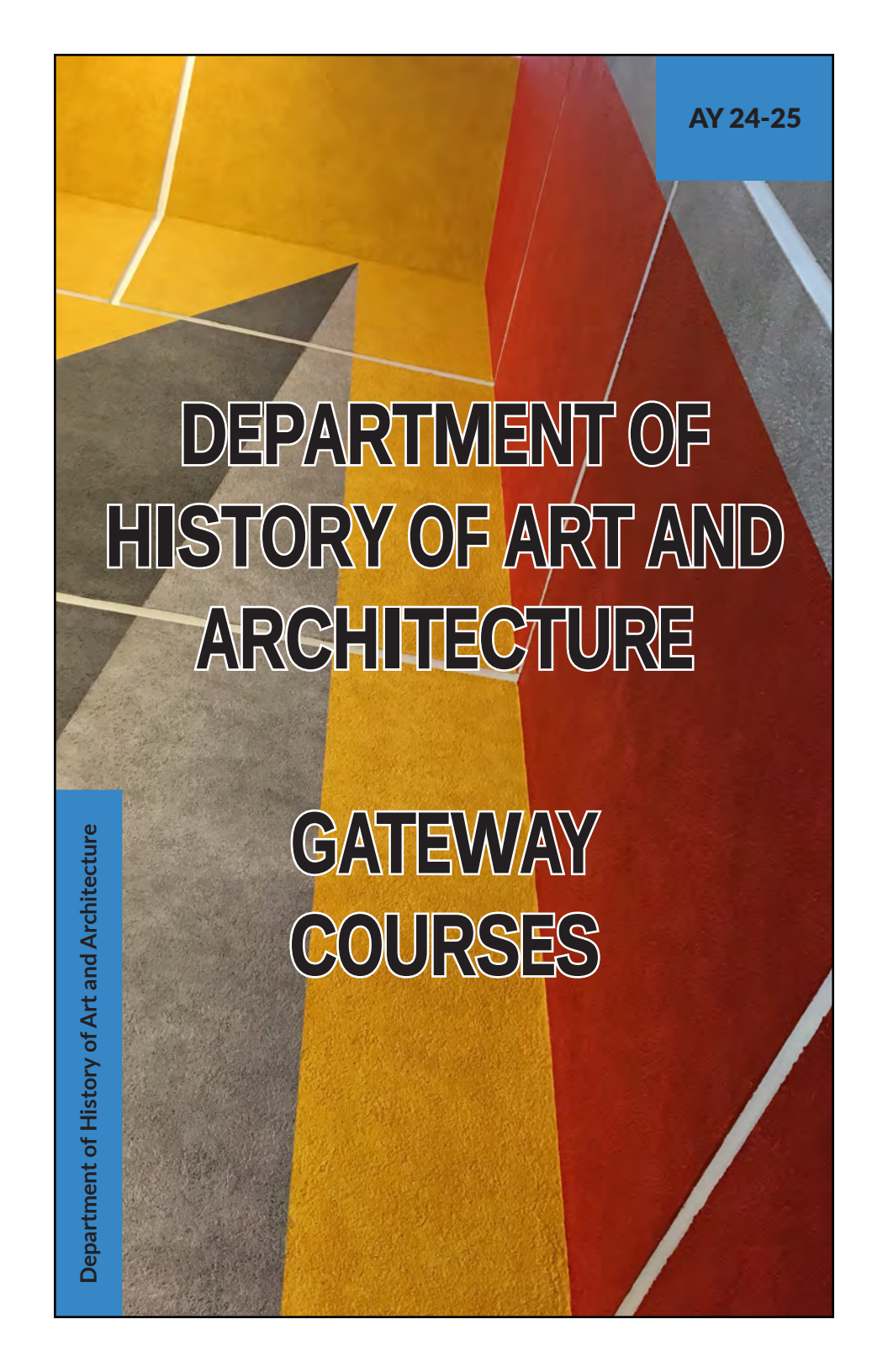




AY 24-25

DEPARTMENT OF HISTORY OF ART AND ARCHITECTURE

GATEWAY COURSES

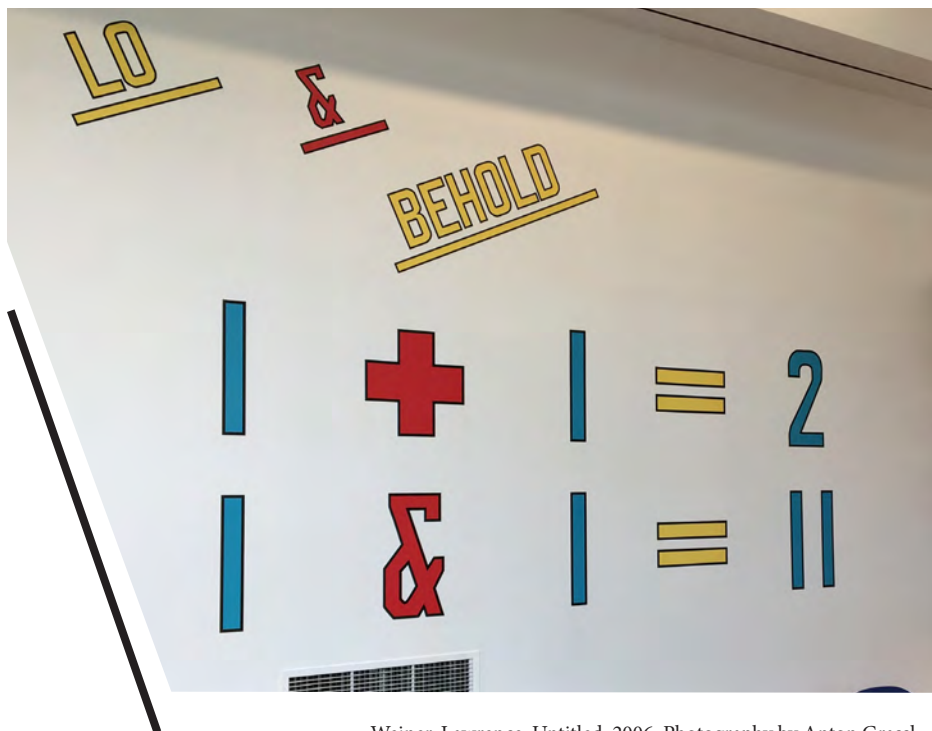
WHY STUDY ART HISTORY?

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 (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-size 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

HUMAN 20: A Colloquium in the Visual Arts

- Professors Lippit, Pereda, Khandelwal, Estrin, Maranci, Kelsey
- M/W, 12 :00 pm - 1:15pm | 485 Broadway, Lower Lecture Hall

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

- Professor Christina Maranci
- T/Th, 12:00 pm - 1:15pm | Lowell Lecture Hall

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

- Professor Evridiki Georganteli
- W, 12:00 pm - 2:45 pm | Art Study Center, Harvard Art Museums, 4400

FYSEMR 65R - Tea in Japan / America

- Professor Melissa McCormick
- W, 3:00 pm - 5:45 pm | Sever Hall 212

HAA 17K - Introduction to Contemporary Art

- Professor Carrie Lambert-Beatty
- M/W, 1:30 pm - 2:45 pm | 485 Broadway, Lower Lecture Hall

HAA 42P - Architecture through the Ages: Notre-Dame de Paris

- Professor Jeffrey Hamburger
- T/Th, 1:30 pm - 2:45 pm | 485 Broadway, Lower Lecture Hall

