repeatable for Credit.

Course URL: www.arthistory.rice.edu/opportunities/hart-world (<http://www.arthistory.rice.edu/opportunities/hart-world/>)**HART 339 - AMERICAN ART AND ARCHITECTURE I: 1620-1800****Short Title:** AMERICAN ART: 1620-1800**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: Painting, architecture, urban design, and the decorative arts in the colonies and early United States. Highlights will include design at Monticello and Mount Vernon; the portraiture of John Singleton Copley; Georgian and Federal-period architecture in Boston, New York, Williamsburg, and Philadelphia; and Spanish and Dutch colonial art and architecture. Graduate/Undergraduate Equivalency: HART 539. Mutually Exclusive: Cannot register for HART 339 if student has credit for HART 539.

HART 340 - NORTHERN RENAISSANCE ART**Short Title:** NORTHERN RENAISSANCE ART**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: Study of art in northern Europe from Jan van Eyck to Peter Bruegel. Cross-list: MDEM 340. Graduate/Undergraduate Equivalency: HART 553. Mutually Exclusive: Cannot register for HART 340 if student has credit for HART 553.

HART 341 - EARLY RENAISSANCE ART IN ITALY**Short Title:** EARLY RENAISSANCE ART IN ITALY**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: Study of Italian painting, sculpture, and architecture, with emphasis on the fourteenth through the early sixteenth century, including such artists as Cimabue, Giotto, Donatello, and Botticelli. Graduate/Undergraduate Equivalency: HART 541. Mutually Exclusive: Cannot register for HART 341 if student has credit for HART 541.

HART 342 - THE HIGH RENAISSANCE AND MANNERISM IN ITALY**Short Title:** HIGH RENAISSANCE&MANNERISM ITALY**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level**Description:** Study of the High Renaissance, with emphasis on its leading masters (e.g., Leonardo, Raphael, Bramante, Michelangelo, and Titian). Includes a study of mannerism, the stylish art produced after the first quarter of the 16th century. Graduate/Undergraduate Equivalency: HART 542. Mutually Exclusive: Cannot register for HART 342 if student has credit for HART 542.**HART 343 - MASTERS OF THE BAROQUE ERA****Short Title:** MASTERS OF THE BAROQUE ERA**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level**Description:** Study of the works of the greatest painters and sculptors in Europe during the Baroque period. Includes Rembrandt, Rubens, Caravaggio, Poussin, Claude, and Velazquez. Cross-list: MDEM 343. Graduate/Undergraduate Equivalency: HART 543. Mutually Exclusive: Cannot register for HART 343 if student has credit for HART 543.**HART 345 - FOUNDATIONS IN THE HISTORY AND THEORY OF ARCHITECTURE I (1450-1850)****Short Title:** FOUNDATIONS IN ARCH I**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level**Description:** Lectures and discussions focusing on significant architectural and urban practices and ideas formulated before 1850. Cross-list: ARCH 345.**Course URL:** www.arch.rice.edu/academics/current-courses/ (<http://www.arch.rice.edu/academics/current-courses/>)**HART 347 - SEMINAR ON LOVE****Short Title:** SEMINAR ON LOVE**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level**Description:** This seminar explores the themes of love, sex, and spirit from the classical era through the postmodern age. We will examine literary, philosophical, and artistic expressions in painting, sculpture, cinema, novels, poetry, psychoanalysis, religion, and culture. Cross-list: RELI 343.**HART 349 - TRENDS IN CONTEMPORARY ART****Short Title:** TRENDS IN CONTEMPORARY ART**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level**Description:** What is this so-called contemporary art world that is seemingly everywhere? Can everything in everyday existence be considered art? Is that good for art? Is it good for life? 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. Is contemporary art unmoored from its historical engagement and responsibilities? 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. Topics studied will include identity, abstraction, topicality, erotics, historical beholdenness, ir/responsibility, and their complex interrelatedness and fun. Cross-list: ARTS 350.

HART 352 - BLACK CONTEMPORARY ART : SPECULATIVE (UN)MAKINGS**Short Title:** BLACK CONTEMPORARY ART**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: This course introduces students to the speculative and dynamic field of black contemporary visual and performance art by joining visual analysis with the critical application of race, gender, sexuality, and disability theory. This class centers application over memorization. By the end of the semester, students will demonstrate an in-depth knowledge of contemporary trends in black art production and circulation, be able to identify the work of formative black modern and contemporary artists and contextualize art objects across theories of blackness and the social process of representation. This course occasionally meets at an area museum during the semester. By the end of the semester, students will be equipped with a set of skills—reading, writing, and analysis—that will set a foundation for the creative development of a 10-to-12-page analytical essay on an art object of their choice. This assignment is methodically organized over the course of the semester to encourage each student to develop an argument that arises from their own close reading, application of theory, and lived experiences. Distribution 1 credit effective Fall 2021.

HART 354 - AGE OF ROMANTICISM IN EUROPE**Short Title:** AGE OF ROMANTICISM IN EUROPE**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: 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. Graduate/Undergraduate Equivalency: HART 554. Mutually Exclusive: Cannot register for HART 354 if student has credit for HART 554.

HART 355 - VESSELS AND VASE-PAINTING: ANCIENT MEDITERRANEAN POTTERY IN THE MENIL COLLECTION**Short Title:** VESSELS AND VASE-PAINTING**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: Ceramics represent one of the most numerous classes of surviving ancient materials and their painted decoration can provide insights into social and cultural histories. This course provides an overview of pottery of the ancient Mediterranean world spanning from the Bronze Age to Roman period (ca. 3300 BCE – 400 CE), with a primary focus on ancient Greece. We will examine a broad history of ceramic production through the vases at the Menil Collection, including production techniques, decoration and subject matter. We will consider archaeological contexts, major themes, and debates in the field as well as modern museum settings. Graduate/Undergraduate Equivalency: HART 555. Mutually Exclusive: Cannot register for HART 355 if student has credit for HART 555.

HART 356 - SEX AND MONEY: THE SPECIES DIVIDE**Short Title:** SEX & MONEY: THE SPECIES DIVIDE**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: This course will explore the visual representations of lust and greed, both human and non-human. It will introduce students to such theories as feminism and posthumanism as well as medieval beliefs about the Seven Deadly Sins and demons. Graduate/Undergraduate Equivalency: HART 556.

HART 358 - IMPRESSIONISM AND POST-IMPRESSIONISM**Short Title:** IMPRESSIONISM/POST-IMP**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: 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 Cezanne. 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. Graduate/Undergraduate Equivalency: HART 558. Mutually Exclusive: Cannot register for HART 358 if student has credit for HART 558.

HART 359 - CINEMAS OF URBAN ALIENATION**Short Title:** CINEMAS OF URBAN ALIENATION**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 4**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: This seminar examines cinematic engagements with urban spaces and experiences around the world spanning the last two centuries. Particular attention will be paid to issues of migration, marginality, colonialism, war and post-war, nostalgia and memory, race and gender. Cities of focus include Berlin, Istanbul, Moscow, Algiers, Beirut and Paris. Our weekly discussions of individual films will be grounded in critical writings of the cities' histories and theories of space and film. Cross-list: ARCH 359, FILM 359. Graduate/Undergraduate Equivalency: HART 659.

HART 360 - FROM REPUBLIC TO EMPIRE: INVENTING ROMAN ART**Short Title:** INVENTING ROMAN ART**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: Rome's rise entailed the conquest and absorption of countless indigenous populations. In the heterogeneous landscape of Late Republican and Early Imperial Italy, is it possible to distinguish a "Roman" visual culture? This course traces the spread of Roman power from the 5th century BCE to the 1st century CE, asking how colonization, cross-cultural interaction, and aristocratic competition shaped what we now call "Roman" art and architecture. Graduate/Undergraduate Equivalency: HART 550. Mutually Exclusive: Cannot register for HART 360 if student has credit for HART 560.

HART 363 - SENSORIAL QUEERNESS : QUEERING THE SENSORIAL**Short Title:** SENSORIAL QUEERNESS**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: 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. We will consider the use of spit, bodily fluids, blood, sweat, vibrations, visceral inclinations, indigestion, balance, and other sensory things to ask: How do senses evoke dissident feelings? As Kyle Wazanna Tompkins writes in the 2015 winter issue of *A Journal of Lesbian and Gay Studies*, "To aim for the visceral, we have found, is to come at feeling, at sex, at sensation, at theory itself, from a queer place." It is my priority to make this course on contemporary art joyous, safe, and accessible to students of all genders, sexualities, and disabilities. Mutually Exclusive: Cannot register for HART 363 if student has credit for FOTO 263/HART 263.

HART 364 - GENDER AND SEXUALITY IN FILM**Short Title:** GENDER AND SEXUALITY IN FILM**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: 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. Graduate/Undergraduate Equivalency: HART 564. Mutually Exclusive: Cannot register for HART 364 if student has credit for HART 584.

