

HAA Course Catalog AY25-26

August 28, 2026

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Fall

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

Schedule: T/Th, 10:30 - 11:45

Location: Menschel Hall

Description: 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. 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 Watertown. 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.

ENCE 51 - Nature, Ethics, and the Human Imagination

Schedule: F, 9:45 - 11:45

Location: Barker 133

Description: In this class, we will seek ways to mend our relationship to the earth. To prepare ourselves, we will study the stories, values, assumptions, and commitments that have been drivers of climate change and other environmental challenges. On the basis of this study, we will explore the

potential for imaginative cultural work to foster a better future. Week-to-week, faculty guests from across Harvard will introduce us to perspectives and methods from an array of fields, including history, literature, music, design, art, philosophy, and religion. As the semester unfolds, we will use what we learn in these sessions to refine our understanding of the contradictory narratives, competing values, human frailties, and historical blind spots that have drawn us into our current environmental predicaments. From this foundation, we will imagine how cultural work might help extricate humanity from these predicaments and put us on a better path.

Each student in the class will work for the semester on an environmental problem of their own choosing. This work will be completed in four stages, progressing from identifying the problem, to studying its history, to imagining a solution and assessing it from various angles, to devising a proposal for cultural work that would help bring that solution into being. Twice during the semester, students will share their work with the class for feedback.

ENCE-51 is required for the NEHI track in ENCE and is a distribution class for the other tracks. Priority will be given to ENCE concentrators and students who have taken ENCE-10, but there are no prerequisites and this course is open to all undergraduates.

FYSEMR 65W - Michelangelo

Schedule: M, 12:00 - 2:45

Location: TBD

Description: 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, one who embodies the paradigm of artistic genius. He was a complex figure, individual and terrible,” transforming the art of the Italian peninsula and Europe over the seven decades of his career.

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 libraries. One of the goals of this course is to teach students to write skillful essays in art history and the humanities. 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 will be held in the Harvard Art Museums, and will incorporate hands-on experiments in art making and various class visits on campus.

FYSEMR 68M - Avoiding Failure?

Schedule: W, 3:00 - 5:45

Location: Barker 012

Description: What allows us to overcome and benefit from the inevitable failures in creative endeavors? Why is failure so critical for innovations and creative achievement for individuals and societies? These central questions animated my early research questions as the core of my first book, *The Rise: Creativity, the Gift of Failure, and the Search for Mastery* (Simon Schuster, 2014). The course charts the biography of an idea about the improbable foundations of creative undertakings. The premise of this course, and the research behind it, is that our most iconic creative endeavors are not achievements, not successes” but conversions, corrections after failed attempts that required grappling with tension—the gift of the near win for mastery; the importance of grit coupled with surrender in creative practice. This class will let students explore the gift of failure for the a riddle: like the number zero, it will always be both a void and the start of infinite possibility. A true understanding of creativity and our greatest human triumph comes from understanding the importance of this mystery. This class will feature guest lectures from artist and creative projects as assignments to explore these ideas.

FYSEMR 68P - Cosmic Art

Schedule: W, 3:00 - 5:45

Location: 423

Description: This first-year seminar explores cosmic art” as a mode of worldmaking that reimagines the scale, structure, and experience of the universe across cultures and media. Moving from early Buddhist caves to modern science fiction and immersive installations, the course examines how images, spaces, and narratives construct alternative cosmologies and cognitive environments. Topics include out-of-body flight, interstellar travel, karmic vision, mandalic thinking, and cosmogenesis, alongside case studies ranging

from Buddhist cave murals and Pure Land imagery to Solaris and contemporary media art. Combining close reading, visual analysis, and experimental engagement in Harvard CAMLab, students will investigate how art functions as a medium for navigating the cosmos both as physical expanse and as a designed field of perception. The course culminates in a creative or analytical project that rethinks cosmic imagination as an active, generative practice.

HAA 10 - Introduction to Art History

Schedule: M/W, 1:30 - 2:45

Location: Lecture Hall

Description: An introduction to major works of art and architecture, co-taught by a team of three HAA professors, plus invited guest lecturers. Each week consists of one 75-minute lecture by a faculty member (Mondays, 1:30 - 2:45 pm), one 75-minute discussion section (Wednesdays, 1:30 - 2:45 pm), and one 60-minute looking lab in the Harvard Art Museums and other locations (scheduled post-enrollment). Every unit will focus on a specific artwork or site through which large humanistic questions and art historical concepts are considered.

HAA 12M - Monuments and Cities of the Islamic World: An Introduction

Schedule: M/W, 10:30 - 11:45

Location: 422

Description: The course offers an introduction to twelve iconic monuments and sites of the Islamic world from the formative era of Islam up to the modern period. It covers various types of building—mosques, palaces, shrines, multifunctional complexes—and city types as well as the factors that shaped them, whether artistic, patronal, socio-political, religio-cultural, or economic.

Each case study is divided into two lectures. The first lecture presents the monument or site by walking through it. The second lecture is devoted to particular themes elicited from the case study, developed in light of comparative monuments and sites and/or written sources, and to problems of patronage, production, audience, and meaning as they pertain to Islamic architectural history in broad terms.

The lecture course has no pre-requisites. Students unfamiliar with the general contours of Islamic history, however, are encouraged to read the book edited by Francis Robinson, *The Cambridge Illustrated History of the Islamic World* (Cambridge: Cambridge University Press, 1996) that provides strong overviews of key historical events, people, institutions, and environments.

