

AY 25-26

DEPARTMENT OF HISTORY OF ART AND ARCHITECTURE

GATEWAY COURSES

Department of History of Art and Architecture

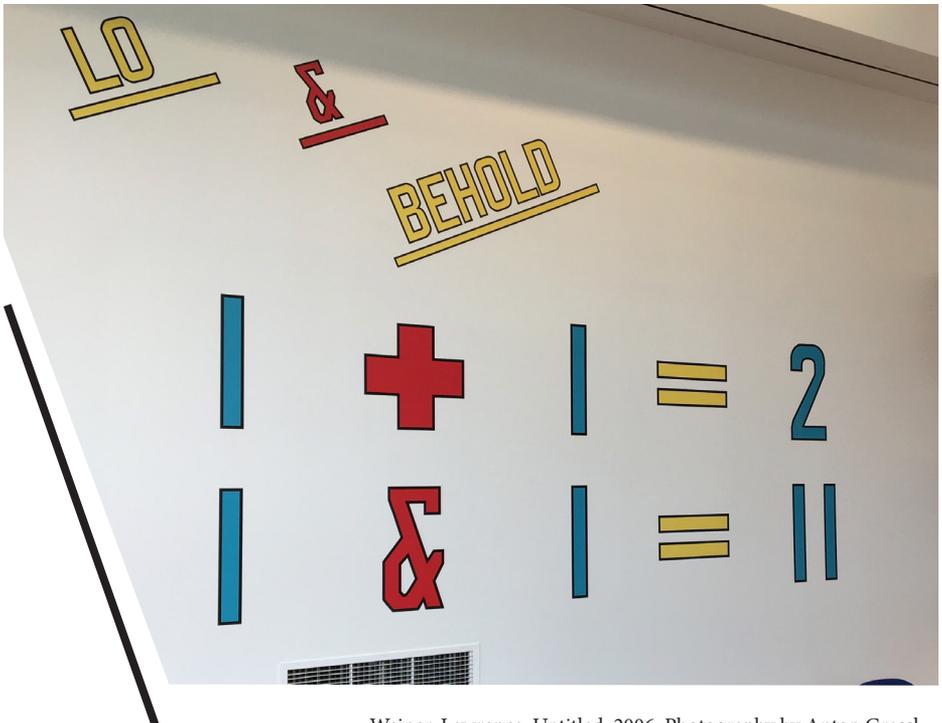
WHY STUDY ART HISTORY?

The History of Art and Architecture concentration offers training in the interpretation and critical analysis of art and architecture. It develops skills in visual discrimination and verbal expression which are of fundamental value to your life at Harvard and beyond. In an era marked by the mass proliferation of images, chiefly through digital technologies and platforms, the cultivation of visual acuity and critical discernment is all the more pressing.

Encompassing material from the widest range of geographic and historical origins, art history is itself a multifaceted discipline embracing many different methods, perspectives, and interests. Sometimes it deduces from artworks the time and place of their making, or the identity of their makers. Sometimes it examines how concepts, ideals, and sensibilities of people of the past are expressed in their art, and further, how that art influenced wider aspects of their culture. Sometimes it explores within buildings, towns, and cities the dynamic between human and natural worlds. These and other approaches are reflected in the teaching and scholarship of the Faculty. Training in the critical analysis of art seeks to clarify the perception—and understanding—of how artworks relate to the techniques and materials used in their making, and to the environment in which they are seen. It also fosters the ability to make and explain judgments of quality and value. The History of Art and Architecture concentration is structured to take the student through a sequence of introductory courses and tutorials to more advanced pro-seminars and seminars. Students select a “major” area of study—one of the many fields represented by our Faculty—while at the same time receiving a broad formation across the discipline. The senior year is devoted to the completion of coursework and the senior thesis (optional; writers of senior theses participate in a seminar led by the Senior Thesis Tutor, a course designed specifically about the processes of research, resources, argument, and writing). Another feature of our concentration is the Architecture Studies track, which pursues the study of architecture—its history, theory, and practice—with the spirit of a liberal arts education. The studio component of the track is jointly administered with the Graduate School of Design. Throughout these years of study, concentrators in History of Art and Architecture work with a host of primary research materials in Harvard’s incomparable libraries and museums. The new facilities of the Harvard Art Museums—its galleries, Art Study Centers, Materials and Paper Labs, Straus Center for Conservation and Technical Studies—are used intensively for group instruction and detailed examination.