HART 365 - ART BETWEEN THE WARS: EUROPEAN MODERNISM, 1918-1940**Short Title:** ART BETWEEN THE WARS**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level**Description:** Beginning in the aftermath of the First World War, a conflict that devastated the physical and psychological landscape of Europe, and ending with the rise of various totalitarian regimes (Fascism, Stalinism) this seminar will examine European art of the interwar period, from 1918-1940. Potential topics will include Surrealism, The Russian avant-garde, the return to order, Esprit-Nouveau, the machine aesthetic, De Stijl, avant-garde cinema, etc. Graduate/Undergraduate Equivalency: HART 575. Mutually Exclusive: Cannot register for HART 365 if student has credit for HART 575.**HART 366 - RADICAL BLACK THOUGHT IN THE STUDIO: ARTISTS CITING BLACK STUDIES****Short Title:** RADICAL BLACK THOUGHT IN ART**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level**Description:** 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. Cross-list: AAAS 366.**HART 367 - ARCHITECTURES OF POWER, RESISTANCE, AND COEXISTENCE: A GLOBAL PERSPECTIVE****Short Title:** ARCHITECTURES POWER RESISTANCE**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level**Description:** 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. This course occasionally meets at an area museum during the semester. Graduate/Undergraduate Equivalency: HART 567.**HART 368 - UN-LEARNING PARIS: SITES OF REBELLION & SITES OF EMPIRE****Short Title:** UN-LEARNING PARIS**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 6**Course Level:** Undergraduate Upper-Level**Description:** Borrowing the term "unlearning" from the title of Swati Chattopadhyay 2012 book "Unlearning The City: Infrastructure in a New Optical Field," which has inspired recent publications and workshops in the fields of art history, architecture, and radical pedagogies, this intensive program deconstructs the city of Paris as a site of contentious memories. The city is to be read as a composite environment built upon the control of land, resources, and bodies enacting a struggle over what is to be remembered and honored, and what is to be erased and forgotten. The course provides a rigorous immersion in the city of Paris while revealing its transnational and multicultural nature. "Unlearning Paris" was conceived and taught as a pilot course for the opening of Rice Global Paris Center during the summer of 2023. Instructor Permission Required.

HART 369 - STATE OF THE ART**Short Title:** STATE OF THE ART**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: What is the current state of the art historical field? Looking at contemporary scholarship across a range of historical periods, the class will introduce students to a selection of some of the most important, ground-breaking, and / or influential writings in art history produced in the last 25 years or so. Paying particular attention to an array of recent trends, methodologies, and political interventions, this class will examine some of the most pressing questions, debates, and advanced interdisciplinary theories within current art historical practice. Graduate/Undergraduate Equivalency: HART 569. Mutually Exclusive: Cannot register for HART 369 if student has credit for HART 569.

HART 370 - INVENTING PARIS: MAKING SPACE IN THE AGE OF GLOBAL CAPITAL**Short Title:** INVENTING PARIS**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Distribution Group:** Distribution Group I**Credit Hours:** 6**Course Level:** Undergraduate Upper-Level

Description: Beginning with "Grand Paris," the international architectural competition commissioned by the French President Nicolas Sarkozy in 2008, Inventing Paris will look at the artistic, architectural, cinematic, and mass cultural efforts to (re)invent Paris as a global center within a larger international cultural and financial network. Moving back in time, this class will look at a series of efforts to reimagine Paris as it moves from the capital of France to "the capital of the nineteenth century" (as Walter Benjamin famously put it) to what we could call "the capital of global (cultural/financial) capital." As we will see, with each successive effort to reimagine and invent Paris, new forms of art, architecture, cinema, literature, etc. give rise to not only new forms of space and imaginary possibilities, but new forms of resistance and critique.

HART 371 - HOW TO READ CHINESE PAINTING**Short Title:** HOW TO READ CHINESE PAINTING**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: 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. Cross-list: ASIA 371. Mutually Exclusive: Cannot register for HART 371 if student has credit for HART 571.

HART 372 - CHINESE ART AND THE WORLD**Short Title:** CHINESE ART AND THE WORLD**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: This course is an introductory seminar studying the history of traditional Chinese art and visual culture from ancient times to the nineteenth century. 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. Designed for students who have no background in Chinese art, Chinese history, or art history, the seminar uses diverse teaching materials in multiple media beyond traditional textbook-based readings to achieve four main goals: 1) Develop visual literacy through a direct encounter with objects. The development of specialized vocabulary to describe, analyze, and communicate function, composition, and meaning in art. 2) Understand major artistic movements of art and architecture within historical, social, political contexts. 3) Develop specialized knowledge in art from specific geographical locations (e.g. China), time periods, artists or artistic movements. 4) Evaluate and use primary and secondary source materials. Cross-list: ASIA 372, MDEM 373. Mutually Exclusive: Cannot register for HART 372 if student has credit for HART 572.

HART 374 - THE VISUAL CULTURE OF THE FRENCH REVOLUTION**Short Title:** ART OF THE FRENCH REVOLUTION**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: 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 helped fuel it. Graduate/Undergraduate Equivalency: HART 574. Mutually Exclusive: Cannot register for HART 374 if student has credit for HART 574.

HART 375 - LATIN-EUROPE/LATIN-AMERICA: THE AESTHETICS AND POLITICS OF MODERN CITIES**Short Title:** LATIN-EUROPE/LATIN-AMERICA**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: This course challenges our pre-conceived maps of the world, highlighting Latin America's place within our understanding of modernity as a product of transnational interconnections. Transversing the Atlantic, this course traces the interactions of capitalism and culture, science and aesthetics, and the ideologies that informed and formed the urban fabric and spatial politics of important cities in the modern Latin world - Paris, Rio de Janeiro, Rome, Buenos Aires, Barcelona, Havana, and Brasilia. Cross-list: ARCH 375. Graduate/Undergraduate Equivalency: HART 675. Mutually Exclusive: Cannot register for HART 375 if student has credit for HART 675.

HART 377 - MEDIEVAL MANUSCRIPTS**Short Title:** MEDIEVAL MANUSCRIPTS**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: This seminar explores illuminated European manuscripts from late antiquity through the early sixteenth century. It examines manuscripts' functions, patrons, makers, and materials and technique, as well as such issues as the relationship between text and image and the manuscript's ideological stance. Students have the opportunity to study original medieval illuminations. Cross-list: MDEM 377. Graduate/Undergraduate Equivalency: HART 577. Mutually Exclusive: Cannot register for HART 377 if student has credit for HART 577.

HART 379 - THE AESTHETICS OF REALISM: FROM COURBET TO THE WIRE**Short Title:** THE AESTHETICS OF REALISM**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: This seminar will consider both the historical roots and contemporary manifestations of an aesthetics of realism. As a form of art concerned with the world as it is, in all its imperfection, realism is often assumed to ignore ideas of beauty, and even to court harsh, rough or ugly appearances. But as we will see there is both theoretical basis for an aesthetics of realism and a long history of its visual development. Graduate/Undergraduate Equivalency: HART 579.

HART 380 - SURVEY OF AMERICAN FILM AND CULTURE**Short Title:** SURVEY OF AMER FILM & CULTURE**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: A course that explores the history of cinema in the U.S. from its origins to the present day. This course will examine the development of narrative, sound, the classical Hollywood form and style; film genres; the emergence of television; the influence of postwar "art cinemas"; the origins of the blockbuster; and the status of Hollywood as "global cinema." Cross-list: ENGL 373, FILM 373.

HART 381 - COLLAGE AND ITS HISTORIES**Short Title:** COLLAGE AND ITS HISTORIES**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: 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. Graduate/Undergraduate Equivalency: HART 581. Mutually Exclusive: Cannot register for HART 381 if student has credit for HART 581.

HART 383 - GLOBAL CINEMA**Short Title:** GLOBAL CINEMA**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 4**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: This course introduces students to cinema as a global enterprise. It explores the relationship between nations, identities, races, concepts, and genres. It inquires into the question of globalization as it relates to the motion picture audience, corporations, and the commerce of ideas. Cross-list: FILM 383.

HART 385 - ARCHITECTURE AND LITERATURE IN ISLAMIC CULTURES**Short Title:** ARCH AND LIT ISLAMIC CULTURES**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: Buildings, objects, and texts are all cultural artifacts. When they intersect—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 epigraphy on buildings (as in the Alhambra) to versified descriptions of cities and monuments. This seminar will examine select works of Islamic art and architecture in relation to literary texts that engage with their aesthetic and functional aspects. Graduate/Undergraduate Equivalency: HART 587. Mutually Exclusive: Cannot register for HART 385 if student has credit for HART 587.

HART 389 - JUSTICE AND CINEMA**Short Title:** JUSTICE AND CINEMA**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Distribution Group:** Distribution Group I**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: 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. Graduate/Undergraduate Equivalency: HART 589.

HART 390 - THINKING MODERN DRAWING: ON SITE AT THE MENIL DRAWING INSTITUTE**Short Title:** THINKING MODERN DRAWING**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: How has drawing 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 of art in the Menil Drawing Institute, which houses one of the world's best collections of the medium. 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, emerging from class discussions, that utilizes and explores Menil Drawing Institute resources. Graduate/Undergraduate Equivalency: HART 591.

HART 395 - ROMAN ARCHAEOLOGY: FIELD SCHOOL**Short Title:** ROMAN ARCHAEOLOGY FIELD SCHOOL**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Research**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: This is a traditional archaeological field course, taught in the Roman Forum. Techniques and advanced technologies for processing, conserving, and recording archeological materials are emphasized. Students will become familiar with procedures for ceramics, metals, plant and animal remains and building materials. Course work include lectures, hands-on excavation, and informal discussion. Instructor Permission Required. Recommended Prerequisite(s): HART 201 or ANTH 205 or ANTH 303. Mutually Exclusive: Cannot register for HART 395 if student has credit for HART 695.

