History of Art

Located in a region known for its artistic riches, Johns Hopkins University offers special opportunities for the study of art history. Students work closely with a faculty of research scholars on aspects of European and American art and have access to the remarkable collections in Baltimore and Washington. In small classes and informal excursions, they integrate their direct experience of works of art with knowledge acquired through historical research. Programs leading to the B.A. and Ph.D. degrees emphasize the value of investigating works of art in various historical contexts and enable students to deepen their understanding of cultural history through courses in other departments.

Facilities and Opportunities

Johns Hopkins offers exceptional resources for the study of art history. The university maintains an extensive art library which includes the Fowler Collection of treatises on architecture. Research materials in numerous regional libraries and museums and in the Library of Congress are also accessible to art history students.

Diverse and extraordinarily active museums and research institutions provide a rich environment for the study of art history at Johns Hopkins. The Baltimore Museum of Art, adjacent to the campus, has recently completed a new addition to house its growing collections and exhibitions. A short distance from Hopkins, the Walters Art Museum preserves rare collections of ancient and medieval art, Renaissance and 19th-century painting.

Washington, only an hour away, is one of the most exciting art centers in the world. The National Gallery of Art specializes in painting, sculpture, and the graphic arts from the Renaissance to the present day. Modern art is presented in the permanent collections and exhibitions of the Hirshhorn Museum, the National Museum of American Art, and the Phillips Collection. Unique exhibitions of Byzantine and pre-Columbian art are maintained at Dumbarton Oaks, and collections of Asian and African art are housed in the Freer Museum and the Museum of African Art.

(See also General Requirements for Departmental Majors (http://e-catalog.jhu.edu/archive/2013-14/undergrad-students/academic-policies/requirements-for-a-bachelors-degree)

Because the department emphasizes the historical, cultural, and social context of art, art history is an excellent program for undergraduates interested in a broadly humanistic education as well as for those preparing for a career in the field. A departmental advisor assigned to each undergraduate major helps plan individual courses of study. Undergraduates are encouraged to participate fully in all departmental activities.

Requirements for the B.A. Degree

The undergraduate will learn about European art and the methodologies of art history. Students begin their work with the introductory survey, AS.010.101 Intro to History Eur Art-AS.010.102 Introduction to History of European Art II, and then deepen their knowledge by taking seven advanced courses: one each in Ancient, Medieval, Renaissance/Baroque, and Modern, and three additional advanced courses, with no more than two taken in the same historical field; these three others may include courses in Asian, Ancient American or African Art. A secondary field consisting of three courses taken outside of the Department of the History of Art is developed in consultation with the undergraduate advisor.

Students must acquire intermediate-level knowledge of French, German, or Italian and must demonstrate this proficiency either by the successful completion of two intermediate-level courses or, on special request, by departmental examination. Spanish may be used only with prior departmental approval and is not recommended for those intending to pursue graduate studies in History of Art.

A minimum grade of C- is required for any course to be applied to meeting requirements for the major, including courses taken first semester freshman year.

Departmental honors are awarded at commencement to undergraduate majors in the history of art who achieve a GPA of 3.6 or better within the major.

Minor in the History of Art

Students majoring in another department may minor in art history by completing the introductory survey, AS.010.101-AS.010.102 Introduction to the History of European Art, and by taking six advanced courses: one each in Ancient, Medieval, Renaissance/Baroque, and Modern, and two additional advanced courses, with no more than two taken in the same chronological field; these may include courses Asian, Ancient American or African Art.

The Ph.D. program is designed to give students a systematic knowledge of the history of European art and an understanding of the methods of art-historical research. The program emphasizes close working relationships among students and faculty in seminars and acquaintance with the outstanding artistic works in the Baltimore-Washington area.

Students also have access to such research facilities as the Center for Advanced Study in the Visual Arts (National Gallery) and Dumbarton Oaks.

Admission and Financial Aid

Applicants for the Ph.D. program in the History of Art must complete the general university requirements and must also submit a recent paper, preferably in the area of their special interest. The department requires students to take the Graduate Record Examination. The application deadline falls in mid-January but varies slightly from year to year. The departmental website should be consulted for the current deadline. To maintain close student-faculty relationships and the greatest flexibility in developing individual curricula, the department strictly limits the number of students it admits each year.

Financial assistance is provided in the form of tuition grants, fellowships, and teaching assistantships. In addition, the department awards the Adolf Katzenellenbogen Prize and the Sadie and Louis Roth Fellowship each year to support a graduate student research project. Advanced students are also eligible for research grants provided by the Charles Singleton Center for the Study of Pre-Modern Europe.

Requirements for the in-process M.A. Degree

There is no terminal M.A. program; graduate students accepted into the Ph.D. program with a B.A. qualify for an M.A. upon completion of
two semesters of course work (six courses) and completion of language requirements.

Requirements for the Ph.D. Degree

A student who has received the M.A. degree from Johns Hopkins or another institution may advance toward the Ph.D. degree after receiving the approval of the instructors in the areas chosen by the student as major and minor fields; in the case of transfer students, acceptance may be provisional. Unless they can present acceptable language certificates, students entering directly into the Ph.D. program will be required to pass language examinations in both German and either French or Italian during the first term.

Students usually take one and one-half years beyond the M.A. to complete course requirements for the Ph.D., but may take up to five terms. In discussions with major and minor field advisors, the Ph.D. student develops areas of concentration and courses of study to suit his/her needs and interests. The art history faculty encourages students to take full advantage of offerings in other departments, and students may, if they choose, develop a minor field in another discipline. Every Ph.D. student is expected to gain classroom experience by serving as a teaching assistant for at least one term.

After they have completed their course work, students must pass an examination in their major and minor fields and must submit a dissertation proposal to be approved by the department. When a student has completed the dissertation, he or she is examined by a Graduate Board appointed by the dean.

For further information on graduate study, write to Department of the History of Art.

Art History Fields

Ancient

Students who wish to study ancient art work will work with Professors Marian Feldman, Pier Luigi Tucci and Alan Shapiro. Facilities available to students of Greek and Roman art include the Archaeological Collection on campus and the extraordinary holdings of The Walters Art Museum.

Medieval

Ever since it was established by Adolf Katzenellenbogen, the department has given special emphasis to the study of medieval art. Students work under the direction of Professors Nino Zchomelidse and Christopher Lakey. As an adjunct member of the faculty, Martina Bagnoli of the Walters Art Museum is available for consultation. Seminars in Byzantine art, offered each year at Dumbarton Oaks, are open to Hopkins students.