The Faculty take great satisfaction in teaching and advising our undergraduate concentrators. It begins for many with the sophomore excursion seminar. Offered in the spring semester each year, it is co-taught by a group of Faculty and graduate students about a country, region, or a city, and its art and architecture. Some past examples include the cities of Berlin, Vienna, and Rome, with multi-site visits throughout Japan, the Netherlands, Peru, Spain, and Turkey. Research preparations are made during the semester and culminate with a period of immersive fieldwork in May. The seminar guides students through an intensive mode of research and fieldwork which together underscore the vital necessity of directly engaging the monuments and objects studied by historians of art and architecture. Supported by a gift from David Rockefeller, the sophomore excursion seminar embodies the value of cross-generational learning.

As a mid-sized concentration, History of Art and Architecture offers many opportunities for instruction in smaller group settings, from tutorials to seminars, and takes great pride in the range of its advising opportunities led by our Director of Undergraduate Studies. Conversations between Faculty and undergraduate concentrators extend from work being done in courses, to the thesis, to summer internship opportunities, and life beyond Harvard.



Weiner, Lawrence. Untitled, 2006. Photography by Anton Grassl.



FALL COURSES

AT A GLANCE



GENED 1185: The Power and Beauty of Being In-Between: The Story of Armenia

- Professor Christina Maranci
- T/Th, 10:30 am - 11:45 am | Location TBD

FYSEMR 63W - Vegetal Humanities

- Professor Carrie Lambert-Beatty
- W, 12:00 pm - 2:45 | 485 Broadway, Room 323

FYSEMR 64I: Looking for Clues: Ancient and Medieval Art

- Professor Evidiki Georganteli
- W, 12:00 pm - 2:45 | Location TBD

HAA 10 - Introduction to the History of Art

- Professors Hamburger, Pereda, Fromont, Roberts, Del Real, Wang
- M, 12:00 pm - 1:15pm | 485 Broadway, Lower Lecture Hall

HAA 15 - Introduction to Italian Renaissance Art

- Professor Shawon Kinew
- M/W, 1:30 pm - 2:45 pm | 485 Broadway, Lower Lecture Hall

HAA 22X - Architecture in the Early Modern Mediterranean World: A Cross-Cultural Perspective

- Professor Gülru Necipoğlu
- T, 12:00 pm - 2:45 pm | 485 Broadway, Lower Lecture Hall





SPRING COURSES

AT A GLANCE

GENED 1083 - Permanent Impermanence: Why Buddhists Build Monuments

- Professors Jinah Kim and Eugene Wang
- M/W, 12:00 pm - 1:15 pm | 485 Broadway, Lower Lecture Hall

FYSEMR xx (TBD) - Vision and Justice

- Professor Sarah Lewis
- Schedule TBA | Location TBA

FYSEMR 66J - Making Monsters in the Atlantic World

- Professor Cécile Fromont
- T, 12:00 pm - 2:45 pm | 485 Broadway, 323

HAA 11 - Landmarks of World Architecture

- Professor Patricio Del Real + various faculty
- T/Th, 12:00 pm - 1:15pm | 485 Broadway, Lower Lecture Hall

HAA 45M - Medieval Media

- Professor Jeffrey Hamburger
- T, 12:00 pm - 2 pm | 485 Broadway, 422

HAA 51 - Witches. From Dürer to Goya

- Professors Joseph Koerner, Felipe Pereda
- M/W, 10:30 am - 11:45 am | 485 Broadway, Lower Lecture Hall

HAA 73 - Money Matters

- Professor Evridiki Georganteli
- T/Th, 10:30 am - 11:45 am | 485 Broadway, Lower Lecture Hall

HAA 77M - Modern Art & Its Colonial Matrix

- Professors Maria Gough, David Joselit
- T/Th, 1:30 pm - 2:45 pm | 485 Broadway, Lower Lecture Hall



GENED 1185

THE POWER AND BEAUTY
OF BEING IN-BETWEEN:
THE STORY OF ARMENIA

FALL
AY 25-26

Christina Maranci

How can one small, remote country change the way we think about the culture of the world?