HAA 56G - Spanish Golden Age Painting

- Professor Felipe Pereda
- M/W, 10:30 am - 11:45 am | 485 Broadway, 422





SPRING COURSES

AT A GLANCE

FYSEMR 65W - Michelangelo: Terrible Genius

- Professor Shawon Kinew
- F, 12:00 pm - 2:00 pm | Art Study Center, Harvard Art Museums, 4700

HAA 11 - Landmarks of World Architecture

- Professors Khandelwal, Roxburgh, various faculty
- T/Th, 12:00 pm - 1:15 pm | Menschel Hall, Harvard Art Museums

HAA 18J - Introduction to Japanese Architecture

- Professor Yukio Lippit
- 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 82G - Introduction to Buddhist Arts of Space and Place

- Professor Eric Huntington
- M/W, 1:30 pm - 2:45 pm | 485 Broadway, 422



HUMAN 20 | A COLLOQUIUM IN THE VISUAL ARTS

FALL
AY 24-25

*Yukio Lippit, Felipe Pereda, Vishal Khandelwal,
Seth Estrin, Christina Maranci, Robin Kelsey*

HUMAN 20 is an introduction to the study of the humanities through major works of art and architecture from around the world, taught by five members of the Harvard faculty. The course was specially created for students focusing on the humanities or interested in a wide-ranging introduction to works of art and architecture and the many issues they embody.