The extraordinary holdings at the Walters Art Museum and at Dumbarton Oaks are especially valuable for students interested in manuscript illumination and the so-called minor arts. Students also have access to the Dumbarton Oaks research facilities, which include a copy of the Princeton Index of Christian Art.

Renaissance and Baroque

Students work with Professors Stephen Campbell, Mitchell Merback, and Felipe Pereda. Associates of the department in this area include Elizabeth Rodini, who also directs the undergraduate program in Museums and Society and Carl Strehlke (Philadelphia Museum of Art). Graduate students in medieval and Renaissance can also participate in the programs of The Charles Singleton Center for the Study of Pre-Modern Europe.

Modern

Students interested in 18th-, 19th-, and 20th-century art work with Professors Michael Fried, Molly Warnock and visiting scholars. In addition, students can develop critical skills by taking courses offered through the Humanities Center, the Philosophy Department, and the departments of the various literatures.

The Baltimore Museum of Art, which houses the Cone Collection, and museums in Washington provide stimulating resources and activities for students of modern art.

For current faculty and contact information go to http://arthist.jhu.edu/directory/index.html

Faculty

Chair

Mitchell Merback
Associate Professor: Northern Renaissance art.

Professors

Stephen J. Campbell
Henry and Elizabeth Wiesenfeld Professor: Italian Renaissance art.

Marian Feldman
Ancient Near Eastern art.

Michael Fried
Herbert Boone Chair in the Humanities (The Humanities Center): Modern art.

Felipe Pereda
Nancy H. and Robert E. Hall Professor: Late Medieval and Early Modern Spanish art.

Assistant Professors

Christopher Lakey
Medieval art.

Pier Luigi Tucci
Roman art and architecture.

Molly Warnock
Modern art.

Nino Zchomelidse
Medieval art.

Faculty Emeriti

Charles Dempsey
Professor Emeritus: Renaissance and Baroque art.

Herbert L. Kessler
Early Christian and Medieval art.

Henry Maguire
Professor Emeritus: Byzantine and Medieval art.

Teaching Faculty

Rebecca M. Brown
Teaching Professor: South Asian art.
Elizabeth Rodini
Teaching Professor: Italian Renaissance art; and Director of the Program in Museums and Society.

Joint Appointments
Betsy M. Bryan
Professor (Near Eastern Studies): Egyptian art and archaeology, Egyptology.

H. Alan Shapiro
Professor (Classics): Greek and Roman art.

Emily S.K. Anderson
Senior Lecturer: Ancient Aegean art.

Adjunct, Associate, and Visiting Faculty
Martina Bagnoli
Adjunct Associate Professor (and Curator, Walters Art Museum): Medieval art.

Doreen Bolger
Adjunct Professor (and Director of The Baltimore Museum of Art): Modern art.

Lisa DeLeonardis
Senior Lecturer and Austen-Stokes Term Professor in the Art of the Ancient Americas.

James Meyer
Adjunct Professor; Modern art.

Martin Perschler
Lecturer (and Preservation Specialist, U.S. Department of State): architecture.

Carl Strehlke
Adjunct Professor (and Adjunct Curator, Philadelphia Museum of Art): Italian Renaissance art.

For current course information and registration go to https://isis.jhu.edu/classes/

Courses
AS.010.101. Intro to History Eur Art. 4 Credits.
A survey of painting, sculpture, and architecture from the Renaissance to the present.
Instructor(s): F. Pereda; H. Kessler
Area: Humanities
Writing Intensive.

AS.010.102. Introduction to History of European Art II. 4 Credits.
A survey of painting, sculpture, and architecture from the Renaissance to the present. Recommended Course Background: AS.010.101 or instructor permission.
Instructor(s): S. Campbell
Area: Humanities.

AS.010.105. Art of the Ancient Americas. 3 Credits.
Surveys the art of Olmec, West Mexico, Teotihuacan, Maya, and Aztec.
Instructor(s): L. DeLeonardis
Area: Humanities.

AS.010.110. Art of the Islamic World. 3 Credits.
An Introduction to art of the Islamic world, from the beginnings of Islam in the seventh century to the present, and from the Mediterranean to Southeast Asia. Architecture, ceramics, painting, textiles, metalwork, photography, installation, and performance art.
Instructor(s): R. Brown
Area: Humanities.

AS.010.126. Indian Art in the Museum. 3 Credits.
India’s culture spans four millennia and multiple religious traditions. The Baltimore/DC area hosts wonderful collections of Indian art; this course introduces India’s art in person, in the museum. We will examine sculptures of the Buddha’s life, paintings of gods and kings, and richly embroidered textiles. We will study how these objects are displayed, and trace their paths from India to Maryland. Field trips to the Smithsonian, Textile Museum, and the Walters, with possible behind-the-scenes workshops.
Instructor(s): R. Brown
Area: Humanities.

AS.010.138. Introduction to Public Art: Murals, Monuments, and Museums. 3 Credits.
Murals on the side of the local grocery, Washington monuments in both DC and Baltimore, a 16th century manuscript painting at the Walters, film series at the Charles, galleries in North Arts: this course asks how visual culture shapes and is shaped by the urban experience. Critical readings in museum studies, urban studies, art history, cultural politics. Weekly field trips to local sites, museums, monuments; discussions with artists, curators, collectors.
Area: Humanities.

AS.010.147. South Asian Art, Culture and Politics: Empire, Colony, Nation. 3 Credits.
This course explores the visual culture and politics of South Asia from early archaeological settlements to contemporary installation art. Themes will include: the role of the patron, the relation of text and image, architecture and ritual/political space, colonialism, nationalism, modernity, and postcoloniality. Cross-listed with Political Science
Instructor(s): R. Brown
Area: Humanities.

AS.010.162. Junk! New (Old) Materials in Modern Art. 3 Credits.
This course explores the recurring strategy of using junk materials for artistic creation in the twentieth century, in both Europe and the United States, and considers the different ways this strategy has been employed by artists and experienced by viewers at different historical moments. Dean’s Teaching Fellowship course.
Instructor(s): J. Watson
Area: Humanities.