Being wedged between superpowers might seem like a recipe for ethnic assimilation and cultural conformity. Yet what if it made you stronger? In the case of Armenia, being “in-between” led to a vibrant, diverse, and resilient culture, a distinctive religious and national identity, and a dynamic diaspora. Traveling from antiquity to modernity, we will explore how Armenia and Armenians survived and thrived despite invasion, oppression, statelessness, and planned annihilation. We will explore the connections between Armenian culture and diverse traditions, including classical antiquity, the Ancient Near East, Sasanian and Islamic Iran, and the Byzantine empire, East Asia, and Europe, and the relations between Armenia and neighboring cultures of the Caucasus. We will follow the Armenian experience into the early modern period, when Armenians established a trade network reaching from the Indian subcontinent to Amsterdam, absorbing and informing a kaleidoscope of cultures along the way. We will wrap up with the survival of Armenian traditions in contemporary culture, the role of the Armenian genocide in shaping Armenian identity, including in neighboring Waretown. Finally, we will discuss the meaning of cultural heritage for Armenians today, and explore its role at the intersection of politics, diplomacy, law, scholarship, human rights, and activism.

T/Th, 12:00 - 1:15

485 Broadway,
Location TBD

Department of History of Art and Architecture



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Carrie Lambert-Beatty

This class invites you to practice a new kind of plant-consciousness. Our guides will be contemporary artists and thinkers who are encouraging new relationships between human and vegetal life, or recalling very old ones. Suddenly, we have plant protagonists, gardens in galleries, and botany-based forms of philosophy, architecture, music and more. Following the lead of these culture-makers and their work, we will draw on the new science of plant communication and learning in this class; uncover plant-based histories and renew ancient understandings of human-plant relations. But plants themselves will also be primary sources, as each student follows a sequence of exercises to deepen understanding of a plant “interviewee”—one they’ll grow at home from an unidentified seed. At the same time, we will ask critical questions: with climate crisis upon us, in a time of social inequity, poisonous politics, and mass dislocations, why this attraction to plants? Is the vegetal turn a diversion from tough human problems? Or is there reason to think a cultural change could, even now, change the fate of nature?

W, 12 - 2:45

485 Broadway,
Room 423

Enrollment Limited:
12

No prior art or botanical knowledge is expected. However students with backgrounds in agriculture, ecology, horticulture, or botany are especially welcome.



FYSEMR 64I

LOOKING FOR CLUES:
ANCIENT AND MEDIEVAL
ART @ HARVARD

FALL
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Evridiki Georganteli

Objects are essential primary sources for the study of the past. They are imbued with tales of their makers, of societies in which they took shape, of customs and beliefs that lent them meaning, and of routes that facilitated their dissemination. In this interdisciplinary and highly interactive Freshman Seminar, participants will hone the art of looking through the close-up study and discussion of ancient and medieval ceramics, textiles, and metalwork from the world-class collections of the Harvard Art Museums, the Harvard Peabody Museum, and the Boston Museum of Fine Arts. Art making in the Studio of the Harvard Ceramics Program will further help us associate these museum objects, detached from their geographical, historical, and archaeological context, with imagery, feelings, and the life of ancient and medieval craftsmen.

W, 12 - 2:45

Location TBD

Enrollment Limited:
12

Ceramics, textiles, and metalwork circulated throughout millennia along routes of trade, warfare, diplomacy, and pilgrimage, transcending linguistic, religious, and cultural borders. The materials and the techniques used in their creation reveal the economic resources, technological know-how, and political agendas of their makers. The reception, appreciation, life and afterlife of these objects shed light on the societies that consumed and treasured them.

