

DEPARTMENT OF ART HISTORY

FALL 2025 COURSES

HART courses

Related courses

HART 211: African Modernism

Barnabas Ticha Muvhuti

This course introduces students to the modern art of Africa, drawing attention to its variants in the continent's different local and regional geographies. 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.

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



HART 212: Women Artists in Twentieth Century Latin America

Ana Maria Franco

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.

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



NEW COURSE

HART 230: Early Medieval Art

Denva Gallant

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.

M/W, 2:00pm - 3:15pm
Credit Hours 3, Distribution Group 1, Cross-list: MDEM 230



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

Gordon Hughes

This class examines the history of both artistic & non-artistic uses of photography from its origins in the nineteenth century, across the 20th century and into the present. We will pay close attention to a number of specific thematic, 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.

F, 2:00pm - 4:30pm
Credit Hours 3, Distribution Group 1, Cross-list: FOTO 263



HART 321/521: American Art: 1800-1950

Joseph Manca

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.

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



HART 324/524: Persianate Arts of the Book

Farshid Emami/Aimée Froom

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.

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



HART 337: Radical Bodies in Medieval Art

Denva Gallant/Eilis Coughlin

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? 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.

TH, 2:30pm - 5:00pm
Credit Hours 3



HART 379/579: The Aesthetics of Realism: From Courbet to The Wire

Leo Costello

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.

TH, 9:25am - 10:40am
Credit Hours 3

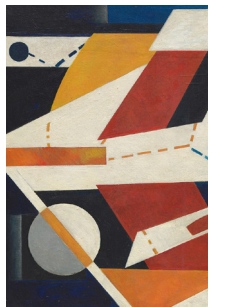


HART 451/551: Models of Abstraction

Graham Bader

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.

T, 2:30pm - 5:00pm
Credit Hours 3

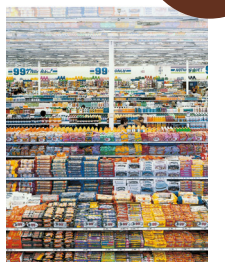


HART 537: Neoliberal Aesthetics: Art for and Against Late Capitalism

Gordon Hughes

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.

TH, 7:00pm - 9:30pm
Credit Hours 3



NEW COURSE

HART 590: Methods of Art History

Farshid Emami

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.

F, 12:00pm - 2:30pm
Credit Hours 3, Instructor Permission Required

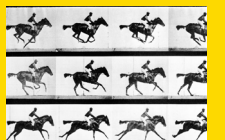


CMST 201: History of Cinema & Media I: Invention to 1945

Martin Blumenthal-Barby

This seminar will introduce students to the history of cinema from its inception to 1945 by considering individual cinematic artifacts in their technological, economic, aesthetic, political, and social contexts.

T/TH, 2:30pm - 3:45pm
Credit Hours 3, Distribution Group 1, Cross-list: GERM 280



CMST 203: Introduction to Film Analysis

Hayley O'Malley

This course introduces students to the fundamental principles of film analysis. We will focus on the visual and narrative organization of film and moving images; examine the evolution of film form in specific historical contexts; and work on developing critical and interpretative skills for understanding, and writing about, cinema.

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



CMST 204: Introduction to Media Studies

Liam Hayes

Our world is saturated with media. This course explores the study of media in two ways. First, it introduces students to a range of theoretical perspectives on the role of media within society. Second, it guides students through the analysis of different forms of media, including social, broadcast, print, journalistic, and digital. This course pays special attention to how dynamics of class, race, gender, and generation affect media's production and consumption.

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



CMST 301: Women's Filmmaking Since 1970s

Hayley O'Malley

This course introduces students to a rich cinematic tradition: movies made by women. Starting in the 1970s and moving to the present, our fifty-year survey will be a global one and consider a range of genres, aesthetics, and production modes. We will also examine the broader artistic, political, and social contexts that have shaped and been shaped by the cinematic work of women.

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



NEW COURSE