HAA 19P - Intro to Pre-Columbian Art

Schedule: F, 12:00 - 2:45

Location: 422

Description: This is a general introduction to and survey of the arts of Ancient America. We will look at both Mesoamerica and the Andean art and architecture beginning with some of the earliest cultures and ending with Aztec, Maya, Muisca and Inca. Questions about the materials, urban planning, meaning and aesthetics will be addressed. The course will also take advantage of the great collections at the Peabody Museum as well as the MFA. There are no prerequisites.

HAA 81 - Art of Monsoon Asia

Schedule: T/Th, 1:30 - 2:45

Location: 422

Description: Monsoon Asia refers to the area of the globe where climates are determined or profoundly affected by the monsoon, from the Himalayas, to the islands of Indian Ocean, all the way to the Japanese archipelago. Focusing on the impact of monsoons in South and Southeast Asia, the course explores the common patterns and traits of the art of Monsoon Asia. How was the monsoon and its impact conceptualized in art? The main learning goal of the course is to understand how artistic means were harnessed to conceptualize, cope with, and tame environmental challenges posed by monsoons and long-distance travels, often facilitated by the monsoon winds, in pre-modern times. From water management to water symbolism, from impressive temples that mark auspicious arrivals to itinerant objects like ivories and amulets that moved with travelers across Monsoon Asia, we will look at diverse sites and objects that date between the fifth through the sixteenth centuries and attempt to connect the dots between ports and uncover hidden

narratives of long-distance travels and travails of dealing with environmental challenges in pre-modern times. The course challenges the diffusionist model of influence in understanding trans-regional interactions and introduces ways to discuss interconnected histories using digital tools. The course will introduce basic tools of digital art history and students will be asked to contribute to a course exhibition site with annotated maps and research pages as part of their final projects.

JAPNLIT 124 - The Tale of Genji in Word and Image

Schedule: W, 3:00 - 5:45

Location: 212, 2 Div Ave

Description: Introduces students to *The Tale of Genji*, often called the world's first novel, authored by the court lady Murasaki Shikibu around the year 1000 CE. In addition to a close reading of the tale, topics for examination include Japanese court culture, women's writing, and the tale's afterlife in painting, prints, drama, manga, and film.

HAA 103 - Art, Science, and the Practice of Art History

Schedule: T/Th, 9:00 - 11:45

Location: Fogg Materials Lab

Description: How was a particular work of art made, and why does it look the way it does now? To what extent do the availability of materials and development of material technology influence artistic choice and innovation? How can science help us understand the making and alteration of artworks and cultural artifacts? The course will explore these and other questions of materiality through a combination of hands-on experimentation with artists materials and techniques, close looking at objects in the Harvard Art Museums' collections, and conversations with art conservators, museum scientists, curators and other experts. The course aims to equip the class with the kinds of scientific tools and historical evidence that are useful in the material study of artworks and inquiry into artistic practices and techniques. It invites students to consider the objects in our care as having complex stories and the implications of alterations that occur in objects over time. In so doing it

ponders questions of materiality and how they affect the way we understand, interpret, preserve and present works of art.

The course is co-led by the museums research curator for conservation and technical studies programs and one of the museums scientists. It will involve a team of instructors drawn primarily from the Straus Center for Conservation and Technical Studies (SCC) and curatorial departments, who will model the interdisciplinary collaboration required for such work. The class will meet twice a week in the Harvard Art Museums alternating between the Materials Lab, Art Study Center and SCC.

HAA 127M - Medieval Architecture in Greater Iran and Central Asia

Schedule: M, 12:00 - 2:45

Location: 521

Description: The pro-seminar examines cities and monuments built in Greater Iran and Central Asia from the late 10th through early 15th centuries, spanning three principal dynastic periods (Seljuq, Mongol, and Timurid). Various functional types—mosques, madrasas, minarets, tombs, urban systems, and spatial organization—are studied including the cities of Bukhara, Herat, Isfahan, Mashhad, Nishapur, Rayy, Samarqand, and Yazd. We will examine the materials, construction and design processes of buildings, their typologies and morphologies, as well as their relationships to law, religion, climate, social and political life, and factors of topography and landscape. A variety of primary sources are also considered ranging from geographies to histories and travel narratives.

HAA 134 - The Acropolis of Athens

Schedule: Th, 12:00 - 2:45

Location: 521

Description: This course offers an introduction to the monuments of the Acropolis of Athens and their various afterlives. We will begin with the rock itself and the ancient structures built upon it. Focusing especially on the major monuments of Periclean Athens—including the Propylaea, the

Erechtheion, and above all the Parthenon - we will study their architecture and sculptural decoration, situating them in the artistic, religious, and political contexts in which they gained meaning. We will follow the history of these monuments through the end of antiquity and into the Byzantine and Ottoman periods. The controversy surrounding the removal of the so-called Elgin Marbles” in the early 19th century will launch us into a consideration of the Acropolis enduring place in modernity, and we will examine how the Acropolis monuments have come to take on new forms of signification.

HAA 148P - Openings: The Illuminated Manuscript in the Middle Ages

Schedule: T, 12:00 - 2:45

Location: 323

Description: Illuminated (decorated) manuscripts mark profound shifts in artistic, intellectual, and religious practices over 1500 years, from the creation of the codex (book) in late antiquity to the advent of printing. Drawing on Harvards important collections of originals as well as facsimiles, the course provides students hands-on opportunities to work with such materials.

HAA 170G - Harvard Square

Schedule: M, 12:00 - 2:45

Location: 427

Description: Harvard Square has a rich history; under its earlier name of Newtowne (founded in 1630), it was once the site of the Massachusetts capital. Much has changed. This class looks back on the many changes Harvard Square has undergone, recent challenges it has faced, and asks class members to think forward about how it might be re-envisioned. This class will combine work in local archives on issues related to history and policy, meetings on local Cambridge political issues, and an array of local design and drawing assignments. Learn how Harvard fits in; Be part of the change.