Looking for Clues. Ancient and Medieval Art @ Harvard is intended for all Freshmen interested in the study of the past. Weekly handling sessions of priceless artifacts, weekly short response papers/object biographies, group discussions, art-making, and a final project on a choice object or a group of objects from the Harvard Collections offer students a sense of immediacy and appreciation of world cultures.

Department of History of Art and Architecture



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HAA 10

Introduction to the
History of Art

FALL
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*Jeffrey Hamburger, Felipe Pereda, Cécile Fromont,
Jennifer Roberts, Patricio Del Real, Eugene Wang*

An introduction to major works of art and architecture from around the world, co-taught by a team of six HAA professors, two of whom will co-lead the course. Each week consists of one 75-minute lecture by a faculty member, 60-minute looking labs in the museum led by faculty members, and 75-minute discussion sections led by TFs.

M, 12:00 - 1:15 +
Looking Lab &
Discussion Section

485 Broadway,
Lower Lecture Hall

Enrollment Limited:
90

Every unit will focus on a specific artwork or site through which large humanistic questions and art historical concepts are considered.

“What is Art? And why does it matter? What has art have to do with power, or with desire? How has it helped people imagine an afterlife? Is it a form of knowledge? Is it an instrument to know the world, or a way of worldmaking? This class will address these and other fundamental questions from the perspective of history. Designed in three units – the Artist, the Media and Identities - the class will be divided in lectures and a weekly Looking Lab with the museum collections.”

Department of History of Art and Architecture



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HAA 15

INTRODUCTION TO ITALIAN RENAISSANCE ART

FALL
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Shawon Kinew

What is known as the Renaissance was a period of intense cultural transformation, and it is a history whose legacy we have inherited. From the construction of the liberal arts to the Doctrine of Discovery (only rejected by the Vatican in 2023), we live with the traditions of this period and its repercussions. Artists reached an unprecedented stature creating some of the most powerful works of art in Europe. This course traces an artistic narrative that moves from Giotto to Caravaggio as it coincided with Columbus' disastrous voyages, the Sack of Rome and the Catholic Reformation. We will look closely at the art of Masaccio, Donatello, Botticelli, Leonardo da Vinci, Michelangelo, Titian and Raphael and their contemporaries. We will be attentive to meaning and interpretation, both the ways artists made meaning and the ways we find it the Italian Renaissance, in its beauty and in its power.

M/W, 1:30 - 2:45

485 Broadway,
Lower Lecture Hall

Department of History of Art and Architecture



HAA 22X

ARCHITECTURE IN THE EARLY MODERN
MEDITERRANEAN WORLD:
A CROSS-CULTURAL PERSPECTIVE

FALL
AY 25-26

Gülru Necipoğlu

Architecture of the eastern Mediterranean basin (at Italian, Ottoman, and Mamluk courts) with emphasis on cross-cultural encounters and transmission of the Romano-Byzantine heritage, science and technology, architectural practice, ornament, urban design, military, religious, and domestic architecture.

T, 12 - 2:45

485 Broadway,
Room 422

Department of History of Art and Architecture



Prof. Dr. Gülru Necipoğlu
İstanbul Üniversitesi Kütüphaneleri No 6605
Prof. Dr. Gülru Necipoğlu
Cumhuriyet Kütüphanesi No 6601