HART 397 - HART IN THE WORLD FIELD STUDY**Short Title:** FIELD STUDY**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Research**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: Through on-site lectures, seminar discussions, museum visits, architectural itineraries, and field trips, this course will explore the complex political, social, and cultural histories of a major international metropolis. The city visited changes each time the course is offered; past locations have included Istanbul, Rome, and Rio de Janeiro. More information on upcoming locations is available at <https://arthistory.rice.edu/opportunities/hart-world>. Graduating students are not eligible. Instructor Permission Required. Graduate/Undergraduate Equivalency: HART 697. Mutually Exclusive: Cannot register for HART 397 if student has credit for HART 697. Repeatable for Credit.

Course URL: www.arthistory.rice.edu/opportunities/hart-world (<http://www.arthistory.rice.edu/opportunities/hart-world/>)

HART 400 - BAYOU BEND UNDERGRADUATE INTERNSHIP I**Short Title:** BAYOU BEND UG INTERNSHIP I**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Internship/Practicum**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: Undergraduate Internship at Bayou Bend, the American Decorative Arts Center of the Museum of Fine Arts, Houston. Must be a Jameson Fellowship recipient to enroll. Instructor Permission Required. Graduate/Undergraduate Equivalency: HART 603. Mutually Exclusive: Cannot register for HART 400 if student has credit for HART 603.

HART 401 - BAYOU BEND UNDERGRADUATE INTERNSHIP II

Short Title: BAYOU BEND UG INTERNSHIP II

Department: Art History

Grade Mode: Standard Letter

Course Type: Internship/Practicum

Credit Hours: 3

Restrictions: Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.

Course Level: Undergraduate Upper-Level

Description: Undergraduate Internship at Bayou Bend and The American Decorative Arts Center of the Museum of Fine Arts, Houston. Must be a Jameson Fellowship recipient to enroll. Graduate/Undergraduate Equivalency: HART 604. Mutually Exclusive: Cannot register for HART 401 if student has credit for HART 604.

HART 402 - HONORS THESIS

Short Title: HONORS THESIS

Department: Art History

Grade Mode: Standard Letter

Course Type: Independent Study

Credit Hours: 3

Restrictions: Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.

Course Level: Undergraduate Upper-Level

Description: Honors thesis project in art history. Students must receive permission of the department faculty prior to enrolling. For additional information, please see Honors Program in the Rice University General Announcements. Department Permission Required.

HART 403 - HONORS THESIS

Short Title: HONORS THESIS

Department: Art History

Grade Mode: Standard Letter

Course Type: Independent Study

Credit Hours: 3

Restrictions: Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.

Course Level: Undergraduate Upper-Level

Description: Honors thesis project in art history. Students must receive permission of the department faculty prior to enrolling. For additional information, please see Honors Program in the Rice University General Announcements. Instructor Permission Required.

HART 408 - EXTRACTIVE ARCHITECTURE AND URBANISM IN LATIN AMERICA

Short Title: EXTRACTIVE ARCHITECTURE

Department: Art History

Grade Mode: Standard Letter

Course Type: Seminar

Credit Hours: 3

Restrictions: Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.

Course Level: Undergraduate Upper-Level

Description: 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. Graduate/Undergraduate Equivalency: HART 608.

HART 412 - ADVANCED SEMINAR IN ARCHITECTURE

Short Title: ADV SEMINAR IN ARCHITECTURE

Department: Art History

Grade Mode: Standard Letter

Course Type: Seminar

Credit Hours: 3

Restrictions: Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.

Course Level: Undergraduate Upper-Level

Description: Small, focused, advanced discussion, workshop and/or design based courses on topics of recent research in architecture, delivered by RSA full time or visiting faculty. This seminar is open to RSA undergraduate students junior-level and above, and RSA graduate students. Students from other departments may enroll in the course with instructor permission. See the RSA website for more information: arch.rice.edu/courses. Cross-list: ARCH 412. Graduate/Undergraduate Equivalency: HART 612. Mutually Exclusive: Cannot register for HART 412 if student has credit for HART 612. Repeatable for Credit.

HART 433 - THE BAYEUX TAPESTRY AND THE ANGLO-NORMAN WORLD**Short Title:** THE BAYEUX TAPESTRY**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: This course focuses on the most important secular work from the middle ages—a 230-foot long embroidery depicting the Battle of Hastings. We will consider the relationship between the textual and visual narratives of the historical events; the tapestry as an artifact and its history; its origin, date, purpose and patronage of the tapestry; the artistic context of the tapestry in the eleventh century; issues of narratology; and reception and visuality in the century. Several eleventh- and twelfth-century texts such as the "Chanson de Roland," the "Lais" and the "Fables" of Marie de France, "Le Jeu d'Adam" and "La Vie de Saint Alexis" will be examined with particular attention to the authors' desire to create a visual experience for the audience. Graduate/Undergraduate Equivalency: HART 533. Mutually Exclusive: Cannot register for HART 433 if student has credit for HART 533.

HART 435 - MULTICULTURAL EUROPE, 1400-1700**Short Title:** MULTICULTURAL EUROPE, 1400-1700**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: The art of Europe was never the product of a single culture working in isolation. This seminar will explore the multicultural aspects of medieval and early modern Europe by focusing on the visual culture of groups who defined themselves or are today defined by nationality, race, or religion. Distribution 1 removed effective Fall 2022. Cross-list: HIST 443, MDEM 435. Graduate/Undergraduate Equivalency: HART 535. Mutually Exclusive: Cannot register for HART 435 if student has credit for HART 535.

HART 450 - MAPPING PLACES IN TIME: THE TEMPORAL CARTOGRAPHY OF CITIES, SITES, AND EVENTS**Short Title:** MAPPING PLACES IN TIME**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: This course will focus on the evolution of urban form, or the art of living together, in light of existing and emerging communication and representation tools and techniques that make it possible to represent change over time and space. These same tools and techniques prompt a new range of art-historical and cultural questions that bring up new disciplinary questions to be covered during the semester: What does it mean to visualize a city, a site, or an event and their cultural record? Why should we look at changing spaces over time to understand art history? How does the development of larger typologies of historical and visual evidence help us think through cultural questions? Can we use an analysis of historical and contemporary viewership to understand both real and imagined spatial ideologies in art history and visual culture? Graduate/Undergraduate Equivalency: HART 670. Mutually Exclusive: Cannot register for HART 450 if student has credit for HART 670.

HART 451 - MODELS OF ABSTRACTION**Short Title:** MODELS OF ABSTRACTION**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: How do abstract painting, sculpture, textiles, and other art forms produce meaning? How can we understand this meaning as both product and critique of the social, political, and economic fields in which such works are made? How do the particularities of matter and process take on new importance in abstract practice? This class will address these and other questions by exploring a range of works by artists from both indigenous and avant-garde traditions, including Piet Mondrian, Mark Rothko, Lygia Clark, Frank Bowling, and others. We'll spend much of our time thinking about these artists in local museum collections, examining their works firsthand. Graduate/Undergraduate Equivalency: HART 551. Mutually Exclusive: Cannot register for HART 451 if student has credit for HART 551.

HART 452 - MANET(S) AND MODERNISM(S)**Short Title:** MANET(S) AND MODERNISM(S)**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: This seminar considers the pivotal figure of Edouard Manet. Combining a study of paintings from throughout his career, with close readings of primary sources, we will assess the key aspects of his style and subject matter. We will also consider art historical to his work and relationship to modernity. Graduate/Undergraduate Equivalency: HART 552. Mutually Exclusive: Cannot register for HART 452 if student has credit for HART 552.

HART 460 - CHINESE BUDDHIST WOODCUTS 850-1450**Short Title:** CHINESE BUDDHIST WOODCUTS**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: This course will study woodblock print illustrations in the context of cultural change. Buddhism and printing have been closely related since the dawn of the age of print. Many scriptures reproduced by woodblock printing were imbedded with illustrations, which themselves offer an effective tool to study cultural transformation. The seminar draws sources from both images and texts. Its cross-cultural perspective highlights nomads and non-Chinese peoples as agents of cultural transformation, with additional visual comparisons from Korean, Japanese, and Islamic traditions. In addition to weekly discussions, the final evaluation includes a research paper and a 30-minute presentation. Students should have an advanced background in Chinese art to take this seminar. Readings will include both Chinese and English sources. Some classes will meet at area museums. Instructor Permission Required. Recommended Prerequisite(s): HART 372 or ASIA 372; students should have Chinese reading skills Mutually Exclusive: Cannot register for HART 460 if student has credit for HART 661.

HART 462 - THE WHITENESS OF GREEN: A HISTORY OF RACIALIZED LANDSCAPES**Short Title:** HIST OF RACIALIZED LANDSCAPES**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: By exploring a sequence of sites extending from urban parks in Rio de Janeiro to Rice University's academic quadrangular in Houston, this course examines how green spaces have been socially constructed through laws, policies, design and institutional practices and how race and science have inflected in the politics and practices through which humankind interacts with non-human nature/the natural world. This course also explores acts of resistance and practices of space-taking and place-(re)making by disenfranchised communities in urban and non urban settings. Graduate/Undergraduate Equivalency: HART 662.