AS.010.175. Love and Death in the Middle Ages. 3 Credits.
The course is set to examine attitudes toward love and death in art and literature of the Middle Ages. Drawing on a wide range of sources, we shall examine topics such as the “love of God,” “love thy neighbor,” “making love,” as well as the “death of God,” and “death of the hero.” Tombs, reliquaries, dowry boxes as well as tapestries and manuscripts will all serve us to better understand how people in the Middle Ages understood those amorous and morbid instances of their lives.
Area: Humanities.
AS.010.192. Move over Michelangelo: Renaissance Sculpture in Northern Italy. 3 Credits.
Michelangelo’s heroic figure has dominated our conception of Renaissance sculpture, but outside of Florence & Rome, a princely aesthetic for small, intimate, tactile works dominated. We will explore the alternate paradigms for the figure and sculpture in the North, centering around Padua, Mantua, and Venice. The course is built around the collection at the Walters Art Museum, from which students will choose an object as the subject of a semester-long research project. We also take advantage of MICA to visit a bronze workshop, and will visit the Antico exhibition in NY at the Frick. Dean’s Teaching Fellowship Instructor(s): L. Blom
Area: Humanities.

AS.010.196. Destroying Art: Iconoclasm through History. 3 Credits.
This course explores the deliberate destruction of art by political regimes, religious groups, and individuals, primarily in Europe and the Middle East, from antiquity to the present. Dean’s Teaching Fellowship Instructor(s): B. Shilling
Area: Humanities.

AS.010.202. Sacred Arts of Africa. 3 Credits.
Area: Humanities.

AS.010.203. Abstraction. 3 Credits.
Introduction to major works and discourses of, and key debates surrounding, abstraction in the visual arts of Europe and the United States throughout the twentieth century. Visits to the BMA.
Instructor(s): M. Warnock
Area: Humanities.

AS.010.207. Masterpieces of Medieval Islamic Art. 3 Credits.
This course will explore Islamic artwork throughout the medieval world, from Damascus to Jerusalem, from Cordoba to Marrakesh. We will explore exquisite ivory carvings, bronze metalwork, textiles, ceramics and manuscripts that reflect the elite cultures and societies that produced them. Themes we will address include the exchange of luxury goods and culture; the influence of Islamic styles and modes of production on European art; and Islamic art and the Muslim faith.
Area: Humanities.

AS.010.208. The Disappearing Wall: Roman Frescoes in Context. 3 Credits.
The course introduces ancient Roman wall painting from Pompeii and Rome as images painted on “disappearing walls.” We will analyze these and other murals in historical, archaeological and museum contexts.
Instructor(s): S. O’Connell
Area: Humanities
Writing Intensive.

This course offers an introduction to one of the major movements in modern painting. We will explore the developments of a new aesthetic and subject matter during a period of vast cultural change in Paris and its environs, from the mid-19th century to the turn of the 20th century. Visits to the Baltimore Museum of Art and the National Gallery of Art will supplement our study of artists including Manet, Monet, Degas, Pissarro, Seurat, and more.
Area: Humanities.

AS.010.213. Medieval Renaissances. 3 Credits.
A course on the appropriation, citation, and imitation of classical antiquity in the art and architecture of the Middle Ages (ca. 300-1300), emphasizing the active transformation of earlier models rather than passive copying.
Instructor(s): R. Danford
Area: Humanities
Writing Intensive.

AS.010.216. 20th Century Italian Art. 3 Credits.
This course will be a critical survey of the major artistic movements in Italy during the 20th century, from Futurism to Arte Povera. Often seen as a secondary location of artistic production, the class will situate the artists working in Italy within a broader historical and global context.
Instructor(s): K. Johnson
Area: Humanities.

AS.010.219. Constantinople from Founding to Fall: Art of the Byzantine Empire. 3 Credits.
The course examines Byzantine art - from the founding to fall of Constantinople, both in Byzantium and beyond its borders - through its religious, political and aesthetic power.
Instructor(s): M. Raucher
Area: Humanities
Writing Intensive.

AS.010.225. Early Renaissance Art: Giotto to Leonardo. 3 Credits.
The circumstances of artistic production in Florence compared with those operating in Naples, Rome, Milan, and Venice. The city as site of divergent uses of art by different communities and interests, employing images for the expression of identity and status and as a strategic means of producing consensus or exploiting social division. Note - This offering may be counted toward the major requirement for Renaissance courses.
Instructor(s): S. Campbell
Area: Humanities.

AS.010.226. Art, Medicine, and the Body: From Leonardo to Body Worlds. 3 Credits.
This course explores five centuries of fruitful collaboration between physicians and artists -- those who observe the body in order to heal it, and those who do the same in order to picture it. From medieval medical manuscripts, where the body is portrayed as a microcosm of the created world, to the anatomical forays of Renaissance artists such as Leonardo da Vinci and Albrecht Dürer; from gruesome depictions of bodily pain, disease, and corruption in the art of Matthias Grünewald to the eloquent exposure of the body’s interior by anatomists such as Andreas Vesalius; from the spectacularization of the body in Enlightenment science to the rubberized cadavers of Gunther von Hagen’s Body Worlds project -- these and other topics will bring into focus the complex intersections between the history of medicine and the history of art.
Instructor(s): M. Merback
Area: Humanities.
AS.010.230. Impressionism, Painting of Modern Life. 3 Credits.
This course offers an introduction to one of the major movements in modern painting. We will explore the developments of a new aesthetic and subject matter during a period of vast cultural change in Paris and its environs, from the mid-19th century to the turn of the 20th century. Visits to the Baltimore Museum of Art and the National Gallery of Art will supplement our study of artists including Courbet, Manet, Monet, Degas, Cézanne, Pissarro, Seurat, and more.
Instructor(s): J. Watson
Area: Humanities.

AS.010.232. Art and Architecture of the Medieval Mediterranean World. 3 Credits.
This course serves as an introduction to the art and architecture of the Mediterranean region between the early Christian period and the Second Crusade (c. 250-1150). We will analyze the interactions between Western European, Byzantine, and Islamic cultures through the development of religious art and architecture, asking specifically how these interactions were mediated by culturally distinct representational practices. The course will cover the broad Mediterranean region by focusing on specific sites of interaction around the Sea (i.e. Islamic Spain, Norman Sicily, Byzantine North Africa, Venice and the Adriatic Coast, and Crusader Palestine). Select topics will include: the rise of religious image theory and its effect on the visual cultures of the Mediterranean region; the trans-regional movement of artists, crafted objects, and artistic technologies; the history of urbanism and the production of artistic objects in port cities and centers of trade; and the concept of the Mediterranean as “Premodern Globalism.” Readings will include both primary and secondary sources, and we will investigate a variety of methods and approaches to the interpretation of art objects.
Instructor(s): C. Lakey
Area: Humanities.