HAA 171M - Architecture — Utopia — Authoritarianism

Schedule: W, 9:00 - 11:45

Location: 521

Description: Can utopian thinking produce a new world? Can architecture bring about spaces radically different from those we inhabit today? This course examines utopia as a central project of twentieth century modern architecture. Drawing on key theoretical texts and case studies across political regimes and ideologies in Europe, North Africa and the Americas, we will analyze how architects have mobilized utopian ideas in search of liberty and emancipation while also supplying techniques of authoritarian rule. The course distinguishes between utopianism and utopia: between the speculative openness of imagining alternative futures and the authoritative closure of the architectural project. We will study the material, spatial and intellectual entanglements of architecture and political power; analyze the materials, aesthetics and organizational strategies through which architects establish their authorship; and consider how architecture can function as a tool for both critique and rule beyond its formal service to society and the state.

HAA 173P - Architectures of Cloth

Schedule: M, 3:00 - 5:45

Location: 521 + ASC [4550]

Description: This comparative seminar examines the major role of textiles in architectural theory and practice, with a primary focus on India and Germany in the 19th and 20th centuries. Our objective is to think historically and cross-culturally about a subjectthe concept of architextilesthat has resurfaced in recent decades. Key topics include: Mughal textile architecture; typologies of the tent and other mobile structures in colonial and postcolonial India; Gottfried Semper's theorization of textiles as the origin of architecture; Bauhaus Weaving Workshop the architecture of cloth; Arts and Crafts Movement within specific geographical contexts; Anni Albers's concept of the pliable plane"; fabric partitions in the architecture and exhibition designs of Lilly Reich and Mies van der Rohe; collaborations between textile designers and architects, such as Mrinalini Mukherjee and Ranjit Singh, and Nelly Sethna and Joseph Allen Stein; and Frei Otto-inspired temporary ex-

hibition pavilions and the National Institute of Design, Ahmedabad. We will study textiles, samples, and original publications first-hand at the Harvard Art Museums and the Graduate School of Design.

HAA 174 - The King's Money: Power, Art, and Economy in the Global Middle Ages

Schedule: Th, 3:00 - 5:45

Location: 323 + ASC

Description: The King's Money introduces students to the highly inter-related world between 500 and 1500 CE. The course is a journey through vibrant historical hubs, each connected in a complex web of trade, culture, and politics. From Byzantine Constantinople, Europe's cultural and commercial powerhouse, to the kingdom of Aksum, East Africa's crossroads of trade and religions, and from the splendor of Venice to Hangzhou, one of ancient China's capitals, as we trace Marco Polo's footsteps. Delving into the rise and fall of empires and kingdoms, we will investigate conflicts, journeys of exploration, economic and scientific developments, and a rich tapestry of art and material culture. At the core of The King's Money is the study of medieval currencies—the most widely circulated art form, extending from Britain to the Indian Ocean. The course highlights how coins, seals, and medals served as vital symbols of political authority, artistic innovation, cultural identity, and economic exchange. By examining how disparate communities separated by language, religion, political systems, and swathes of land and sea interacted through currencies, we will gain insight into the profound connections money forges along routes of trade, warfare, pilgrimage, and diplomacy. The course also examines the lasting impact of medieval currencies on 21st-century economics, art and literature, politics, and national narratives, as well as their significance in museum collections and the digital landscape, emphasizing their relevance to our modern world.

HAA 178X - Circuits, Circles, and Loops: Towards a Regenerative Architecture

Schedule: Th, 10:30 - 1:15

Location: Gund 124 (GSD)

Description: Present assumptions indicate that the management of our material world accounts for more than half of all global greenhouse gas emissions. Nearly fifty percent of these emissions are attributed directly to building construction. And these numbers are predicted to grow, more than doubling the gross amount of material extraction and flow around the planet by 2060. This course asks how we design new architectures that fit within the circuits, circles, and loops of a healthy, regenerative material ecology.

Through in-class lectures, case studies, and hands-on workshops, students will develop a comprehensive understanding of both contemporary theory and practical applications surrounding lifecycle material design. They will actively research topics such as systems ecology, extractive geographies, life cycle material modeling, circular design, pervasive connectivity, biomaterials, adaptive reuse, indigenous and traditional craftsmanship, healthy materials, social equity, and other pertinent subjects. Additionally, students will acquire advanced proficiency in utilizing software tools and innovate new fabrication processes to address material flows around and through buildings effectively.

Beyond theoretical knowledge, this course offers a unique opportunity for students to actively confront the environmental and human impacts associated with material management in the built environment. Through hands-on, design-led learning experiences, students will be encouraged to tackle these challenges by designing and building real-world prototypes through semester-long team projects that utilize industry and Harvard University material resources. Ultimately, students will develop a robust research framework to investigate, deconstruct, and invent new material life cycle design strategies that critically engage pluralistic design solutions toward a new regenerative architecture.

This section is open exclusively to HAA Architecture Track concentrators. Others who are interested in the course should petition through SCI 6372 and reach out to the instructor.

HAA 179K - Ten Trails: Drawing Outdoors

Schedule: T, 12:00 - 2:45

Location: ASC

Description: Course on drawing, focused on European landscape drawing, its discourse, practices, and techniques. Considering drawing as a mode of registering and constructing the world. Linked to "On Location: Drawing the Outdoors" exhibition curated by Joachim Homann at HAM in the fall. Students will be directly engaged in the exhibition, designing presentations, walks-through, etc

HAA 179V - Vision and Justice

Schedule: W, 9:00 - 11:45

Location: Locke, Barker

Description: 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.