HART 473 - EVOLUTION CUSTOM BUILT: ARCHITECTURE, GENETICS, AND THE ANTHROPOCENE**Short Title:** EVOLUTION CUSTOM BUILT**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: In the twentieth century, architects, scientists, engineers and technocrats attempted to free humanity from the constraints of nature ...and were met with developments in science and technology sufficient to do so. Tracking the late nineteenth and twentieth century techno-scientific impetus to re/design the shape of the future, from the level of genes to the scale of the built environment, this seminar combines investigations and theories of landscape, object oriented ontology, architecture and ecocriticism. In the first part of the course, we'll unpack the history of modern agrilogistic thought, which projected empty, unoccupied space for opportunity and development onto otherwise occupied chromosomes, cultures and landscapes. The second section of this seminar traces the drive to order the biological world, using logics of efficiency and accountability, by rereading developments in energy, industry and resource development through the lens of object oriented ontology. Finally, we'll reconsider developments in the plant, animal and human sciences which bolstered humanity's twentieth century hubris, from the birth of genetics to the role radiation played in liberating plant breeding from the confines of Mendelian crosses. Graduate students will have six additional readings and extra presentations of the landscape and architecture projects for two given weeks, per student. Graduate/Undergraduate Equivalency: HART 573. Mutually Exclusive: Cannot register for HART 473 if student has credit for HART 573.

HART 477 - SPECIAL TOPICS**Short Title:** SPECIAL TOPICS**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Internship/Practicum, Laboratory, Lecture, Seminar, Lecture/Laboratory**Credit Hours:** 1-4**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level**Description:** Topics and credit hours vary each semester. Contact department for current semester's topic(s). Repeatable for Credit.**HART 480 - SEMINAR ON FILM AUTHORSHIP: THE NEW HOLLYWOOD****Short Title:** SEMINAR ON FILM AUTHORSHIP**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 4**Restrictions:** Enrollment is limited to Undergraduate, Undergraduate Professional or Visiting Undergraduate level students.**Course Level:** Undergraduate Upper-Level

Description: This seminar covers the concept of authorship in Hollywood cinema since 1968. Topics include: the auteur theory, biography, voice, the implied author, intention, and others. Cross-list: ARTS 435, FILM 435.

HART 501 - INTERNSHIP PROGRAM II**Short Title:** MUSEUM INTERNSHIP**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Internship/Practicum**Credit Hours:** 1-4**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate**Description:** Graduate credit for work as museum intern at a variety of museums. Instructor Permission Required. Repeatable for Credit.**HART 503 - GRADUATE RESEARCH PAPER****Short Title:** GRADUATE RESEARCH PAPER**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Research**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate**Description:** Graduate research paper.**HART 504 - INDEPENDENT STUDY****Short Title:** INDEPENDENT STUDY**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Independent Study**Credit Hours:** 3-6**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate**Description:** Graduate independent study, reading and research on variable topics. Instructor Permission Required. Repeatable for Credit.**HART 505 - POST WAR: ART IN EUROPE, 1945-2000****Short Title:** ART IN EUROPE, 1945-2000**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate**Description:** 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. In addition to weekly readings, each graduate student will be responsible for an 18-25 page paper and a 30 minute presentation. Graduate/Undergraduate Equivalency: HART 305. Mutually Exclusive: Cannot register for HART 505 if student has credit for HART 305.**HART 506 - FOUNDATIONS IN THE HISTORY AND THEORY OF ARCHITECTURE II (1850-1950)****Short Title:** FOUNDATIONS IN ARCH II**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate**Prerequisite(s):** ARCH 345 or ARCH 645 or HART 345 or HART 645**Description:** Lectures and discussions focusing on significant architectural and urban practices and ideas formulated between 1850 and 1950. Cross-list: ARCH 646.**Course URL:** www.arch.rice.edu/academics/current-courses (<http://www.arch.rice.edu/academics/current-courses/>)**HART 512 - PLATFORMS OF KNOWLEDGE IN A WIDE WEB OF WORLDS****Short Title:** PLATFORMS OF KNOWLEDGE**Department:** Art History**Grade Mode:** Satisfactory/Unsatisfactory**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate**Description:** The goal of this seminar is to explore, critique, and experience online platforms in the field of Digital Art History (e.g., image repositories, e-learning, publishing, collaborative research, crowd-sourced, etc.) 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, and publish work widely. 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, how the privileging of quantification and metrics affects humanistic wisdom, and how academic autonomy and diversity can ultimately be disrupted. A final presentation is required.**HART 513 - WRITING ART HISTORY****Short Title:** WRITING ART HISTORY**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate**Description:** This course will focus exclusively on writing skills for art history graduate and (by permission) undergraduate students. The class will primarily take the form of a workshop, in which students submit writing samples and are guided through the editorial process. Texts will be read, discussed, evaluated, and edited, with the input of the instructors, in real time, so that the students actively learn the steps to evaluate and improve their own work. All levels of editing—developmental, line, and copy—will be covered. Each week will also address different areas of concern, including topics such as object/material description, developing an argument, and reducing repetition and/or extraneous text. Special attention will be paid to the nuances of language created through syntax, word choice, pace, and tone. Undergraduates can enroll with permission from the instructor.

HART 514 - ART AND ACTIVISM: CREATIVE PROTESTS IN THE 20TH CENTURY AMERICAS**Short Title:** ART AND ACTIVISM**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: How have art and activism in the Americas from the early 20th century to today informed and fed one another? Moving between South and North America, this seminar study artists and collectives that have confronted, in isolation or with intersectionality in mind, indigenous rights, gender equality, LGBT+ rights, and systemic racism. The course is organized around artwork and activism grouped within three loose themes: race and disenfranchisement; gender and sexuality; and ecology and capitalism. From graphic art employed by the Black Panthers to photographic essays in defense of ways of life in the Amazon Basin of northern Brazil, "Art and Activism" will offer a chance to contemplate, study, and debate visual and performative projects that have endeavored (or continue to try) to effect social change. Graduate Students will write a 20-25 page (not counting bibliography and illustrations) final research paper; undergraduate students will submit a paper 10-12 pages in length. Some class meetings may be held at area cultural spaces. Graduate/Undergraduate Equivalency: HART 315.

HART 516 - ART OF THE OBJECT: CRAFT, SENSORY EXPERIENCE, AND MATERIALITY IN ISLAMIC LANDS**Short Title:** ART OF THE OBJECT**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: 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 reinstalled 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. In addition to participating in the course activities, graduate students will submit a research paper (18-20 pages) Graduate/Undergraduate Equivalency: HART 316.

HART 517 - MODERN ART AND MONSTROSITY**Short Title:** MODERN ART AND MONSTROSITY**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: Why is it that in the modern era, beginning around the middle of the eighteenth century, artists begin to see various forms of monstrosity in aesthetic terms – as something beautiful? What is it about the modern period that accounts for this shift in how monstrosity is represented and understood and how does it differ from earlier historical images of the monster? This class will examine the modernist fascination with monstrosity, asking why it became a topic of such interest to artists, writers, and filmmakers during this time, and what it can tell us about modernist aesthetics more broadly. Examining a range of representations from the 18th century on, we will look at visual artists, filmmakers, and novelists who depict various forms of monsters, be they human (Jack the Ripper) or non-human (the Golem). From Mary Shelley's Frankenstein and the myth of the vampire, to Picasso's monstrous images of 1920s, to the distinctly modern phenomenon of serial killing, this course will chart the dark monstrous underside to modern art. Graduate students will be required to give two twenty-minute presentations in class, and write two papers, one short (10-12 pages) and one long (20-30 pages). Graduate/Undergraduate Equivalency: HART 317. Mutually Exclusive: Cannot register for HART 517 if student has credit for HART 317.

HART 519 - ARCHITECTURE, TRADE, AND POWER IN EARLY MODERN ISLAMIC EMPIRES**Short Title:** ARCHITECTURE ISLAMIC EMPIRES**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: During the early modern period, ca. 1500-1800, around one-third of the earth's human population inhabited territories that were ruled by three empires: the Ottomans in the eastern Mediterranean, the Safavids in the Iranian plateau, and the Mughals in South Asia. This period saw a surge in production of architectural monuments (such as the Taj Mahal), the emergence of cosmopolitan cities (such as Istanbul and Isfahan), and the expansion of the public sphere in gardens, promenades, and coffeehouses. This course examines the architecture, urbanism, and material culture of these three empires in the context of global trade, representations of power, and urban life in the capital cities of Istanbul, Isfahan, and Delhi. Graduate students will be expected to write short paper during the semester as well as a 20-page research paper at the end of the semester. Graduate/Undergraduate Equivalency: HART 319.