AS.010.236. Palaces, Temples and Tombs in Mesopotamia. 3 Credits.
Mesopotamia, the “land between the rivers,” is considered the cradle of civilization. Its earliest urban centers appeared by 3500 BCE in the region of modern-day Iraq, Iran, and Syria. Along with urbanism came the emergence of temples and palaces as large-scale elite institutions (replete with written records). Their arts manifest some of the earliest complex representations. This course explores the art and architecture within the social, political and cultural context of ancient Sumer, Babylonia and Assyria. It provides an integrated picture of the arts of Mesopotamia from 3500 to 330 BCE with an emphasis on the development of visual narrative and the use of art in the expression of authority and legitimacy.
Instructor(s): M. Feldman
Area: Humanities.

AS.010.240. Introduction to the Arts of the African Diaspora. 3 Credits.
This is an introduction to the Art of the African Diaspora. It is designed to provide foundational knowledge of the major theoretical understandings of Diaspora and the ways in which they help to illuminate the artistic traditions of people of African descent. The course will present a series of case studies in order to begin to understand the art of the Diaspora and the complexities of its study.
Instructor(s): T. Wofford
Area: Humanities.

AS.010.242. African American Art. 3 Credits.
This is an introduction to the history of African American art. While organized chronologically, the course will emphasize a series of case studies of artists and movements in order to understand African American art and the complexities of its study. The course will explore how black artists in the United States have engaged with key issues such as race, gender, class and ethnicity as well as debates about representation and the role of the artist. Cross-list with Africana Studies
Instructor(s): T. Wofford
Area: Humanities.

AS.010.245. Art in London. 3 Credits.
Instructor(s): H. Letwin
Area: Humanities.

AS.010.250. Early Netherlandish Painting-From Broederlam to Bosch. 3 Credits.
Instructor(s): M. Merback
Area: Humanities.

AS.010.251. Medieval Spaces: Site, Image, and Viewer in the Middle. 3 Credits.
This lecture course serves as an introduction to medieval art by analyzing the formal relationships between architecture and images at holy sites from, roughly, the 4th century through the 14th. The course will focus primarily on how those relationships structured viewers’ experiences of the divine by understanding how works functioned for specific audiences in a particular spatial context. In reviewing the origins and transformations of Christian visual culture we will investigate how site-specific image production in Western Europe and Byzantium informed social and political relations; how theological problems related to image worship affected the form and content of the visual arts; and how developments in public and private devotion altered the spaces for imagistic display. Along the way we will encounter a wide array of geographical sites and histories, including early Christian examples in Rome and Byzantium (e.g. the Roman catacombs and Hagia Sophia), monastic settlements in France and Germany during the 8th and 9th centuries (e.g., St. Gall), 12th century architectural sculpture along the European pilgrimage routes, French and German Gothic cathedrals, and monumental painting cycles in Italy (e.g. the Arena Chapel in Padua). By undertaking close readings of a site and its images, we will discover how architectonics encouraged viewers to spatially interact with images. Readings will include both primary and secondary sources, and we will investigate a variety of methods and approaches to the interpretation of art objects.
Instructor(s): C. Lakey
Area: Humanities.

AS.010.252. Sculpture and Ideology in the Middle Ages. 3 Credits.
This lecture course will offer a selective, thematic exploration of the art of sculpture as practiced in the Middle Ages, from the fall of the Roman empire in the 4th century BCE to the dawn of the Renaissance. Our primary concern will be to analyze sculpture in all of its forms -- monumental free-standing, architectural, liturgical, and commemorative -- as the primary medium utilized by patrons, both private and corporate, to display political messages to an ever growing public. Through a series of case studies, we will study how a sculpture’s form and style related to a broader social and cultural realm. Selected topics include the medieval understanding of the body (living and dead); urbanism and politics; and the lure of classicism in the Middle Ages.
Instructor(s): C. Lakey
Area: Humanities.
AS.010.254. Art and Architecture of Early Christian and Medieval North Africa. 3 Credits.
Survey of Early Christian and medieval art and architecture in North Africa, with an emphasis on indigenous developments and cultural exchange in the Mediterranean world, 4th to 13th century. Dean's Teaching Fellowship course.
Instructor(s): N. Dennis
Area: Humanities.

AS.010.255. The Art of Early Christian Pilgrimage. 3 Credits.
Instructor(s): A. Lam
Area: Humanities.

AS.010.256. Nineteenth-Century European Art. 3 Credits.
A selective survey of European painting and sculpture from the French Revolution to the start of the First World War. The nineteenth century ushered in an era which saw political instability, industrialization, imperialism, and the growth of popular culture come to bear on the very conditions of art-making. Focusing on key moments in this history, the course aims to recover the real intensity and strangeness of art's involvement with modernity. Topics include neo-classicism; art and revolution; the rise of landscape; the triumph of the bourgeoisie; the gendering of art; and the birth of the avant-garde.
Instructor(s): J. Melius
Area: Humanities.

AS.010.263. Paris / New York After the War. 3 Credits.
This course introduces the developments in art after World War II, in both Paris and New York, and studies how certain sensibilities overlapped and intersected as the two cities vied to be the international center of modern art. Recommended Course Background: AS.010.102
Prerequisites: AS.010.102
Instructor(s): J. Watson
Area: Humanities.

AS.010.264. Twentieth-Century Art in Europe and the United States. 3 Credits.
A critical survey of the major artistic movements, paradigms, and documents of twentieth-century art in Europe and the United States. Topics will include: abstraction, collage and assemblage, art and politics, traditional and new media. Among the artists: Picasso, Matisse, Malevich, Pollock, Judd, and Hesse. Writing assignments will include a close analysis of a work in a local collection such as the Baltimore Museum of Art, the Hirshhorn Museum and Sculpture Garden, or the National Gallery of Art.
Instructor(s): M. Warnock
Area: Humanities.

AS.010.260. At the Very Edge: The Art of Islamic Spain as a Furtive Introduction to 'Islamic Art'. 3 Credits.
Area: Humanities.