HAA 188P - Edo Painting

Schedule: W, 12:00 - 2:45

Location: 323

Description: This seminar explores the history of painting during Japan's Edo period (1615-1868). This semester's iteration of the course focuses on the life and work of Maruyama Okyo (1733-1795), the Edo period's most popular painter. Each week, through close examinations of Okyo's paintings, students will become familiarized with the techniques, formats, materials, pictorial styles, and subject matter of Japanese painting. Working outward from these case studies, students will also explore larger cultural themes concerning the city of Kyoto, Japanese aesthetics and symbolism, print culture, the status of the artist, patronage, antiquarianism, and interregionalism. Special emphasis will be placed on how one understands the concept of "naturalism" in Japanese art, especially given that there was no word for "Nature" in pre-modern Japan. Several group excursions to Harvard Art Museums will be organized throughout the semester.

HAA 193X - African Architecture

Schedule: M, 3:00 - 5:45

Location: 427

Description: This class explores key forms of African architecture historically and into the present, with an emphasis on comparative issues of materials and technology, rural dwelling compounds (form, use, and adaptation), nomadic architecture, West African state architecture, Central African migrating capitals, architectures of colonial encounter, and contemporary architectural form and practice.

HAA 226V - Visual, Material, and Architectural Cultures Between East and West (Early Modern Ottoman Empire, 15th-17th Centuries)

Schedule: T, 12:00 - 2:45

Location: 423

Description: Examines multimedia arts, monuments, gardens, and cities of the Ottoman Empire straddling Asia, Europe and Africa. The selective fusion of Ottoman-Islamic, Byzantine, and Italian Renaissance artistic traditions, and the earliest pictorial representations of the Islamic East by European artists working in the "Orientalist" mode are considered.

HAA 271X - Exoticism and Orientalism

Schedule: Th, 12:00 - 2:45

Location: 423 + ASC

Description: The course explores cultural and artistic engagement with the trope of the other" in 18th- and 19th-century France, Britain, and elsewhere. Paintings, prints, travel and costume books, architecture, and design will be discussed in broader social and cultural contexts. While considering different interpretive paradigms, we will focus on the most recent approaches that depart from fixed binary oppositions and monolithic treatment of the Orient" versus the Occident." Emphasis will be placed on the distinction between the 18th- and the 19th-century modes of engagement with foreignness and cultural difference. Among the issues discussed are: the relation between art and colonialism, the politics and poetics of representation, curiosity, mediation, translation, cross-cultural practices, fashion, identity, sexuality, scale, visual geography, and space (including that of World Fairs).

HAA 286S - The Shoso-in Treasury

Schedule: M, 3:00 - 5:45

Location: 323

Description: This graduate seminar examines the remarkable array of objects preserved in the eighth-century Shoso-in Imperial Treasury in Nara, Japan. Each session will be centered around in-depth analysis of case studies drawn from different categories of objects (painting, calligraphy, textiles, lacquerware, ceramics, glass, and metalwork among others) created in different cultural regions along the Silk Road, spanning Persia and Japan, from the sixth through eighth century. The goal will be to work outwards from specific objects to larger themes including the interregional transmission of artistic techniques and cultural knowledge along the Silk Road; the transposition of modalities of making from one material or process into another; and the role of treasuries in the construction of kingship. Open only to graduate students with a working knowledge of Japanese or Chinese.

HAA 287P - Objectiles: Art Beyond the Object

Schedule: Th, 3:00 - 5:45

Location: 521

Description: Description TBD

HAA 290K - Explorations in Afro-Latin American Art

Schedule: W, 12:00 - 2:45

Location: 423

Description: This seminar explores how visual artists and the visual arts have contributed to debates on race, citizenship, and nation in Latin America, from the colonial period to the present. We approach the history of art in Latin America primarily through the production of images of afro-descendants and works by artists of African descent. We will offer a critical and historical analysis of the racialized biases of the existing canon, as well as the need for new research strategies, new methods, and new sources. We also study the contributions of artists and intellectuals who claim connections to Afro-Diasporic cultural practices or participate in broader debates about race and inclusion in Latin American societies.

HAA 310A - Methods and Theory of Art History

Schedule: T, 10:00 - 12:00

Location: 323

Description: A team-taught course led by the DGS based on exemplary readings designed to introduce students to a wide range of art-historical methods. Course is required of HAA G1s and open solely to HAA G1s

HAA 91R - Directed Study in HAA

Schedule: -, -

Location: -

Description: Limited to juniors and seniors. Students wishing to enroll must petition the Head Tutor for approval, stating the proposed project, and must have the permission of the proposed instructor.

HAA 92R - Design Speculations

Schedule: Th, 9:00 - 11:45

Location: 423

Description: This seminar will serve as a design platform for inquiry, documentation and analysis in relation either to the thesis topic or capstone project of interest to each student. Thesis students will be responsible for selecting a Thesis Advisor (or Advisors) with whom they will meet regularly to develop specific intention, substance and methodology of the thesis research and paper. This seminar is a support of independent thesis and/or independent project research, extending methodological inquiry of the project topic to design where students may convene to collectively discuss and experiment with design speculations - design tests that explore research through the visual and spatial language of architecture. The course will cover topics general to design research with discussions, assignments, and readings focused on three main themes in relation to architectural design: Discourse, the development of a proposition for the role and significance of architecture relative to the project topic of interest; Method, the design steps/process of working through a design application/inquiry of those ideas; and Context, the relationship of the project topic of study to broader surroundings which

include but are not limited to the discipline of architecture, cultural contexts, technical developments and/or typologies. The seminar will emphasize and support the translation of ideas emerging from independent research into visual forms of representation including, but not limited to, drawings, diagrams, images, study models, and short

HAA 97R - The Sophomore Seminar

Schedule: W, 3:00 - 5:45

Location: 323

Description: animations. The techniques of representation reviewed will be catered to the project topics of individual students, but will also form a part of the general discussion of the course.