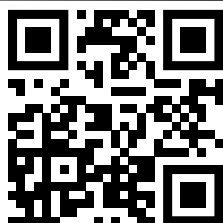
M/W, 12:00 - 1:15

485 Broadway,
Lower Lecture Hall

Enrollment Limited:
72

Each week immerses students in the cultural and imaginary world of an artwork, whether it be a Japanese woodblock print, a Renaissance painting, an ancient Greek vase, an Armenian illuminated manuscript, a modern South Asian painting, or Maya Lin's design for the Vietnam Veterans Memorial. Each week, an artwork is introduced during a 75-minute lecture. Then, students attend a weekly looking lab, where they develop skills of visual observation, analysis, and description. The looking lab is followed by a discussion section where ideas from the lecture, looking lab, and selected readings will be explored further. Humanities 20 teaches students what it means to engage deeply with an artwork, and how to think through that artwork about large questions. The course will consider: the relationship between race, visibility, and social justice; modernism; monuments and cultural memory; encounters between cultures; the relationship between art and science and time; artworks and the expression of religious beliefs; and how different cultures have thought about life, death, and the beginning of the world. The readings emphasize engagement with primary source texts which include artists' statements, manifestoes, art criticism, religious narratives, and history.

Department of History of Art and Architecture



GENED 1185

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

FALL
AY 24-25

Christina Maranci

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

T/TH, 12:00 - 1:15

Lowell Lecture
Hall

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. Travelling 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.

Department of History of Art and Architecture



FYSEMR 64I

LOOKING FOR CLUES:
ANCIENT AND MEDIEVAL
ART @ HARVARD

FALL
AY 24-25

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.

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, artmaking, 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.

W, 12:00 - 2:45

Art Study Center,
4400, Harvard Art
Museums

Enrollment Limited



FYSEMR 65R |

TEA IN JAPAN /
AMERICA

FALL
AY 24-25

Melissa McCormick

This first-year seminar examines the history, culture, and practice of the Japanese tea ceremony (chanoyu) and its reception in the United States and beyond. What began as a ritualized preparation of tea developed into a wide-ranging cultural practice, the study of which opens onto issues of Japanese aesthetics, social history, and philosophy. Common perceptions of chanoyu today, however, are often filtered through the lens of its first systematic presentation in the United States, Okakura Tenshin's *Book of Tea*, written in Boston in 1906. The seminar introduces students to the rich resources in the Boston area that pertain to this early phase of "teaism" in America, while exploring modern and contemporary examples of tea related art and architecture in North America and around the world.

W, 3:00 - 5:45

Sever Hall 212

Enrollment Limited

In addition to the seminar meeting, a required practicum in our campus tearoom will be led by a certified instructor every Friday. Over the course of the semester, students will learn how to prepare whisked green tea, keep a tea diary, and design a virtual tearoom. Training in chanoyu involves not only the preparation of tea, but physical and mental discipline incorporating movement, gesture, and aesthetic judgement. The goal of this somatic learning is to link forms of practice to critical and historical study, to challenge ingrained bodily and mental habits, and to reap the intellectual rewards of the collaborative environment of the tearoom. The seminar introduces students to a social practice that encourages focused attention, a heightened awareness of small moments, and interpersonal connection.

Department of History of Art and Architecture



HAA 17K

INTRODUCTION TO CONTEMPORARY ART

FALL
AY 24-25

Carrie Lambert-Beatty

This class is about encountering the art of your time.

In HAA 17K, you will learn why visual artists today have such a different range of choices than counterparts in other periods have had. You'll get answers to some big questions (what's the difference between modern and contemporary?) and have debates about others (can it be good art if it's not hard to make?). You'll understand why you won't find an orderly series of movements and styles in contemporary art history, and you'll come to recognize an alternate structure: emergent constellations around issues that matter socially and artistically at once; productive conversations in visual, tactile, experiential form about problems like truth and misinformation; historical memory; race and racism; craft, relationships, and money.