AS.010.291. Architectural History of Baltimore. 3 Credits.
Focusing on Baltimore's built environment and drawing upon primary sources, this course will explore the major European and American design theories, values, and practices of the last several centuries with an eye towards establishing Baltimore's place within a national and global urban environmental context. Topics addressed in this course include city building, class and race, architectural revivalism, transportation, urban renewal, and post-industrialism.
Instructor(s): M. Perschler
Area: Humanities
Writing Intensive.

AS.010.292. Dance Revolution: Rethinking Postwar American Art. 3 Credits.
Area: Humanities.

AS.010.309. Gifts and Thefts in the Middle Ages. 3 Credits.
Why were some medieval objects valued as gifts, others appropriated as spolia, and still others taken by force? How does transferring objects from one cultural context into another change their meaning? Western, Byzantine, and Islamic art, 6th-13th centuries.
Instructor(s): R. Danford
Area: Humanities.

AS.010.311. Japanese Print Culture and Western Collecting. 3 Credits.
The first half of this seminar will examine issues in Japanese print culture, especially the development and circulation of ukiyo-e prints, during the Edo and Meiji periods (1615-1912). Topics will include technological innovations, the role of publishers, censorship, and prints as didactic objects. The second half of the course will explore the popularity of Japanese prints in the West, including their impact on Japonisme and incorporation into Western collections Cross-list with East Asian Studies
Instructor(s): H. Snow
Area: Humanities.

AS.010.312. Surrealism. 3 Credits.
Topics include: art and the unconscious; "psychic automatism" and its implications for theories of medium, genre, and composition; objects, journals, and exhibitions. Visits to Special Collections and the BMA. Students will curate and install an exhibition of Surrealist journals from MSEL Special Collections, to open in April 2014.
Instructor(s): M. Warnock
Area: Humanities
Writing Intensive.

AS.010.313. The Image in Japanese Visual Culture: Muromachi Painting to Manga and Anime. 3 Credits.
This course explores the Japanese image as a distinct and readily identifiable cultural expression. Through a series of five critical works serving as visual landmarks, the students trace the emergence of the Japanese image from its roots in imported Chinese paintings, through the interpretations of the Rimpa painters, ukiyo-e printmakers, and decorative arts craftsmen of the early modern period, to the internationally acclaimed expressions we now find in 21st-century manga and anime. This course will be taught by Robert Mintz, Associate Curator of Asian Art at The Walters Art Museum.
Instructor(s): R. Mintz
Area: Humanities.

AS.010.314. Roman Art from Republic to Empire. 3 Credits.
Area: Humanities.

AS.010.317. The Face Of God(and Other Body Parts). 3 Credits.
Examines how the belief that God had assumed flesh was fundamental to the development of Christian art. Works of art remain the focus, but the course also considers manuscripts, relics, the Eucharist, and other manifestations
Instructor(s): H. Kessler
Area: Humanities
Writing Intensive.
**AS.010.318. Art in Italy, 1200 - 1500. 3 Credits.**
This course will offer a selective, chronological exploration of the art of the Italian peninsula from the late Middle Ages through the first century of the Renaissance. Our primary concern will be to examine stylistic developments in architecture, painting, and sculpture during a profound period of political, economic, and social changes. Select topics will include: the role of the Communes as patrons of art; the rise of Humanism and its influences on the arts; the development of perspective theory; the lure of classicism in both the Middle Ages and the early Renaissance; the rise of the artist. Readings will include both primary and secondary sources.
Instructor(s): C. Lakey
Area: Humanities.

**AS.010.319. Medieval Art and Architecture of the Holy Land. 3 Credits.**
Discuss political and religious contexts in the Middle East, where specific territories (Jerusalem) were claimed by all three monotheistic religions for cult practices. Resulting conflicts influenced Jewish, Medieval, and Islamic art and architecture in the region.
Instructor(s): N. Zhomelidse
Area: Humanities.

**AS.010.320. Art of Colonial Peru. 3 Credits.**
In this course we consider the painting, sculpture, and architecture of viceregal Peru (ca. 1520-1825) within the dynamic historical context of colonial society. Documentary sources inform our study by providing both institutional and personal accounts of events, histories, philosophies, and rebellion. We examine the role of religious orders, artisan guilds and cofradía, and consider the social and political implications of art patronage.
Instructor(s): L. Deleonardis
Area: Humanities
Writing Intensive.

**AS.010.323. The Explosion of Art in the 1960's. 3 Credits.**
This course will explore the diverse art world of the American 1960s, putting in dialogue the myriad experiments of cutting-edge artists working in a wide range of media (e.g. painting, sculpture, photography, performance, film). Topics of study will include, among others, Pop Art, Minimalism, Performance Art, Post-painterly Abstraction, Conceptual Art, Process Art, film, music, and dance. We will situate our synthetic account of sixties art in careful relation to the major historical events of that decade. Recommended Course Background: AS.010.102
Instructor(s): K. Markoski
Area: Humanities
Writing Intensive.

**AS.010.324. Art and Architecture in the Augustan Age. 3 Credits.**
Investigates Roman art and architecture during the Augustan age (31 BC – AD 14). Augustus’ cultural program influenced many aspects of Roman life, leading to the creation of a new visual language that transformed Roman society. Methodologically, the focus will be on the integration of diverse sources to reconstruct and discuss the images and the built environment of the Augustan age.
Instructor(s): P. Tucci
Area: Humanities.

**AS.010.325. Crusader Art: the Road to the New Jerusalem. 3 Credits.**
The fusion of Islamic, Byzantine and Western art during the Crusader period represents a dynamic turn in the history of medieval art. This course examines the material culture of the Crusades, including metalwork, enamels, illuminated manuscripts and architecture generated by the artistic exchanges of the era. We will also discuss the political and religious forces that prompted the Crusaders’ quest for Jerusalem and the Holy Land.
Area: Humanities.

**AS.010.327. The Harem and the Veil: Space and Gender in the Islamic World. 3 Credits.**
This course explores the constructed imagery of the harem and the veil in relation to politics and visual culture in the Middle East, North Africa, India, and Euro-America. Topics will include: Ottoman palace architecture, Orientalist painting, mandating/banning the veil, Islamic feminisms. We will address visual culture broadly, including advertising, architecture, contemporary art, film, news media.
Instructor(s): R. Brown
Area: Humanities
Writing Intensive.