HAA 98AR - Junior Tutorial [”Museums and Collections”]

Schedule: T, 3:00 - 5:45

Location: 521 / 423

Description: HAA 96A Transformations or HAA 96B Connections design studios is a pre-requisite to the Design Speculations course.

HAA 98BR - Junior Tutorial [”Architectural Methods”]

Schedule: M, 9:00 - 11:45

Location: 423

Description: HAA 92R is open exclusively to HAA architecture-track concentrators.

HAA 99A - Senior Thesis Seminar

Schedule: Th, 9:00 - 11:45

Location: 422

Description: In the fall term, HAA 99 includes several group tutorial meetings with the senior honors adviser, where assignments are aimed at facilitating the writing of a senior honors thesis; spring term consists of independent writing, under the direction of the individual thesis adviser. Part one of a two part series.

Spring

FYSEMR 64I - Looking for Clues. Ancient and Medieval Art @ Harvard

Schedule: W, 12:00 -2:45

Location: ASC

Description: 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 Museum of the Ancient Near East, and the Boston Museum of Fine Arts. Art-making at 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 after-life of these objects shed light on the societies that consumed and treasured them. Looking for Clues. Ancient and Medieval Art @ Harvard is intended for students interested in Classics, History, Art History, Archaeology, Folklore and Mythology, Comparative Literature, Political Science, Economics, and the Study of World Religions. Handling sessions, group discussions, art-making, and a research paper on a choice object or a group of objects from the Harvard Collections offer students a sense of immediacy and appreciation of world cultures.

FYSEMR 68C - How To Think Like a Humanist

Schedule: W, 3:00 - 5:45

Location: TBD

Description: The term humanist” has many definitions, but for this course we will adopt a simple one: a humanist is a person who values and studies the humanities. The humanities encompass several subjects, including art, literature, music, philosophy, language, and history. Humanists are distinguished in practice not only by the subjects they think about but also by the way they think about them. For a semester, we will work together to learn to think like humanists, and to use this way of thinking to explore new ways of understanding the world and our place within it. We will ask: what is good or valuable or vulnerable about the way that humanists think? How can this way of thinking help us address the troubles, whether global or personal, that we as humans face?

Our principal guides in this inquiry will be a series of vital texts from the last hundred years of humanist thought. These texts - some written by professional humanists, some not - cover an array of topics: the university, the machine, modernity, media, space, evidence, work, and nature. Although these topics are big and important, the texts have been chosen primarily for what they reveal about how humanists think and how thinking that way can give us insight into our lives and our world.

We will take periodic breaks from reading these texts to think through, on our own, works of literature, music, and art. In the process, we will learn that humanists do not merely apply theories to such works, but actually find theories embedded within them.

Throughout the semester, we will consider the troublesome and sometimes poignant ways in which the elements of our world can be entangled: content with form, ends with means, quantitative with qualitative. For humanists, these entanglements are a central concern. We will also examine how humanists approach the practice of analysis and the handling of evidence. What distinguishes the thinking of humanists from that of natural and social scientists? In what ways are they akin?

As we proceed, we will keep an eye on the history of the humanities and how it has shaped humanist thinking. We will consider how the humanities precipitated out of a clash between science and religion in the late nineteenth and early twentieth centuries. We will also address how the horrors of the two world wars put demands on the humanities to enrich public understanding of power and to help promote peace and sound governance. Time and again, our conversations will return to how humanistic thinking can best contribute to the world now.

GENED 1156 - Modern Art Modernity

Schedule: T/Th, 10:30 - 11:45

Location: Lecture Hall

Description: How has modernity understood as a socio-economic reality, technological condition, cultural discourse, and set of aesthetic practices re-defined the purpose and function of art over the past three hundred years or so? What role has modern art played in the constitution of the modern experience of subjectivity? Beginning in the early 18thC and concluding in the early 21stC, this course traces arts transformation from a tool of power elites into an instrument of broad public instruction as well as civic debate on controversial topics. By learning about the diversity of ways in which modern artists have contributed to the production and critique of cultural and social life you will acquire the skills to make the most of your experience of art exhibitions and museums. This knowledge of the long history of modern art will help you better navigate a cultural present characterized by the ever-greater importance in everyday life of the production and consumption of images. It will also enable you to gain a deeper awareness of how art participates in critical dissent and aesthetic speculation in today's troubled world.

HAA 12 - World Cities

Schedule: M/W, 10:30 - 11:45

Location: Lecture Hall

Description: This lecture course introduces students to the humanistic study of cities and their histories. Special emphasis will be placed upon the historical, cultural, and environmental conditions that have shaped the emergence and development of cities in different parts of the world, as well as the variety of concepts and approaches that can be applied to the study of urbanism. Each week a different city will offer a case study through which the class will study a particular urban history and set of methods for the examination of a city. Themes will include the environment, city form, temporality, the holy city, warfare, political theater, the countryside, architecture, the skyline, transportation, visual media and representations of the city, landscape, immigration, soundscapes, archaeology, disaster, the digital city," and beyond.