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GENED 1083

PERMANENT IMPERMANENCE: WHY
BUDDHISTS BUILD MONUMENTS

SPRING
AY 25-26

Jinah Kim, Eugene Wang

Everything changes. This is, in its simplest and most fundamental formulation, one of the essential teachings of Buddhism. Buddhist communities throughout history have preached, practiced, and written about the ephemerality and illusoriness of our everyday lives and experiences. Ironically, however, many of these same communities have attempted to express these teachings in the form of monumental structures meant to stand the test of time. Some of the world's greatest cultural heritage sites are a legacy of this seeming contradiction between the impermanence that is a central presupposition of Buddhist thought and the permanence to which these same monuments seem to aspire. If the world is characterized by emptiness and the Self is illusory, how does one account for the prodigious volume of art and architecture created by Buddhists throughout history? This Gen Ed course takes a multicultural and reflective engagement with the challenges presented by this conundrum through a study of Buddhist sites scattered throughout time and space. Pertinent topics such as cosmology, pilgrimage, materiality, relics, meditation, and world-making will be explored. Through these Buddhist monuments in South and Southeast Asia, the Himalayas, Central Asia, China, Korea, and Japan, students will learn about the rich, diverse world of Buddhist practice and experience.

M/W, 12 - 1:15

485 Broadway,
Lower Lecture Hall

Department of History of Art and Architecture



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Sarah Lewis

How has visual representation—from videos and photographs to sculptures and memorials—both limited and liberated our definition of American citizenship and belonging? Art is often considered a respite from life or a reflection of the times, but this class examines how art actually has created the times in which we live. The distribution of rights is central to justice. The rights of citizenship are many, but central to them all is the right, even the responsibility, to engage and participate in collective society—to be recognized as a member of the body politic. The course will wrestle with the question of how the foundational right of representation in a democracy, the right to be recognized justly, is indelibly tied to the work of visual representation in the public realm. Social media has changed how we ingest images. Racially motivated injustices, protests, collective grief and glory now play out in photos and videos with a speed unimaginable even a few decades ago, allowing—and compelling—us to call upon skills of visual literacy to remain engaged global citizens every day. But images have always played an important part in civic life. Over the course of the semester, we will consider visual representation as a form of “civic evidence,” “civic critique,” and “civic engagement” in American history. Together we will consider the role of art and aesthetics for the invention of race, the creation of and destabilization of U.S. segregation, narratives supporting and critiquing Native American “removal,” Japanese Internment, immigration, New Negro Movement, and the long Civil Rights movement. When has art served as propaganda? How did nineteenth- and twentieth-century Americans frame arguments over racism with images—literally? How have images played a role in shaping how we envision the borders between the U.S. and other nations? By the end of the course you should be able to argue how images have persuasive efficacy in the context of citizenship, critique the comments posted under images online, and problematize the foundational right of representation in a democracy like the United States.

Time and location
TBD

Enrollment Limited

Cécile Fromont

How and why are monsters made? What can visualizations of monsters tell us about how Otherness is constructed, contested, and critiqued? What do monsters tell us about human oppression, agency, and cross-cultural encounters? In this seminar, we will use historical analysis of visual and material culture through the charged site of the “monster” in the Atlantic World (Africa, Latin America, and Europe) to hone in sharper visual analysis skills, a critical awareness of the many-sided discourses on monstrosity, and a deeper understanding of Atlantic history.

T, 12:00 - 2:45

485 Broadway,
Room 422

Our seminar will make robust use of Harvard’s collections to observe, analyze, and discuss in person artworks, rare books, maps, in conjunction with the scholarly and theoretical approaches they have engendered over the centuries. Our intellectual journey will follow a diachronic and thematic trajectory with special attention paid to Atlantic Africa, Latin America, and the Iberian Peninsula from circa 1500 to today. The goal for the seminar is to interrogate how monsters create and disrupt social categories. As the perpetually constructed Other—that which exists outside of and breaks with culturally-defined norms—monsters and their depictions provide a uniquely appropriate site for investigating multiple perspectives on questions related to imagination, race, gender, violence, sexuality, and sanctity.



HAA 11

LANDMARKS OF WORLD ARCHITECTURE

**SPRING
AY 25-26**

Patricio Del Real

Examines major works of world architecture and the unique aesthetic, cultural, and historical issues that frame them. Faculty members will each lecture on an outstanding example in their area of expertise, drawing from various historical periods and diverse cultures across the world. Weekly discussion sections will develop thematically, expanding on the given examples to focus on significant issues in the analysis and interpretation of architecture.