M/W, 1:30 - 2:45

485 Broadway,
Lower Lecture Hall



HAA 42P

ARCHITECTURE THROUGH
THE AGES: NOTRE-DAME
DE PARIS

FALL
AY 24-25

Jeffrey Hamburger

The course — for which there are no prerequisites of any kind — considers the development of European architecture from antiquity to the present, with emphasis on the architecture of the High Middle Ages (12th and 13th centuries) as well as on its critical reception in the modern period, by tracing the cathedral's construction, transformation, and restoration in dialogue with its changing urban context, as well as debates over its reconstruction following the fire of 2019.

T/Th, 1:30 - 2:45

485 Broadway,
Lower Lecture Hall



Department of History of Art and Architecture



HAA 56G

SPANISH GOLDEN AGE PAINTING

**FALL
AY 24-25**

Felipe Pereda

The art of the Spanish Golden Age is well known for its radical naturalism, on the one hand, and its intense religious imagery, on the other. This course will be an introduction to the major artists of this period – Murillo, Velázquez, Zurbarán and others— from the point of view of painting's power to produce visual illusions and deceive their spectators. Consequently, the course will consider artistic tropes of illusion and disillusionment in relation to early modern debates on belief and skepticism.

M/W, 10:30 - 11:45

485 Broadway,
Room 422



Shawon Kinew

Michelangelo Buonarroti (1475-1564) is a dominant figure in the history of art and in the history of the discipline. A sculptor, architect, painter and poet, Michelangelo was the quintessential Renaissance man and embodies the paradigm of artistic genius. He was a complex figure, individual and “terrible”, who transformed the art of the Italian peninsula over the seven decades of his career.

F 12:00 - 2:00

Art Study Center,
4700, Harvard Art
Museums

Harvard is unique in providing the opportunity to study Michelangelo through direct encounters with original drawings by the artist and books that date to the 16th century, and through research in its superb library. One of the goals of this course is to teach students to write skillful essays in art history. Through weekly tasks to be completed during the second half of the course, students will build their final paper incrementally. Students will leave this course having produced an original thought on one of the most studied artists in history.

This course is still in development and subject to change.



HAA 11

LANDMARKS OF WORLD ARCHITECTURE

**SPRING
AY 24-25**

Vishal Khandelwal, David Roxburgh

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

Harvard Art Museums,
Menschel Hall



Department of History of Art and Architecture



HAA 18J

INTRODUCTION TO JAPANESE ARCHITECTURE

**SPRING
AY 24-25**

Yukio Lippit

A survey of the diverse architectural traditions of the Japanese archipelago from the prehistoric era through the twentieth century. Various building types—including the Shinto shrine, Buddhist temple, castle, teahouse, palace and farmhouse—will be studied through representative surviving examples. Issues to be explored include the basic principles of timber-frame engineering, the artisanal culture of master carpenters, and the mixed legacy of the functionalist interpretation of Japanese architecture.

M/W, 10:30 - 11:45

485 Broadway,
Lower Lecture Hall



Department of History of Art and Architecture



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 HallEnrollment Limited:
100

HAA 82G |

INTRODUCTION TO BUDDHIST ARTS OF SPACE AND PLACE

**SPRING
AY 24-25**

Eric Huntington

How do Buddhists understand the world around them? From vast cosmic mountains to humble domestic altars, Buddhists use places and spaces to define everything from the loftiest goals of the religion to the routine methods of daily practice. Understanding Buddhism, therefore, requires understanding the visual worlds in which Buddhists see themselves to live. This course introduces Buddhist art and architecture that defines concepts of space and place, including depictions of cosmology, geography, and landscape as well as constructions of monuments, mandalas, and altars. Using visual and material culture as a primary source, it is possible to draw deep connections between imagination and reality, showing complex interactions among philosophy, literature, history, ritual, art, and architecture.

The course begins with an introduction to the Buddha's life and his impact on landscape and architecture, explores early Buddhist cosmological diagramming, and proceeds to the impacts on art and material culture of the various transmissions of Buddhism across Asia. Along the way, it also addresses major innovations in Buddhist doctrine and practice, such as Mahayana and Vajrayana, and major transnational interactions, such as between Buddhism and science.

M/W, 1:30 - 2:45

485 Broadway,
Room 422

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:

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Director of Undergraduate Studies

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Program Director, Undergraduate

Architecture Studies Track

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AY 24-25

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