**AS.010.331. Art, Knowledge and Power in Global Perspective, 1500-1700. 3 Credits.**
This course reexamines renaissance and baroque art in a global perspective, emphasizing race, gender, and international exchange in the sixteenth and seventeenth centuries and drawing extensively on the Walters’ collection.
Instructor(s): H. Friedman
Area: Humanities.

**AS.010.333. The Making of Renaissance Rome 1300-1600. 3 Credits.**
The multiple identities of the ancient city as these are understood and represented through the work of artists such as Giotto, Filarete, Raphael, Bramante, and Caravaggio; the writings of Petrarch, Pius II, Alberti, and Montaigne; the statecraft and patronage of the Renaissance popes
Instructor(s): S. Campbell
Area: Humanities
Writing Intensive.

**AS.010.334. Problems in Ancient American Art. 3 Credits.**
Selected topics which may include collecting the pre-Columbian past and connoisseurship, the formation of national museums, post-Columbian appropriations. Collections study in museums. May also be used toward credit for the Archaeology major. Cross-listed with PLAS and Program in Museum and Society
Instructor(s): L. Deleonardis
Area: Humanities
Writing Intensive.

**AS.010.336. Hellenistic Art. 3 Credits.**
Surveys painting, sculpture, and architecture after the fall of the Classical period in Greece (4th c. BC), assess their spread throughout the Mediterranean world, and will conclude with the role these artworks played on the rising dominance of Rome in the 1st c. BC.
Area: Humanities.
AS.010.337. Impressionism, Tradition, Originality: What’s new under the sun?. 3 Credits.
The course will examine the genesis of modern art, focusing on Impressionism and its debt to earlier traditions. Topics of study include Impressionist painting (Monet, Pissarro, Cézanne, among others), 17th-century Dutch landscape (Hobbema, Jacob van Ruisdael), 18th-century French painting (Fragonard, Chardin), Barbizon school, Courbet, Manet, Impressionist print (Cassatt, Degas), theories of perception, aesthetics of sketch.
Instructor(s): G. Cakmak
Area: Humanities.

AS.010.338. Murals, Monuments, Museums: Art in Baltimore & DC. 3 Credits.
Murals on the side of the local grocery, Washington monuments in both DC and Baltimore, a 16th century manuscript painting at the Walters, film series at the Charles, galleries in North Arts: this course offers a look at how visual culture shapes and is shaped by the urban experience. Critical readings in museum studies, urban studies, art history, cultural politics. Weekly field trips to local sites, museums, monuments; discussions with artists, curators, collectors.
Instructor(s): R. Brown
Area: Humanities, Social and Behavioral Sciences.

AS.010.340. Renaissance Art in the Netherlands, 1400-1500. 3 Credits.
Explores the major painters working in the Low Countries during the fifteenth century: Melchior Broederlam, the Master of Flémalle, Jan van Eyck, Rogier van der Weyden; Hans Memling, Hugo van der Goes, Hieronymus Bosch, and others.
Instructor(s): M. Merback
Area: Humanities.

AS.010.345. The African City: Art and the Politics of Place. 3 Credits.
Area: Humanities
Writing Intensive.

AS.010.347. Inventing Antiquity in the Early Renaissance. 3 Credits.
A close look at how the ancient Greek, Roman and Jewish worlds were imagined and reconstructed by early Renaissance scholars, poets, warlords and artists.
Instructor(s): S. Campbell
Area: Humanities.

AS.010.348. Art and Faith in Golden Age Spain. 3 Credits.
Introduction to Spanish painting and sculpture of the XVIth and XVIIth centuries, with special focus on religious art.
Instructor(s): F. Pereda
Area: Humanities.

AS.010.351. Asian Art After 1945. 3 Credits.
This course examines the art and architecture of East, South, and Southeast Asia produced since the mid-twentieth century. We will engage with theoretical, visual, and political developments in the recent art of this region, reading statements by artists and architects, discussing the rising commercial and international profile of contemporary Asian art, and exploring established and emerging art histories of this period. Cross-list with East Asian Studies
Instructor(s): R. Brown
Area: Humanities.

AS.010.353. Key Moments in East Asian Politics & Visual Culture. 3 Credits.
Examines key political moments in China, Japan, and Korea from 1850 to the present, focusing on the way visual imagery shapes these events. Includes: Japanese occupation of Korea, Hiroshima and Nagasaki bombings, 1989 Tiananmen square protests, North Korean propaganda.
Instructor(s): R. Brown
Area: Humanities
Writing Intensive.

AS.010.355. Art and Religion in the Roman World. 3 Credits.
This course explores the relationships between Roman art and religion through a survey of key topics and issues, from the archaic period to late antiquity, providing an introduction into how to use and analyze both textual and material evidence as sources for understanding Roman society. Temples, altars, public and private buildings, reliefs, statues, sarcophagi, paintings, mosaics, coins, metal-ware, glass and pottery, all get increasingly complex and interesting as the Roman world developed and are important forms of evidence for political, intellectual, social and economical life.
Instructor(s): P. Tucci
Area: Humanities.

AS.010.356. Greek and Roman Art and Architecture. 3 Credits.
This course explores the principal forms and contexts in which art and architecture developed in the Greek and Roman world. It surveys Greek art and architecture from the archaic through the Hellenistic periods, and Roman art and architecture from the foundation of the city of Rome - against the background of the Etruscan tradition - to the divergent trends of late antiquity, including the interaction between Rome and the provinces of the empire. Overall the course encourages critical thinking about the purpose of studying art and architecture as a tool for understanding the Greek and Roman worlds, and provides an introduction into how to use visual and material evidence as a historical source. On completion of this course students will be able to describe and evaluate the architectural style and decorative of key Greek and Roman monuments, as well as their function in ancient society. To be taught by incoming faculty member Pier Luigi Tucci.
Instructor(s): P. Tucci
Area: Humanities.

AS.010.357. Monumentality in Classical Art and Architecture: From Greece to Rome. 3 Credits.
This course investigates the Romans’ reception of Greek and Hellenistic art and architecture, as well as Rome’s original contribution during the republican and imperial age. Its goal is to examine the effects of Hellenization on Roman society and the creation of a completely new visual language.
Instructor(s): P. Tucci
Area: Humanities.