HART 520 - ART, SCIENCE, AND MAGIC IN THE MEDIEVAL WORLD**Short Title:** MEDIEVAL ART, SCIENCE, MAGIC**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: What did "science" and "magic" look like in the medieval world? This course surveys images and objects made between the fifth and the fifteenth century to investigate how they explained, questioned, and theorized the natural and supernatural. With special attention to the inseparability of concepts of science, magic, and religion in premodernity, this discussion-based course will examine how art helped to mediate and substantiate medieval understandings of the world. From textual amulets to saints' shrines, objects had the power to heal, perform miracles, and affect change beyond the explanation of earthly phenomena. We will look at a wide variety of objects and images related to scientific and para-scientific disciplines; geometry, astrology, cosmology, medicine, anatomy, botany, physiognomy, and geomancy all relied on and produced visual materials to aid in practice. How did the concepts of art, science, magic, and religion overlap, and how do modern definitions fall short in helping us understand premodern ideas about the natural world? Students will develop the conceptual tools necessary to confront these questions using visual evidence. Graduate students will write a 20 page research paper, lead one class session, and prepare a "lit review" assignment. Graduate/Undergraduate Equivalency: HART 320. Recommended Prerequisite(s): At least one course in medieval art history is recommended

HART 521 - AMERICAN ART: 1800-1950**Short Title:** AMERICAN ART: 1800-1950**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: The course will cover art and architecture in the United States from the early national period to twentieth-century modernism. Major artists studied will include Thomas Cole, Frederic Church, Winslow Homer, James Whistler, John Singer Sargent, Louis Comfort Tiffany, Mary Cassatt, Richard Morris Hunt, Frank Lloyd Wright, Edward Hopper, Andrew Wyeth, Grant Wood, Georgia O'Keeffe, and Jackson Pollock. There are weekly readings. Graduate students have more readings and occasional meetings to discuss those readings. During the first week of class, the professor and graduate students will work out a schedule to discuss the extra graduate readings, which will include the books listed in the syllabus and some supplementary articles. Graduate students will also write a research paper 13-16 pages in length. Graduate/Undergraduate Equivalency: HART 321. Mutually Exclusive: Cannot register for HART 521 if student has credit for HART 321.

HART 524 - PERSIANATE ARTS OF THE BOOK**Short Title:** PERSIANATE BOOK ARTS**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: This seminar explores figural painting and arts of the book in the Persianate cultural sphere, ca. 1300s-1800s. We will study concepts of the book in Islamic civilization, illustrated narratives of Persian literature, word/image relationship, albums, and single-page portraits. All the course meetings will be held at the Museum of Fine Arts, Houston. Graduate students are required to submit a research paper (15-20 pages). Graduate/Undergraduate Equivalency: HART 324. Mutually Exclusive: Cannot register for HART 524 if student has credit for HART 324.

HART 528 - TEACHING PRACTICUM**Short Title:** TEACHING PRACTICUM**Department:** Art History**Grade Mode:** Satisfactory/Unsatisfactory**Course Type:** Internship/Practicum**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: As an integral part of the department's apprenticeship program, this is a semester-long practicum through which a graduate student apprentices with a faculty member teaching an undergraduate course in order to be trained in all aspects of course design, lecturing, advising, and grading. Required of all graduate students. Graduate student teaching assistant will be evaluated by the faculty supervisor on all aspects of the teaching experience, including contributions to class discussion, attendance, student support, and grading. Instructor Permission Required. Repeatable for Credit.

HART 529 - RACE AND ART IN MODERN LATIN AMERICA**Short Title:** RACE AND ART IN LATIN AMERICA**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: This course will explore discourses on race and their influence on artistic endeavors in modern Latin America. Examining texts from various disciplines, we will discuss how dominant ideas on race that defined national identities shaped the production and reception of art, and how artists illustrated or contested these discourses in their works. Students will learn about key theories of race, Black and indigenous artistic productions, and the role of museums in this history. This class will include field trips to local museums and galleries. Graduate students will complete two in-class presentations and a 20-25p research paper. Graduate/Undergraduate Equivalency: HART 329. Mutually Exclusive: Cannot register for HART 529 if student has credit for HART 329.

HART 531 - BRITISH ART AND AESTHETICS, 1700-1900**Short Title:** BRITISH ART AND AESTHETICS**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: This seminar will introduce students to British art and aesthetic theory from roughly 1700-1900. Although the primary focus of the class will be on artists, writers, philosophers, and critics based in the metropole, the larger scope of the British Empire and the impact of British imperialism and colonialism on aesthetic production and debates will be an active concern for this class. Beginning in the early eighteenth century, this course will pay particular attention to the ways in which artists, philosophers, and critics responded to a wide array of social debates that were transforming British cultural production including: copyright and the controversy of artistic property; various monetary and financial crises; changes in the law; and the decline in a model of civic humanism premised on land holding and property. Graduate students are required to give two 30-40 minute presentations and a final 20-25 page paper, and they will have roughly 3-4 hours of reading per week. Graduate/Undergraduate Equivalency: HART 331. Mutually Exclusive: Cannot register for HART 531 if student has credit for HART 331.

HART 533 - THE BAYEUX TAPESTRY AND THE ANGLO-NORMAN WORLD**Short Title:** THE BAYEUX TAPESTRY**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: This course focuses on the most important secular work from the Middle Ages—a 230-foot long embroidery depicting the Battle of Hastings. We will consider the relationship between the textual and visual narratives of the historical events; the tapestry as an artifact and its history; its origin, date, purpose and patronage; the artistic context of the tapestry in the eleventh century; issues of narratology; and reception and visuality. Several eleventh- and twelfth-century texts such as the "Chanson de Roland," the "Lais" and the "Fables" of Marie de France, "Le Jeu d'Adam" and "La Vie de Saint Alexis" will be examined with particular attention to the authors' desire to create a visual experience for the audience. Graduate students will work on a more advanced level than undergraduate students with higher expectations and additional readings. They will meet on a regular basis outside of the weekly class to advance discussion of issues brought up in the class. Research projects undertaken by graduate students are expected to be done in multiple languages (especially French and German), and in addition to demonstrating a knowledge of the subject matter as it appears in the scholarship, they will be expected to critically evaluate this scholarship and begin to draw their own conclusions. Graduate/Undergraduate Equivalency: HART 433. Mutually Exclusive: Cannot register for HART 533 if student has credit for HART 433.

HART 536 - CINEMA AND THE CITY**Short Title:** CINEMA AND THE CITY**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 4**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: For each lecture, Graduate Students will be assigned additional readings. They will write an annotated bibliography of all these readings to be turned in at the end of the semester. We will meet for an additional every two or three weeks to discuss interpretive and methodological problems and ideas associated with the readings. Graduate Students will be expected to complete all the requirements of the class in addition to writing a substantial research paper due at the end of the semester. Graduate/Undergraduate Equivalency: HART 336. Mutually Exclusive: Cannot register for HART 536 if student has credit for HART 336.

HART 537 - NEOLIBERAL AESTHETICS: ART FOR AND AGAINST LATE CAPITALISM**Short Title:** NEOLIBERAL AESTHETICS**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: What is Neoliberalism? What is Neoliberal aesthetics? This class will look at a range of cultural responses to capitalism from the 1980s to its very recent decline with Trump. One of the ironies of global contemporary art, from postmodernism to the present, is that many artists and critics who position themselves as Neoliberalism's harshest critics are in fact unwittingly committed to the very ideologies that they claim to deplore. This class will examine the politics of artistic resistance and compliance to the forces of Neoliberalism. Mutually Exclusive: Cannot register for HART 537 if student has credit for HART 437.

HART 539 - AMERICAN ART AND ARCHITECTURE I: 1620-1800**Short Title:** AMERICAN ART: 1620-1800**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: Painting, architecture, urban design, and the decorative arts in the colonies and early United States. Highlights will include design at Monticello and Mount Vernon; the portraiture of John Singleton Copley; Georgian and Federal-period architecture in Boston, New York, Williamsburg, and Philadelphia; and Spanish and Dutch colonial art and architecture. Graduate/Undergraduate Equivalency: HART 339. Mutually Exclusive: Cannot register for HART 539 if student has credit for HART 339.

HART 541 - EARLY RENAISSANCE ART IN ITALY**Short Title:** EARLY RENAISSANCE ART IN ITALY**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: Study of Italian painting, sculpture, and architecture, with emphasis on the fourteenth through the early sixteenth century, including such artists as Cimabue, Giotto, Donatello, and Botticelli. For each lecture, Graduate Students will be assigned additional readings. They will write an annotated bibliography of all these readings to be turned in at the end of the semester. We will meet for an additional every two or three weeks to discuss interpretive and methodological problems and ideas associated with the readings. Graduate students will be expected to complete all the requirements of the class in addition to writing a substantial research paper due at the end of the semester. Graduate/Undergraduate Equivalency: HART 341. Mutually Exclusive: Cannot register for HART 541 if student has credit for HART 341.

HART 542 - THE HIGH RENAISSANCE AND MANNERISM IN ITALY**Short Title:** HIGH RENAISSANCE&MANNERISM ITALY**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: Study of the High Renaissance, with emphasis on its leading masters (e.g., Leonardo, Raphael, Bramante, Michelangelo, and Titian). Includes a study of mannerism, the stylish art produced after the first quarter of the 16th century. For each lecture, Graduate Students will be assigned additional readings. They will write an annotated bibliography of all these readings to be turned in at the end of the semester. We will meet for an additional every two or three weeks to discuss interpretive and methodological problems and ideas associated with the readings. Graduate Students will be expected to complete all the requirements of the class in addition to writing a substantial research paper due at the end of the semester. Graduate/Undergraduate Equivalency: HART 342. Mutually Exclusive: Cannot register for HART 542 if student has credit for HART 342.

HART 543 - MASTERS OF THE BAROQUE ERA**Short Title:** MASTERS OF THE BAROQUE ERA**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: Study of the works of the greatest painters and sculptors in Europe during the Baroque period. Includes Rembrandt, Rubens, Caravaggio, Poussin, Claude, and Velazquez. For each lecture, Graduate Students will be assigned additional readings. They will write an annotated bibliography of all these readings to be turned in at the end of the semester. We will meet for an additional every two or three weeks to discuss interpretive and methodological problems and ideals associated with the readings. Graduate Students will be expected to complete all the requirements of the class in addition to writing a substantial research paper due at the end of the semester. Graduate/Undergraduate Equivalency: HART 343. Mutually Exclusive: Cannot register for HART 543 if student has credit for HART 343.