HAA 13 - Intro to Greek Art and Archaeology

Schedule: T/Th, 12:00 - 1:15

Location: Lecture Hall

Description: This course provides an introduction to the art and archaeology of ancient Greece between ca. 1000 BCE and 200 BCE, from the early settlements of the Geometric period to the rise of the Hellenistic kingdoms. To modern eyes, Greek art can appear at once familiar and foreign, its imagery and artistic forms both instantly recognizable and difficult to parse. Over the course of the semester, we will gain the cultural knowledge necessary to look at ancient artifacts and monuments as their original makers and viewers might have seen them. We will develop the art-historical skills necessary to investigate a range of materials and techniques, stories and myths, practices and ideologies, all of which informed the way Greek art was produced and experienced. Through first-hand investigation in the Harvard Art Museums, participants will learn how to describe Greek art in ways that are both sensitive to historical context and informed by the scholarly practices that transform archaeological discoveries into history.

HAA 19 - Intro to African Art

Schedule: M/W, 1:30 - 2:45

Location: Lecture Hall

Description: This course is an introduction to the arts and expressive cultures of Africa and its diasporas both historical and contemporary. Through lectures and looking labs at the Peabody Museum and other university collections we will investigate the relationship between art and leadership, religion, society, and history on the continent and within African diasporic communities in the Americas.

HAA 78 - Contact and Exchange: Modern and Contemporary Architecture and Design in South Asia

Schedule: T/Th, 1:30 - 2:45

Location: Lecture Hall

Description: This course will study buildings, objects, sites, and themes

pertinent to architecture and design in South Asia from the eighteenth century to the present. Our examples will address topics including port cities and their architecture; building typologies such as bungalows, urban and suburban apartments, and village dwellings; silverware and textile objects; new cities and their infrastructure; and colonial and postcolonial institutions of architectural and design training. We will prioritize a cross-cultural history of contact, interactions, and exchanges that informed a significant portion of the visual and material culture of the Indian subcontinent, and consider the incidence of comparable typologies and objects in other parts of the world. Section meetings will allow students to build on key issues and questions that emerge from the readings and lectures, and learn the skills of looking, reading, analyzing, critical thinking, and writing that are crucial within the humanities more broadly.

HAA 88 - Buddhist Cosmic Art

Schedule: Th, 3:00 - 5:45

Location: Lecture Hall

Description: Long before the modern internet, Buddhism imagined a cosmic network: Indras Netan infinite canopy of interconnected jewels, each reflecting all others in a continuous, endless loop. In this vision of reality, the boundaries between the one” and the many” dissolve. Physical scale ceases to matter: a single particle of dust can contain a trillionfold world, and infinity can unfold within a single thought-instant.

This course explores how this cosmos was visualized and staged through art and architecture across Asia. We will examine immersive murals on Silk Road cave walls, the legendary, infinitely reflecting mirror-halls in medieval Chinese monasteries, and monumental, three-dimensional architectural cosmograms such as Borobudur. Reading foundational texts such as the Lotus Sutra and the Flower Ornament Sutra alongside painting, sculpture, and architecture, we will analyze how texts generate visual worlds and how images and built spaces, in turn, repurpose and reshape textual claims. Ultimately, the course asks how matter and mind, thought and form, interpenetrate and how cosmos and consciousness may be mutually entangled.

No prior background in art history is required.

HAA 100R - Sophomore Excursion Seminar

Schedule: M, 3:00 - 5:45

Location: 423

Description: This course introduces concentrators to on-site study of art and architecture through the case study of a particular geographic and cultural area. The excursion for AY26-27 will take place in Northern Greece.

HAA 125P - Islamic Palaces and Gardens

Schedule: W, 12:00 - 2:45

Location: 423

Description: Studies palaces, villas and landscape architecture in the medieval and early modern Islamic world with reference to late antique and ancient Near Eastern prototypes, as well as contemporary parallels in the non-Islamic courts of Byzantium and Europe. Climate, ecology, materiality, uses of the past, court ceremonies, discourses of power and pleasure are emphasized.

HAA 137V - Medieval Armenian Manuscripts

Schedule: Th, 3:00 - 5:45

Location: 423

Description: Study of Medieval Armenian manuscripts from the earliest known examples to the seventeenth and eighteenth centuries. This is a seminar focused on medieval Armenian manuscripts, considering textual traditions, codicology (archaeology of the book), and painting.

HAA 157G - Topics in Early Modern Italian Art

Schedule: T, 12:00 - 2:45

Location: 323

Description: Topics to be determined in consideration of interests of students.

HAA 159V - Vienna: City of Dreams

Schedule: Th, 12:00 - 2:45

Location: 423

Description: Description TBD

HAA 172V - Unseen Black Art

Schedule: W, 9:00 - 11:45

Location: Locke, Barker

Description: What is left out of view and why? Many landmark works about the intersection of race, culture, and equity have been censored, excised, or unseenviewed and then disregarded or even erased from official narratives. This course will focus on key works from monuments to photographs, paintings to maps to consider the impact of these strategies for the direction and field of the future of visual culture in America.

HAA 174K - Architecture in the Archive

Schedule: Th, 3:00 - 5:45

Location: 323

Description: This is a research-intensive course engaging university archives and geared to the production of an architectural exhibition.

HAA 177M - Art and Science of the Moon

Schedule: Th, 12:00 - 2:45

Location: 521

Description: Centering on the response of photographers and conceptual artists to the Apollo program, but ranging throughout the world history of artistic engagement with the moon, this experimental course will explore what it might mean to adopt a cosmological (or at least off-world) purview for art history. We are at an urgent crossroads in our relationship to the spaces beyond Earth: the moon is about to be mined and colonized, Mars is not far behind, and it is quite possible that microbial life will soon be found

on another body in the Solar System. Why should students of the humanities care about this? How does thinking seriously about the moon as both a subject of and a platform for thought change the way we understand our own planetary identity and our critical commitments on Earth? Topics will include Afrofuturism, exobiology, environmentalism, feminism, and themes such as "dust," "the dark side," "gravity," "gray," "the frontier," and "the overview effect." The reading will include significant scientific content.