AS.010.359. Arts of East Asia. 3 Credits.
This course introduces students to East Asian art and, by extension, to East Asian history and culture. Lectures and discussions will address major movements in the visual culture of East Asia, including architecture, painting and sculpture. Readings include both art historical works and primary source material in translation. Themes will include religious art, particularly the introduction of Buddhist to East Asia from India, cultural interchange within East Asia, and the collection and display of East Asian art in America. Cross-listed with East Asian Studies
Area: Humanities.
AS.010.360. Medieval Art in Europe: Methodology, Historiography, Theory. 3 Credits.
The course explores the conceptual character of medieval European art from Late Antiquity to the end of the Middle Ages with an emphasis on methodological, historiographical, and theoretical issues. Using selected monuments and objects from a wide geographical range and dating from the 4th to the 14th centuries as case studies, students will also familiarize with the methodological developments of art historical research. The course will focus in particular on the “anthropological turn” of medieval art history and medieval image theory.
Instructor(s): N. Zchomelidse
Area: Humanities.

AS.010.361. Studies in French Modernist Painting. 3 Credits.
Area: Humanities.

AS.010.364. Babylon: Myth and Reality. 3 Credits.
“Babylon - the name resonates, from the Biblical whore of Revelations to sci-fi. But what do we really know about the ancient city and its civilization?”
Instructor(s): M. Feldman
Area: Humanities.

AS.010.365. Art of the Ancient Andes. 3 Credits.
Course surveys the visual arts of Andean South America and includes discussion of royal Inka tunics, Nasca death imagery and the gold sculptural traditions of Colombia.
Instructor(s): L. Deleonardis
Area: Humanities.

AS.010.366. Native American Art. 3 Credits.
Survey of the principle visual arts of North America (1500 BC - AD 1600). Introduction to interpretive theory and methodology. Collections study in local and regional museums. Cross-listed with Programs in Museums and Society, Archaeology, and PLAS.
Instructor(s): L. Deleoneardis
Area: Humanities
Writing Intensive.

AS.010.367. Cezanne,Matisse,Picasso. 3 Credits.
Addresses the development of modernist painting in France between 1890 and 1918 through an examination of the work of these three essential figures.
Instructor(s): K. Tuma
Area: Humanities.

AS.010.370. History of Art: Histories, Methods, Theories. 3 Credits.
This course will be a short introduction to the construction of the discipline and to the different methodologies developed in the analysis of works of art, as a way to understand the basic challenges faced today by Art History.
Instructor(s): F. Pereda
Area: Humanities
Writing Intensive.

AS.010.380. Abstract Expressionism: de Kooning, Pollock, Rothko, Newman. 3 Credits.
This course addresses what is arguably the most significant moment in the history of American art: Abstract Expressionism. By looking closely at the careers of four painters from this period – Willem de Kooning, Mark Rothko, Barnett Newman and Jackson Pollock – we will explore both larger issues relevant to this crucial and controversial moment in art history and topics specific to the work of each of these pillars of American abstract art.
Instructor(s): K. Tuma
Area: Humanities.

AS.010.382. The Politics of Display in South Asia. 3 Credits.
Through examining collecting, patronage, colonial exhibitions, and museums, this course examines how South Asia has been constructed in practices of display. Themes: politics of representation, spectacle, ethnography, and economies of desire related to colonialism and the rise of modernity. Cross-list with Anthropology, Museums and Society and Political Science.
Instructor(s): R. Brown
Area: Humanities
Writing Intensive.

AS.010.384. Early Christian Art and Medieval Art. 3 Credits.
Area: Humanities.

AS.010.385. Byzantine Art. 3 Credits.
This course will cover the arts of Byzantium in the medieval period, from the seventh to the fifteenth centuries.
Instructor(s): H. Maguire
Area: Humanities.

AS.010.387. Roman Imperial Sculpture. 3 Credits.
Area: Humanities.

AS.010.389. The Stone and the Thread. 3 Credits.
This course examines the built environment of the Inka and considers architecture in its social, historical, and cultural contexts. Shared forms and ideas implicit in the fiber arts offer comparative points for analysis and discussion.
Instructor(s): L. Deleonardis
Area: Humanities
Writing Intensive.

AS.010.392. Creating A Museum Exhibition: Micro-monuments. 3 Credits.
Area: Humanities.

AS.010.396. Art After 1945. 3 Credits.
Instructor(s): K. Tuma
Area: Humanities.

AS.010.397. Games of Eros and Mars: Art and Music of Renaissance Ferrara. 3 Credits.
Area: Humanities
Writing Intensive.

AS.010.398. Tombs for the Living. 3 Credits.
Centering on the tomb as a unit of analysis, this course examines how death and funerary ritual reflect the cultural values of the living and are an active force in shaping them. Drawing on case studies from Mesoamerica and the Andes we consider various approaches to entombment and funerary ritual.
Instructor(s): L. Deleonardis
Area: Humanities
Writing Intensive.
AS.010.405. Depicting the Invisible God in the Middle Ages. 3 Credits.
Discusses conditions of medieval image making and theory. Each meeting focuses on how to represent God in the visual arts and introduces iconographic concepts and their reception.
Instructor(s): N. Zchomelidse
Area: Humanities
Writing Intensive.

AS.010.407. Ancient Americas Metallurgy. 3 Credits.
This course addresses the technology, iconography and social significance of metals and draws on case studies from Colombia, Peru, Hispaniola and Panama. Collections study in museums. May also be used as credit toward the Archaeology major. Cross-listed with PLAS
Instructor(s): L. Deleonardis
Area: Humanities.

AS.010.408. Venetian Art and the Mediterranean 1440-1560. 3 Credits.
How Venetian art 1450-1580 was informed by the city’s unique ecological environment and its status as a nexus of cultural interaction in the Mediterranean. Emphasis on recent scholarship.
Instructor(s): S. Campbell
Area: Humanities.

AS.010.412. The Art of Describing. 3 Credits.
Limited to Seniors only (Juniors with permission). This writing-intensive course explores the complex role of description in the analysis and interpretation of works of art. This course explores the role of description in the analysis and interpretation of works of art. Emphasis will be placed on texts by twentieth-century authors, though not exclusively on twentieth-century subject matter. Our primary focus will be the use of different rhetorical strategies to meet the formidable challenge of “translating” visual phenomena into language.
Instructor(s): K. Tuma
Area: Humanities
Writing Intensive.