HART 545 - INTRODUCTION TO ARCHITECTURAL THINKING**Short Title:** INTRO ARCHITECTURAL THINKING**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: Introduction to architectural thought. Lectures and discussions focusing on practice and ideas that have exercised a significant influence on the discourse and production of architecture and urbanism. Cross-list: ARCH 525. Graduate/Undergraduate Equivalency: HART 225. Mutually Exclusive: Cannot register for HART 545 if student has credit for HART 225.

Course URL: www.arch.rice.edu/academics/current-courses (<http://www.arch.rice.edu/academics/current-courses/>)

HART 550 - FROM REPUBLIC TO EMPIRE: INVENTING ROMAN ART**Short Title:** INVENTING ROMAN ART**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: Rome's rise entailed the conquest and absorption of countless indigenous populations. In the heterogeneous landscape of Late Republican and Early Imperial Italy, is it possible to distinguish a "Roman" visual culture? This course traces the spread of Roman power from the 5th century BCE to the 1st century CE, asking how colonization, cross-cultural interaction, and aristocratic competition shaped what we now call "Roman" art and architecture. Students will be assigned readings for each class, and part of their final grade will be based on in-class discussion of these readings. Each student will also write a research paper and give an in-class presentation. Graduate students will give an in-class presentation of c. 30 minutes and will write a research paper (about 15-20 pages in length) arguing an original thesis. Graduate students will read six additional scholarly articles (of a more theoretical and methodological nature) that will be assigned to them over the course of the semester, and will write an annotated bibliography of these readings. Graduate/Undergraduate Equivalency: HART 360. Mutually Exclusive: Cannot register for HART 550 if student has credit for HART 320.

HART 551 - MODELS OF ABSTRACTION**Short Title:** MODELS OF ABSTRACTION**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: How do abstract painting, sculpture, textiles, and other art forms produce meaning? How can we understand this meaning as both product and critique of the social, political, and economic fields in which such works are made? How do the particularities of matter and process take on new importance in abstract practice? This class will address these and other questions by exploring a range of works by artists from both indigenous and avant-garde traditions, including Piet Mondrian, Mark Rothko, Lygia Clark, Frank Bowling, and others. We'll spend much of our time thinking about these artists in local museum collections, examining their works firsthand. Graduate students will have 50-100 pages of extra weekly reading, write a final essay of 25-30 pages, and deliver at least one 20-minute research presentation. Graduate/Undergraduate Equivalency: HART 451. Mutually Exclusive: Cannot register for HART 551 if student has credit for HART 451.

HART 552 - MANET(S) AND MODERNISM(S)**Short Title:** MANET(S) AND MODERNISM(S)**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: This seminar considers the pivotal figure of Edouard Manet. Combining a study of paintings from throughout his career, with close readings of primary sources, we will assess the key aspects of his style and subject matter. We will also consider art historical to his work and relationship to modernity. For each lecture, Graduate Students will be assigned additional readings. They will write an annotated bibliography of all these readings to be turned in at the end of the semester. We will meet for an additional every two or three weeks to discuss interpretive and methodological problems and ideals associated with the readings. Graduate Students will be expected to complete all the requirements of the class in addition to writing a substantial research paper due at the end of the semester. Graduate/Undergraduate Equivalency: HART 452. Mutually Exclusive: Cannot register for HART 552 if student has credit for HART 452.

HART 554 - AGE OF ROMANTICISM IN EUROPE**Short Title:** AGE OF ROMANTICISM IN EUROPE**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: 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. For each lecture, Graduate Students will be assigned additional readings. They will write an annotated bibliography of all these readings to be turned in at the end of the semester. We will meet for an additional every two or three weeks to discuss interpretive and methodological problems and ideas associated with the readings. Graduate Students will be expected to complete all the requirements of the class in addition to writing a substantial research paper due at the end of the semester. Graduate/Undergraduate Equivalency: HART 354. Mutually Exclusive: Cannot register for HART 554 if student has credit for HART 354.

HART 555 - VESSELS AND VASE-PAINTING: ANCIENT MEDITERRANEAN POTTERY IN THE MENIL COLLECTION**Short Title:** VESSELS AND VASE-PAINTING**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: Ceramics represent one of the most numerous classes of surviving ancient materials and their painted decoration can provide insights into social and cultural histories. This course provides an overview of pottery of the ancient Mediterranean world spanning from the Bronze Age to Roman period (ca. 3300 BCE – 400 CE), with a primary focus on ancient Greece. We will examine a broad history of ceramic production through the vases at the Menil Collection, including production techniques, decoration and subject matter. Graduate students will submit regular weekly reading responses, have two short presentations, lead an assigned discussion, and have a longer final project. Graduate/Undergraduate Equivalency: HART 355. Mutually Exclusive: Cannot register for HART 555 if student has credit for HART 355.

HART 556 - SEX AND MONEY: THE SPECIES DIVIDE**Short Title:** SEX & MONEY:THE SPECIES DIVIDE**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: This course will explore issues surrounding sex and money in medieval and early modern Europe and their impact on visual representations of both humans and non-humans. It will introduce students to such theories as feminism, Marxism, and posthumanism as well as medieval beliefs about the Seven Deadly Sins. Some course meetings will take place at Houston-area museums where students will engage with artworks in person. Graduate students will work on a more advanced level than undergraduate students with higher expectations and additional readings. Graduate students will be expected to complete all requirements of the class and will meet an additional seven times to discuss the interpretive and methodological ideas associated with the readings and their research papers. Graduate/Undergraduate Equivalency: HART 356.

HART 558 - IMPRESSIONISM AND POST-IMPRESSIONISM**Short Title:** IMPRESSIONISM/POST-IMP**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: 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 Cezanne. 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. For each lecture, Graduate Students will be assigned additional readings. They will write an annotated bibliography of all these readings to be turned in at the end of the semester. We will meet for an additional every two or three weeks to discuss interpretive and methodological problems and ideas associated with the readings. Graduate Students will be expected to complete all the requirements of the class in addition to writing a substantial research paper due at the end of the semester. Graduate/Undergraduate Equivalency: HART 358. Mutually Exclusive: Cannot register for HART 558 if student has credit for HART 358.

HART 564 - GENDER AND SEXUALITY IN FILM**Short Title:** GENDER AND SEXUALITY IN FILM**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: 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. Each graduate student will be required to submit a final 20-25 pp. paper. Graduate/Undergraduate Equivalency: HART 364.

HART 565 - A REVOLUTION FROM WITHIN: TRENDS IN CONTEMPORARY CUBAN CULTURE**Short Title:** TRENDS IN CUBAN CULTURE**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: 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. Course taught in Spanish. Graduate students will be expected to complete all the requirements of the course in addition to writing a research paper at the end of the semester. Instructor Permission Required. Graduate/Undergraduate Equivalency: HART 304. Mutually Exclusive: Cannot register for HART 565 if student has credit for HART 304.

HART 566 - LATIN AMERICAN BODIES: ON MODERNISM**Short Title:** LATIN AMER BODIES:ON MODERNISM**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: Designed as a laboratory of ideas and forms, this seminar will probe critical perspectives on art and architecture's relation to society and science. Focusing on the different ways the "modern" body has been portrayed by intellectuals and artists—as mechanized, controlled, Taylorized, and regimented—we will explore theories of the body and its inevitable entanglement within technology and economics. Avoiding the narrow view of aesthetic modernism and considering the immanent complexities of the triad modernism-modernity-modernization from the perspective of developing regions such as Latin America, this seminar examines the racialized, gendered, colonized, and medicalized body as a crucial discursive zone where politics and ethics, and science and ideology intercept. We will focus on critical theoretical and philosophical texts—from Early Structuralism to Disability Studies and Posthumanism—by French thinkers such as Georges Canguilhem, Michel Serres, Jacques Derrida, Georges Bataille, Roger Callois, Michael Foucault, Gilles Deleuze, and Luce Irigaray—and we will look at modern Latin American & Latin European art, architecture and urban planning strategies as sites of exploration. Each week, we will examine a theorist, an artist, and/or an architect.

HART 567 - ARCHITECTURES OF POWER, RESISTANCE, AND COEXISTENCE: A GLOBAL PERSPECTIVE**Short Title:** ARCHITECTURES POWER RESISTANCE**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: 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. Graduate students will submit an in-depth research proposal and paper and will give a formal presentation on their research paper in the seminar. This course occasionally meets at an area museum during the semester. Graduate/Undergraduate Equivalency: HART 367. Mutually Exclusive: Cannot register for HART 567 if student has credit for HART 467.

HART 568 - FROM THE SUBLIME TO THE SUSTAINABLE: ART, ARCHITECTURE AND NATURE**Short Title:** ART, ARCHITECTURE AND NATURE**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: This seminar considers theories and narratives of nature in the crafting of modern and contemporary art and architecture in the Americas. Artists and architects will include Maria Fernanda Cardoso, Rogelio Salmona (Colombia); Ana Mendieta, Ricardo Porro (Cuba); Ana Maria Tavares, Lina Bo Bardi (Brazil); Mark Dion and Buckminster Fuller (USA). For each lecture, Graduate Students will be assigned additional readings. They will write an annotated bibliography of all these readings to be turned in at the end of the semester. We will meet for an additional every two or three weeks to discuss interpretive and methodological problems and ideas associated with the readings. Graduate Students will be expected to complete all the requirements of the class in addition to writing a substantial research paper due at the end of the semester. Graduate/Undergraduate Equivalency: HART 302. Mutually Exclusive: Cannot register for HART 568 if student has credit for HART 302.