HAA 184X - Indian Painting: History of Colors

Schedule: T, 12:00 - 2:45

Location: 423

Description: The course explores the history of Indian painting based on the collections of Harvard Art Museums and the Museum of Fine Arts, Boston. We will investigate the theory of pictorial form in India and its relationship to the society at large against the historical currents by probing the development and changes in artistic styles and material culture of painting production. We will pay particular attention to the role of media, such as palm-leaf, birch bark, paper, and pigments, along with consideration of changing symbolic and material meanings of color. Regular visits (sections) to the museums and conservations labs to examine the paintings in person are to be scheduled throughout the semester.

HAA 239 - Objects and Bodies in Ancient Greece

Schedule: M, 3:00 - 5:45

Location: 323

Description: This course brings together ancient Greek art and literature to explore how connections between the human body and material objects were imagined and represented in antiquity. Drawing on statues, ceramics, metalwork, and other artifacts alongside a range of literary texts, including Homeric epic, Pindar's victory odes, Athenian drama, and medical writings, we will examine how ideas about the body and its material dimensions emerged in social contexts such as sanctuaries, drinking parties, and gravesites.

In addition to close analysis of texts and images, we will engage with recent theoretical approaches to object-body relations from across the hu-

manities and consider how they can illuminate ancient practices and beliefs. As we trace historical interconnections between art and literature, we will also develop strategies for working across disciplinary boundaries and for using both texts and objects as a shared archive for understanding ancient Greek culture.

HAA 259G - Caravaggio: Light and Shadow, Life and Death

Schedule: W, 12:00 -2:45

Location: 323

Description: He came into the world to destroy painting, Nicolas Poussin was recorded to have said of Michelangelo Merisi da Caravaggio. Caravaggio emerges as a painter in Rome in the 1590s with a radically different take on painting, what subjects were worthy of depiction and how they ought to be conveyed. Nevertheless, he was branded derivative and iconoclastic by his contemporaries. His biographies characterize him as a violent anti-intellectual brute. The paintings show another side. He was a brilliant observer of the natural world, of human emotion, of humility, barbarism and redemption, a kind of chiaroscuro in itself. This seminar will investigate the oeuvre of one of the periods most compelling artists through the lens of artistic theory and close readings of paintings and texts.

HAA 273X - New Readings in Modern and Contemporary Architecture and Design History

Schedule: M, 3:00 - 5:45

Location: 521

Description: Starting with a selection of historiographical and theoretical concerns that structure the field today, each week we will read a recently published scholarly monograph (or its equivalent) in order to discuss its layout and organization, methods, use of evidence, theoretical compass, arguments and findings, and placement within the field. A primary aim of this course is to allow members to think with and analyze a range of recent methods in modern and contemporary architectural and design history that could aid in

a consideration of objects, topics, and methods in other related fields as well. Final research papers will be object-based, can cover any time period or geography, and will be determined in consultation with the instructor. Papers must make use of at least one or more of the methods and approaches used in the scholarship that we will read over the course of the term.

HAA 289G - Japanese Screen Paintings

Schedule: W, 3:00 - 5:45

Location: 521

Description: This graduate course surveys the history and development of the folding-screen format in Japanese painting from the 8th to the 20th centuries. Through a series of case studies, the course explores art historical issues for which the folding screen provides a unique perspective, including the relationships between painting and architectural space, poetic practice, and religious ritual.

Functioning simultaneously as furniture and pictorial surface, spatial divide and architectural decor, the folding screen has played an important role in shaping culture and lived experience in the Japanese archipelago for over a millennium. Transportable and displayable in a variety of ways, the folding screen can surround a space and immediately charge it with meaning. Some of the most historically significant Japanese paintings were executed in this format, and its influence around the world can be seen in everything from the painted panels of James McNeil Whistler to the biombo of colonial Latin America. This graduate lecture surveys the history and development of the Japanese folding screen from the 8th to the 20th centuries.

Each week will focus on one case study from the screen painting tradition to highlight a historical theme and methodological problem closely linked to the unique properties of this format. These themes offer a range of issues crucial to the reconceptualization of Japanese painting history as a whole: 1) The function of screens in different social spaces (the Nara Imperial Palace, the Heian aristocratic compound, the Buddhist temple hall, the Ashikaga shogunal residence; or the modern reception room); 2) the various text-image relationships embodied by different types of screens (including both the relationship of painting to poetic practice and the pictorialization of narrative texts); 3) the role of screens in religious ritual, including the Esoteric initiation (abisekha) ceremony and mortuary practice; 4) compo-

sitional strategies reflected in the adaptations of painting subjects in other formats to the folding-screen surface; 5) the function of screens as representations of different types of topoi, charged with a panoply of political and cultural meanings; and 6) the interpretation of depictions of screens within other paintings.

HAA 291R - Topics in Pre-Columbian and Colonial Art

Schedule: F, 12:00 - 2:45

Location: 423

Description: Topics to be determined in consideration of interests of students.

JAPNLIT 283 - Advanced Genji Readings

Schedule: M, TBD

Location: TBD

Description: This graduate seminar examines the reception history and rich tradition of commentary of *The Tale of Genji* over the course of the medieval and early modern periods. The centerpiece of the seminar is the close reading and examination of a once-monumental set of *Genji* handscrolls produced in the mid-seventeenth century and subsequently dispersed to collections around the world. Their fragmented and elusive state has earned them the nickname, the *Phantom Genji Scrolls* (*Maboroshi no Genji monogatari emaki*). Commissioned by the Edo-period bibliophile and publisher Sugihara Moriyasu, known for his printed editions of classical texts, the scrolls present the entire text of *The Tale of Genji* accompanied by expansive illustrations, often over two meters in length, that depict the tale verbatim. Departing from the iconographic conventions of *Genji* painting that had developed since the medieval period, these scrolls aimed to reimagine *Genji* illustration through an allegiance to the original tale. As a result, they depict scenes traditionally excluded from pictorial cycles, such as episodes of illicit affairs, death, and funerals.