T/Th 12:00 - 1:15

485 Broadway,
Lower Lecture Hall



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Jeffrey Hamburger

From the invention of the icon and the book in late Antiquity to printing and panel painting in the 15th century, the Middle Ages harnessed new visual media to revolutionary effect. The course examines space (architecture), light (stained glass), body (sculpture/relic), figure (fresco, tempera, oil), word (roll/codex), abstraction (diagram), mass media (printing).

T, 12 - 2

485 Broadway,
Room 422



HAA 51

WITCHES. FROM DÜRER TO GOYA

SPRING
AY 25-26

Joseph Koerner, Felipe Pereda

Witchcraft as a magical practice is documented across many cultures since ancient times, while the “witch” of popular imaginings is a more recent local phenomenon. Young or old, alluring or monstrous-but usually female-the image of the witch developed in the West at the start of the modern age, mobilizing the fantasies of major artists from the Renaissance through the Enlightenment to the present. This course explores the witch from three entangled perspectives: painters fascinated by nefarious illusions, witch-hunters and their (largely fictive) accusations, and modern historians making sense of this wildly elusive material. Artists studied include Albrecht Dürer, Pieter Bruegel, Salvatore Rosa, José de Ribera, Henry Fuseli and Francisco de Goya. The course consists of lectures, debate sections, and studio classes on the printing techniques (etching and aquatint) used by artists discussed.

M/W, 10:30 - 11:45

485 Broadway,
Lower Lecture Hall

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Evridiki Georganteli

Money is everywhere. As both an abstract construct and a material entity, money makes the world go around. Since before the invention of writing, money has been a common facet of everyday life, informing how we think and how we act. The course explores how societies across human history have made, used, and valued money in divergent ways. We will consider money as an object of aesthetic appreciation, an ethical problem, an architect of social relations, and environmental disruptor, a tool of political resistance, and much more. How has coinage design been a function of money's role as a political, religious, and cultural symbol? Is money a measure of value, and how does it align with other potential values, such as religious, moral, and aesthetic ones? Is it ethically neutral or an instrument of moral vice or virtue? What were the debates surrounding the rise of paper money beginning in the eighteenth century? How was money used as a tool of political resistance during the suffragette movement? Does money get recycled, and what is the environmental cost of different money forms today? What are the links between art, literature, theater, cinema, and money?

T/Th, 10:30 - 11:45

485 Broadway,
Lower Lecture Hall

Enrollment Limited:
60



HAA 77M

MODERN ART & ITS COLONIAL MATRIX

**SPRING
AY 25-26**

Maria Gough, David Joselit

How does modernist innovation and experimentation in the visual arts relate to the European quest for empire, and its aftermath in the post-colonial period? How was European and American modernism shaped by imperial ambition and colonial expansion? By the domination and subordination of others? By the exoticization and “orientalization” of Asian and Islamic cultures, and the “primitivization” of African and Native American traditions? Moreover, to what extent do the economic and political structures of imperialism persist after formal decolonization in the mid-twentieth century in political formations such as the Cold War, or economic ones like the “imperialism” of American popular culture. By exploring significant artworks from the 19th, 20th, and 21st centuries in light of the history and legacy of imperialism, this course seeks to evaluate how modern artists may be implicated in the colonial matrix, and to what extent they opposed or critiqued it.

T/Th 1:30 - 2:45

485 Broadway,
Lower Lecture Hall

Department of History of Art and Architecture



QUESTIONS?