HART 569 - STATE OF THE ART**Short Title:** STATE OF THE ART**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: What is the current state of the art historical field? Looking at contemporary scholarship across a range of historical periods, the class will introduce students to a selection of some of the most important, ground-breaking, and / or influential writings in art history produced in the last 25 years or so. Paying particular attention to an array of recent trends, methodologies, and political interventions, this class will examine some of the most pressing questions, debates, and advanced interdisciplinary theories within current art historical practice. In addition to the presentations and short-analysis paper (4-5 pages) required for the undergraduate-level course, the graduate-level course requires a final paper of 20-25 pages. Graduate/Undergraduate Equivalency: HART 369. Mutually Exclusive: Cannot register for HART 569 if student has credit for HART 369. Repeatable for Credit.

HART 573 - EVOLUTION CUSTOM BUILT: ARCHITECTURE, GENETICS, AND THE ANTHROPOCENE**Short Title:** EVOLUTION CUSTOM BUILT**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: In the twentieth century, architects, scientists, engineers and technocrats attempted to free humanity from the constraints of nature... and were met with developments in science and technology sufficient to do so. Tracking the late nineteenth- and twentieth-century technoscientific impetus to re/design the shape of the future, from the level of genes to the scale of the built environment, this seminar combines investigations and theories of landscape, object-oriented ontology, architecture and ecocriticism. In the first part of the course, we'll unpack the history of modern agrilogistic thought, which projected empty, unoccupied space for opportunity and development onto otherwise occupied chromosomes, cultures and landscapes. The second section of this seminar traces the drive to order the biological world, using logics of efficiency and accountability, by rereading developments in energy, industry and resource development through the lens of object oriented ontology. Finally, we'll reconsider developments in the plant, animal and human sciences that bolstered humanity's twentieth-century hubris, from the birth of genetics to the role radiation played in liberating plant breeding from the confines of Mendelian crosses. Graduate students will have six additional readings and extra presentations of the landscape and architecture projects. Graduate/Undergraduate Equivalency: HART 473. Mutually Exclusive: Cannot register for HART 573 if student has credit for HART 473.

HART 574 - THE VISUAL CULTURE OF THE FRENCH REVOLUTION**Short Title:** ART OF THE FRENCH REVOLUTION**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: 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 helped fuel it. Graduate students will have extensive readings, a graduate discussion section in addition to the usual class meeting times. Three short reaction papers and a final original research seminar paper (15-20 pages) will also be required. Graduate/Undergraduate Equivalency: HART 374. Mutually Exclusive: Cannot register for HART 574 if student has credit for HART 374.

HART 577 - MEDIEVAL MANUSCRIPTS**Short Title:** MEDIEVAL MANUSCRIPTS**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: This seminar explores illuminated European manuscripts from late antiquity through the early sixteenth century. It examines manuscripts' functions, patrons, makers, and materials and technique, as well as such issues as the relationship between text and image and the manuscript's ideological stance. Students have the opportunity to study original medieval illuminations. Graduate/Undergraduate Equivalency: HART 377. Mutually Exclusive: Cannot register for HART 577 if student has credit for HART 377.

HART 579 - THE AESTHETICS OF REALISM: FROM COURBET TO THE WIRE**Short Title:** THE AESTHETICS OF REALISM**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: This seminar will consider both the historical roots and contemporary manifestations of an aesthetics of realism. As a form of art concerned with the world as it is, in all its imperfection, realism is often assumed to ignore ideas of beauty, and even to court harsh, rough or ugly appearances. But as we will see there is both theoretical basis for an aesthetics of realism and a long history of its visual development. Graduate students will read approximately 200-250 pages per week, which will be discussed in an additional hour-long session each week. Graduate students will write two 5-7 page short papers and one 18-20 page final term paper. Graduate/Undergraduate Equivalency: HART 379.

HART 581 - COLLAGE AND ITS HISTORIES**Short Title:** COLLAGE AND ITS HISTORIES**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: 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. For each lecture, Graduate students will be assigned additional readings. They will write an annotated bibliography of all the readings to be turned in at the end of the semester. We will meet for an additional two or three weeks to discuss the interpretive and methodological problems and ideas associated with the readings. Graduate students will be expected to complete all the requirements of the class in addition to writing a substantial research paper due at the end of the semester. Graduate/Undergraduate Equivalency: HART 381. Mutually Exclusive: Cannot register for HART 581 if student has credit for HART 381.

HART 587 - ARCHITECTURE, ART, AND LITERATURE IN ISLAMIC CULTURES**Short Title:** ARCH AND LIT ISLAMIC CULTURES**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: Buildings, objects, and texts are all cultural artifacts. When they intersect—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 epigraphy on buildings (as in the Alhambra) to versified descriptions of cities and monuments. This seminar will examine select works of Islamic art and architecture in relation to literary texts that engage with their aesthetic and functional aspects. Graduate students will submit a research paper that is 20-25 pages; undergraduate students will submit a 15-page research paper. Graduate/Undergraduate Equivalency: HART 385. Mutually Exclusive: Cannot register for HART 587 if student has credit for HART 385.

HART 589 - JUSTICE AND CINEMA**Short Title:** JUSTICE AND CINEMA**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: 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. Graduate students will write a 20-page research paper. Graduate/Undergraduate Equivalency: HART 389.

HART 590 - METHODS OF ART HISTORY**Short Title:** METHODS OF ART HISTORY**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: 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. Frequent guest lectures will be featured. Instructor Permission Required.

HART 591 - THINKING MODERN DRAWING: ON SITE AT THE MENIL DRAWING INSTITUTE**Short Title:** THINKING MODERN DRAWING**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: How has drawing 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 of art in the Menil Drawing Institute, which houses one of the world's best collections of the medium. 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, emerging from class discussions, that utilizes and explores Menil Drawing Institute resources. Graduate students will be assigned additional readings throughout the semester and submit a final paper of 20-30 pages in length. Graduate/Undergraduate Equivalency: HART 390.

HART 594 - STUDIES IN CONTEMPORARY LITERATURE AND CULTURE**Short Title:** CONTEMP. LIT AND CULTURE**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: A variable topics course. Please consult the English department website for additional course information. Recent topics have included Global English; Globalization and its Discontents; and Critical Regionalisms. Cross-list: ENGL 594. Repeatable for Credit.

HART 597 - SPECIAL TOPICS IN MUSEUM CURATORIAL STUDIES**Short Title:** SPECIAL TOPICS: MUSEUM STUDIES**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: Special Topics class taught by visiting Curators from the MFAH. SP 2025: The Object-Based Learning Seminar. This course closely examines fundamental Latin American objects and documents in order to familiarize the student with key questions and investigative strategies in the field. The course is jointly produced by the University of Houston and the International Center for the Art of the Americas (ICAA) at the MFAH. The important collections of Latin American art at the MFAH will serve as the main subject matter, and we will continually draw on the expertise at the ICAA in order to engage those collections directly. The course is based on the close examination and analysis of objects. Students will be trained in the processes scholars and curators use to productively examine objects. No previous experience with Latin American art is assumed. Reading ability in Spanish is helpful but not required.

HART 598 - TOPICS IN AESTHETIC THEORY**Short Title:** TOPICS IN AESTHETIC THEORY**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: This special topics course surveys theoretical approaches to the form and judgment of aesthetic objects and culture. Topics may include aesthetic categories and their history (including "major" categories such as beauty and "minor" categories such as awkwardness), theories of genre (including classic genres such as tragedy and more recent adaptations such as noir), theories of style (whether historically situated such as Rococo or more recently developed such as minimalism), and theories of judgment (such as Kant's third Critique). Cross-list: ENGL 598. Repeatable for Credit.

HART 600 - PREPARATION FOR CANDIDACY I**Short Title:** PREPARATION FOR CANDIDACY I**Department:** Art History**Grade Mode:** Satisfactory/Unsatisfactory**Course Type:** Independent Study**Credit Hours:** 3-9**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate**Description:** Preparation for qualifying exams.**HART 601 - PREPARATION FOR CANDIDACY II****Short Title:** PREPARATION FOR CANDIDACY II**Department:** Art History**Grade Mode:** Satisfactory/Unsatisfactory**Course Type:** Independent Study**Credit Hours:** 3-9**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: Preparation for qualifying exams and dissertation prospectus.