HAA 310B - Works of Art: Materials, Forms, Histories

Schedule: T, 10:00 - 12:00

Location: 323

Description: Enrollment open only to incoming graduate students in History of Art and Architecture. Course is required of HAA G1s and open solely to HAA G1s.

HAA 91R - Directed Study in HAA

Schedule: -, -

Location: -

Description: Limited to juniors and seniors. Students wishing to enroll must petition the Head Tutor for approval, stating the proposed project, and must have the permission of the proposed instructor.

HAA 96A - Architecture Studio 1: Transformations

Schedule: M/W, 12 - 2:45

Location: TBD

Description: Architecture assembles multiple models, surfaces, and materials; it is not a single monolithic thing, rather it is comprised of disparate parts and organizational systems operating at different scales. Design, the bringing together of these elements, requires sensitivity, registers scale, and renders perceptual effect. This course is an introductory architectural design studio focused on building foundational architectural concepts and design methodologies studied through a process of making. A series of physical modeling/fabrication assignments explore spatial and organizational transformations as a consequence of the changing interactions among material, fabrication technique, and form. Resultant expressions of space, scale, and perceptual effects are discussed and evaluated in relation to a series of course readings that frame the intentions of each assignment within architectural theory and history discourse.

Both studios in the Architecture Studies Track (Transformations HAA 96A and Connections HAA 96B) explore architectural means and methods of design. Each begins from a different scale of inquiry, but converges at

a similar end. This studio originates at the scale of material - focusing on specific capacities and effects thereof as well as the details of assembly - and expands from this to an investigation of an occupiable architectural scale in relation to a dynamic site.

The course emphasizes fluency in the visual and spatial communication of ideas through instruction in 2D drawing and 3D modeling techniques. Technical workshops are provided in choreography with serial assignments encompassing drafting and 3D modeling (AutoCAD + Rhino), techniques of fabrication (Rhino to various outputs), 3D printing, and representational processing (Adobe Creative Suite). The studio exposes students to critical architectural thinking and design methods for more broad disciplinary application following. No particular skill set, technical or otherwise, is a required prerequisite for this course; students from all backgrounds are welcome.

HAA 96B - Architecture Studio 2: Connections

Schedule: T/Th, 1:30 - 4:15

Location: TBD

Description: The practice of architecture fundamentally asks us to continuously engage with, and re-conceptualize, the world for which we are designing. As such, architecture as a discipline is not only about designing buildings, but also about challenging us to imagine new ways of seeing the world. This studio takes on the challenge through a series of design exercises focused on understanding, engaging with, and reimagining the urban condition. Throughout the course, we will approach architectural design as both a method of producing urban environments, and also as an avenue through which to understand our cities. We will be directly confronting the social, political, and environmental contexts that are necessarily implicated in any design process. Both studios in the Architecture Studies Track (Transformations HAA 96A and Connections HAA 96B) explore architectural means and methods of design. Each begins from a different scale of inquiry, but converges towards a similar end. This studio originates at the scale of the urban site, and begins with a set of design research assignments that ask students to imagine the city from the perspective of a non-human agent. Extrapolating abstract principles from these agents, we will be mobilizing the possibilities of architectural representation to reimagine the city through mapping, diagramming, and collage. The studio culminates in a design proposal for a site

in Harvard Square. Students will be given an architectural brief, and will produce projects that address existing site conditions, programmatic space requirements, and projected users of the site. Technical workshops will provide all the necessary skills required for the course, and will allow students to develop aptitude in architectural drawing, mapping, rendering, and simple animation. No existing expertise or technical proficiency is necessary for this course. Students from all backgrounds are welcome; we will be encouraging interdisciplinary thinking throughout the design research process.

HAA 97R - The Sophomore Seminar

Schedule: W, 3 - 5:45

Location: 323

Description: Required of all History of Art and Architecture concentrators in their sophomore year. An introduction to the practice of art and architectural history through object-based teaching led by faculty members in HAA.

HAA 98CR - Junior Tutorial ["Race and Aesthetics"]

Schedule: T, 3 - 5:45

Location: 521

Description: Required of juniors concentrating in History of Art and Architecture. A group tutorial consisting of weekly meetings with a graduate student, with regular reading and writing assignments. HAA 98 offers concentrators the choice of several study groups investigating a particular field or topic in art history. Concentrators select two of the group tutorial topics.

The following topics are offered:

HAA 98AR - "Museums and Collections" (Fall)

HAA 98BR - "Architectural Methods" (Fall)

HAA 98CR - "Race and Aesthetics" (Spring)

HAA 98DR - "Writing Art History" (Spring)

HAA 98DR - Junior Tutorial ["Writing Art History"]

Schedule: M, 9 - 11:45

Location: 323

Description: Required of juniors concentrating in History of Art and Architecture. A group tutorial consisting of weekly meetings with a graduate student, with regular reading and writing assignments. HAA 98 offers concentrators the choice of several study groups investigating a particular field or topic in art history. Concentrators select two of the group tutorial topics.

The following topics are offered:

HAA 98AR - "Museums and Collections" (Fall)

HAA 98BR - "Architectural Methods" (Fall)

HAA 98CR - "Race and Aesthetics" (Spring)

HAA 98DR - "Writing Art History" (Spring)