ADVISING

If you have questions, or are looking to find out more about the Department of History of Art and Architecture and the concentrations it offers, please do not hesitate to reach out to one of the following people:

Marcus Mayo

Undergraduate Program Coordinator

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Jennifer Roberts

Director of Undergraduate Studies

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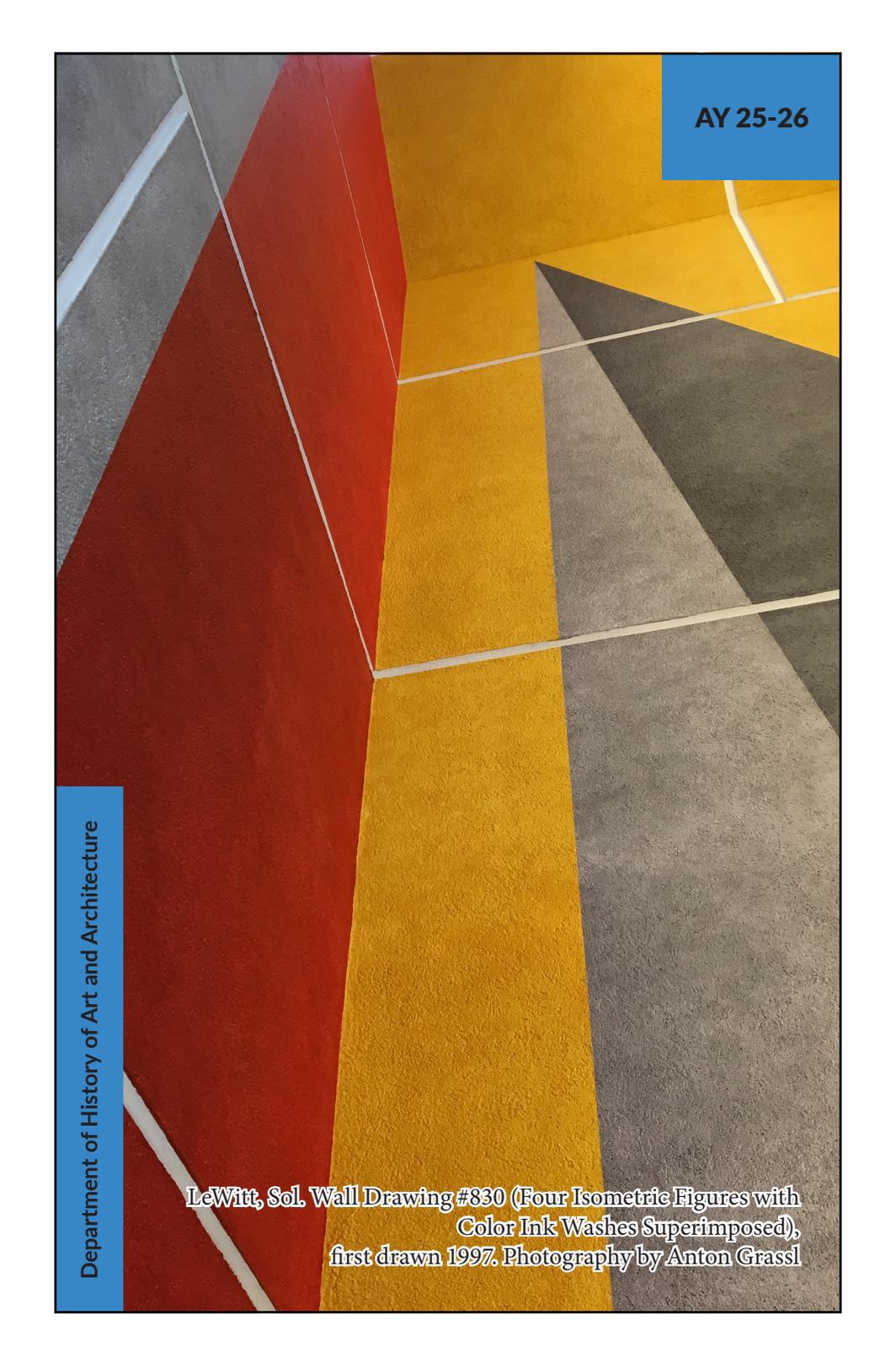
Megan Panzano

Program Director, Undergraduate

Architecture Studies Track

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Department of History of Art and Architecture

LeWitt, Sol. Wall Drawing #830 (Four Isometric Figures with
Color Ink Washes Superimposed),
first drawn 1997. Photography by Anton Grassl