HART 603 - BAYOU BEND GRADUATE INTERNSHIP I**Short Title:** BAYOU BEND GRAD INTERNSHIP I**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Internship/Practicum**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate**Description:** Graduate Internship at Bayou Bend, the American Decorative Arts Center of the Museum of Fine Arts, Houston. Must be a Jameson Fellowship recipient to enroll. Instructor Permission Required. Graduate/Undergraduate Equivalency: HART 400. Mutually Exclusive: Cannot register for HART 603 if student has credit for HART 400. Repeatable for Credit.**HART 604 - BAYOU BEND GRADUATE INTERNSHIP II****Short Title:** BAYOU BEND GRAD INTERNSHIP II**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Internship/Practicum**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate**Description:** Graduate Internship at Bayou Bend and The American Decorative Arts Center of the Museum of Fine Arts, Houston. Must be a Jameson Fellowship recipient to enroll. Instructor Permission Required. Graduate/Undergraduate Equivalency: HART 401. Mutually Exclusive: Cannot register for HART 604 if student has credit for HART 401. Repeatable for Credit.**HART 608 - EXTRACTIVE ARCHITECTURE AND URBANISM IN LATIN AMERICA****Short Title:** EXTRACTIVE ARCHITECTURE**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate**Description:** 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. Attendance and participation; In-class reading presentations (Graduate students are required to present for three different weeks); Contribution to the Map of Extractive Architecture and Urbanism in Latin America Map (Students will identify case studies related to the course content and mark them as pins and story-maps in a digital collaborative document. Graduate students will identify 4-6 case studies); Individual research project (Students will write a final research paper. Graduate students should write a paper of approximately 7,000 words). Graduate/Undergraduate Equivalency: HART 408.**HART 609 - IMAGE, IDENTITY, ALGORITHM: RETHINKING PORTRAITURE IN THE AGE OF AI****Short Title:** IMAGE, IDENTITY, ALGORITHM**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate**Description:** 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. Graduate students will be assigned 30-60 pages of extra weekly readings, attend 4-5 extra meetings, and be required to write a substantial research paper of at least 20 pages at the end of the semester.**HART 612 - ADVANCED SEMINAR IN ARCHITECTURE****Short Title:** ADV SEMINAR IN ARCHITECTURE**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate**Description:** Small, focused, advanced discussion, workshop and/or design based courses on topics of recent research in architecture, delivered by RSA full time or visiting faculty. This seminar is open to RSA undergraduate students junior-level and above, and RSA graduate students. Students from other departments may enroll in the course with instructor permission. See the RSA website for more information: arch.rice.edu/courses. Space is limited and registration does not guarantee a space in this course. The final course roster is formulated on the first day class by the individual instructor. Cross-list: ARCH 612. Graduate/Undergraduate Equivalency: HART 412. Mutually Exclusive: Cannot register for HART 612 if student has credit for HART 412. Repeatable for Credit.**HART 630 - INDEPENDENT STUDY - FOURTEENTH CENTURY GOTHIC ARCHITECTURE****Short Title:** INDEPENDENT STUDY**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Independent Study**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate**Description:** Individual readings in 14th century gothic art and architecture. Instructor Permission Required.

HART 638 - HART IN THE WORLD SPRING SEMINAR**Short Title:** HART IN THE WORLD SEM**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: This seminar serves as required preparation for the planned "HART in the World" research travel course (HART 697) 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. Graduate students will be required to do additional reading, give two presentations, and submit a 25-35 page paper. To be offered every other year. Graduating students are not eligible. More information available at: <https://arthistory.rice.edu/opportunities/hart-world> Instructor Permission Required. Graduate/Undergraduate Equivalency: HART 338. Mutually Exclusive: Cannot register for HART 638 if student has credit for HART 338. Repeatable for Credit.

Course URL: www.arthistory.rice.edu/opportunities/hart-world (<http://www.arthistory.rice.edu/opportunities/hart-world/>)

HART 645 - FOUNDATIONS AND THE HISTORY AND THEORY OF ARCHITECTURE I (1450-1850)**Short Title:** FOUNDATIONS IN ARCH I**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: Lectures and discussions focusing on significant architectural and urban practices and ideas formulated before 1850. Cross-list: ARCH 645.

Course URL: www.arch.rice.edu/academics/current-courses (<http://www.arch.rice.edu/academics/current-courses/>)

HART 662 - THE WHITENESS OF GREEN: A HISTORY OF RACIALIZED LANDSCAPES**Short Title:** HIST OF RACIALIZED LANDSCAPES**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: By exploring a sequence of sites extending from urban parks in Rio de Janeiro to Rice University's academic quadrangular in Houston, this course examines how green spaces have been socially constructed through laws, policies, design and institutional practices and how race and science have inflected in the politics and practices through which humankind interacts with non-human nature/the natural world. This course also explores acts of resistance and practices of space-taking and place-(re)making by disenfranchised communities in urban and non urban settings. Reading Presentations: Graduate students will be asked to take responsibility for presenting the assigned readings for at least three different weeks; these 15 to 20-min presentations involve giving a brief background on the author, situating the assigned text in the context of the course, extrapolating a few key points and generating a few questions to initiate discussion of the material. Diachronic Map: Graduate students will be required to participate in the elaboration of the narrative that will accompany the graphic documentation (photos, architectural plans and urban schemes) Final Research Paper (Graduate Students): 20 to 25 typed, double-spaced pages Graduate/Undergraduate Equivalency: HART 462.

HART 665 - A VISUAL CULTURE TRAVELOGUE: ART AND POLITICS IN MODERN LATIN AMERICA**Short Title:** ART/ POLITICS MOD LATIN AMER**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Lecture**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: Providing an alternative understanding of modernity and its artistic partner, modernism, this survey course traverses the political, social and cultural landscapes that informed and formed the art and architecture of Latin America, from the early twentieth century to the present. Graduate students will be expected to write a more extensive research paper (20-25 page-long paper rather than the 8-10 page - paper required to undergraduate students. The use of primary sources is mandatory. Graduate/Undergraduate Equivalency: HART 265. Mutually Exclusive: Cannot register for HART 665 if student has credit for HART 265.

HART 670 - MAPPING PLACES IN TIME: THE TEMPORAL CARTOGRAPHY OF CITIES, SITES, AND EVENTS**Short Title:** MAPPING PLACES IN TIME**Department:** Art History**Grade Mode:** Satisfactory/Unsatisfactory**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: This course will focus on the evolution of urban form, or the art of living together, in light of existing and emerging communication and representation tools and techniques that make it possible to represent change over time and space. These same tools and techniques prompt a new range of art-historical and cultural questions that bring up new disciplinary questions to be covered during the semester: What does it mean to visualize a city, a site, or an event and their cultural record? Why should we look at changing spaces over time to understand art history? How does the development of larger typologies of historical and visual evidence help us think through cultural questions? Can we use an analysis of historical and contemporary viewership to understand both real and imagined spatial ideologies in art history and visual culture? Graduate students will be required to complete an additional assignment equivalent to an analytical 20 page paper. Graduate/Undergraduate Equivalency: HART 450. Mutually Exclusive: Cannot register for HART 670 if student has credit for HART 450.

HART 675 - LATIN-EUROPE/LATIN-AMERICA: THE AESTHETICS AND POLITICS OF MODERN CITIES**Short Title:** LATIN-EUROPE/LATIN-AMERICA**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Seminar**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: This course challenges our pre-conceived maps of the world, highlighting Latin America's place within our understanding of modernity as a product of transnational interconnections. Transversing the Atlantic, this course traces the interactions of capitalism and culture, science and aesthetics, and the ideologies that informed and formed the urban fabric and spatial politics of important cities in the modern Latin world - Paris, Rio de Janeiro, Rome, Buenos Aires, Barcelona, Havana, and Brasilia. Cross-list: ARCH 675. Graduate/Undergraduate Equivalency: HART 375. Mutually Exclusive: Cannot register for HART 675 if student has credit for HART 375.

HART 677 - SPECIAL TOPICS**Short Title:** SPECIAL TOPICS**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Internship/Practicum, Laboratory, Lecture, Lecture/Laboratory, Seminar, Independent Study**Credit Hours:** 1-4**Restrictions:** Enrollment is limited to Graduate or Visiting Graduate level students.**Course Level:** Graduate**Description:** Topics and credit hours vary each semester. Contact department for current semester's topic(s). Repeatable for Credit.**HART 689 - INDEPENDENT STUDY IN FILM AND MEDIA STUDIES****Short Title:** INDEPENDENT STUDY**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Independent Study**Credit Hours:** 1-15**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate**Description:** Independent study, reading, or special research in film & media studies on the graduate level. Repeatable for Credit.**HART 697 - HART IN THE WORLD FIELD STUDY****Short Title:** FIELD STUDY**Department:** Art History**Grade Mode:** Standard Letter**Course Type:** Research**Credit Hours:** 3**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate

Description: Through on-site lectures, seminar discussions, museum visits, architectural itineraries, and field trips, this course will explore the complex political, social, and cultural histories of a major international metropolis. The city visited changes each time the course is offered; past locations have included Istanbul, Rome, and Rio de Janeiro. More information on upcoming locations is available at <https://arthistory.rice.edu/hitw-about>. Graduating students are not eligible. Instructor Permission Required. Graduate/Undergraduate Equivalency: HART 397. Mutually Exclusive: Cannot register for HART 697 if student has credit for HART 397. Repeatable for Credit.

Course URL: arthistory.rice.edu/hitw-about (<http://arthistory.rice.edu/hitw-about/>)**HART 700 - SUMMER RESEARCH FOR PH.D.****Short Title:** SUMMER RESEARCH FOR PH.D.**Department:** Art History**Grade Mode:** Satisfactory/Unsatisfactory**Course Type:** Research**Credit Hours:** 1-9**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate**Description:** Summer Research of Ph.D. Repeatable for Credit.**HART 800 - PH.D. RESEARCH****Short Title:** DISSERTATION RESEARCH**Department:** Art History**Grade Mode:** Satisfactory/Unsatisfactory**Course Type:** Research**Credit Hours:** 1-9**Restrictions:** Enrollment is limited to Graduate level students.**Course Level:** Graduate**Description:** Dissertation Research for Ph.D. candidates. Repeatable for Credit.