AS.010.415. Modernism and Postmodernism in Architecture. 3 Credits.
“Form forever follows function.” “the house is a machine for living in,” “less is more.” “less is a bore”—when and where on earth did these architectural catch phrases originate, and what did they mean to the people who coined them and attempted to express them in their designs for buildings? In this course we will study the major architectural theories and design trends of the late 19th and 20th centuries in Europe and the United States—a turbulent and complicated period in the history of architecture commonly known as Modernism and Postmodernism. Topics and personalities addressed in this course will include Expressionism, the Bauhaus, Le Corbusier, urbanism, functionalism, and Frank Lloyd Wright.
Instructor(s): M. Perschler
Area: Humanities.

AS.010.419. Passion Cult, Passion Image, Passion Drama. 3 Credits.
A set of interdisciplinary explorations of the Passion of Christ theme, viewed as a mythic paradigm within European visual culture, religious consciousness and cultic practice since the High Middle Ages.
Instructor(s): M. Merback
Area: Humanities
Writing Intensive.

AS.010.421. Michelangelo and His Contemporaries: Liscense, Controversy, and Reform in 16th Century Italian Art. 3 Credits.
An approach to the later work of Michelangelo (ie. 1520-64) and the response to his art by writers and artists in Rome, Florence and the Veneto before and after the call for a "reform of art" by the Council of Trent.
Instructor(s): S. Campbell
Area: Humanities.

AS.010.422. Early Modern Dutch and Flemish Painting. 3 Credits.
Explores the major painters and printmakers working in the Netherlands during the sixteenth and early seventeenth centuries: Pieter Brueghel, Jan Gossaert, Pieter Aertsen, Peter Paul Rubens, Jan Steen, Jan Vermeer, and many others.
Instructor(s): M. Merback
Area: Humanities.

AS.010.423. Roman Sculpture. 3 Credits.
The course examines all the major public and private monuments, in Rome and in the provinces, from the Republican age to the end of the Roman empire. It considers their cultural, political, and social contexts, and of course the original architectural setting. New light is shed on the reception of statuary and reliefs by the Roman viewer, using primary texts as well as the sculptures themselves. The course illustrates the different types of sculpture that an ancient Roman would have encountered, explaining the nuances of meaning in the different words used by Roman and Greek authors in their descriptions. Sculpture was an integral part of Roman life: indeed the Romans placed statues and reliefs in their houses, villas, gardens, and tombs, as well as in their temples and public buildings. While Rome remains a focus for the course, western and eastern provincial examples are also offered to help further understand the role of Roman sculpture. May also be used as credit toward the Archaeology major. Cross-listed with Classics.
Instructor(s): P. Tucci
Area: Humanities.

AS.010.424. Collecting Roman Art: From Antiquity to Present. 3 Credits.
A survey of the most important collections of Greek and Roman sculpture, from the late-Republican age through the Middle Ages and the Renaissance, until the creation of the main museums in Europe and in the United States.
Instructor(s): P. Tucci
Area: Humanities.

AS.010.430. History of Roman Art and Architecture. 3 Credits.
This course explores the principal forms and contexts in which art and architecture developed in the Roman world. It surveys Roman art and architecture from the foundation of the city of Rome - against the background of the Etruscan tradition - to the divergent trends of late antiquity, including the interaction between Rome and the provinces of the empire. Overall the course encourages critical thinking about the purpose of studying art and architecture as a tool for understanding the Roman world, and provides an introduction into how to use visual and material evidence as a historical source. On completion of this course students will be able to describe and evaluate the architectural style and decorative of key Roman monuments, as well as their function in ancient society. Cross-list with Classics.
Instructor(s): P. Tucci
Area: Humanities.
AS.010.431. History of Art: Histories, Methods, Theories. 3 Credits.
This course will be a short introduction to the construction of the discipline and to the different methodologies developed in the analysis of works of art, as a way to understand the basic challenges faced today by Art History.
Instructor(s): F. Pereda
Area: Humanities
Writing Intensive.

AS.010.433. Sculpture and the Embodied Viewer. 3 Credits.
This seminar serves as an introduction to reading and writing about visual experience. Our primary focus will be on the relationship between embodied viewers and the art of sculpture broadly defined. By exploring the art of sculpture in all of its historical forms, from the ancient to the contemporary we will investigate the experiential and spatial challenges sculpture poses in order to develop the necessary analytic skills for understanding and interpreting the visual arts. We will combine on-site studies of sculptures in local collections (including the Walters Art Museum, the Baltimore Museum of Art, and public works in Baltimore and on campus) with the development of a critical vocabulary with which to write about sculptural objects, one that draws on the critical histories of sculpture from the birth of art history to the present day.
Instructor(s): C. Lakey
Area: Humanities
Writing Intensive.

AS.010.440. Velázquez and 17th Century Spanish Naturalism. 3 Credits.
An introduction to Spanish Baroque painting, with specific attention to the emergence of naturalism in the work of Diego Velázquez, Francisco de Zurbarán, Murillo and Ribera. This course is open to graduate students.
Instructor(s): F. Pereda
Area: Humanities.

AS.010.445. Topics in Postwar European Art. 3 Credits.
This seminar examines aspects of artistic production in Western Europe primarily in the period 1950-1972, with an emphasis on the art of France, Italy, the Benelux, and German-speaking countries. How was the work of art reimagined and repositioned in the wake of World War II and the horrors of the Holocaust, in the context of reconstruction and an emerging consumer society, and in light of the Cold War? How did postwar artists conceive the claims of artistic tradition and painting in particular in a rapidly expanding field of aesthetic practices and possibilities? Is there such a thing as “European art,” and if so, how does it relate to or mediate among various national identities? These and related questions will be at the heart of our discussions.
Instructor(s): M. Warnock
Area: Humanities.

AS.010.460. The Medieval Art and Architecture of Venice and Constantinople. 3 Credits.
Juniors and Seniors only. An introduction to the rival cities, Venice and Constantinople, studied through their medieval art and architecture. Meets with 010.681.
Instructor(s): H. Maguire
Area: Humanities.

AS.010.461. Courbet and Manet. 3 Credits.
A close engagement with the work of two great 19th-century French painters.
Instructor(s): M. Fried
Area: Humanities.

AS.010.468. Sculpture After Sculpture. 3 Credits.
A survey of major theories of sculpture from the mid-Twentieth Century to the present day. Through close readings of critical texts, we will consider the following nexes of debate: late modernism; minimalism; land art and the alleged dispersion of sculpture as an autonomous medium; site-specific and mobile site sculpture; gigantist sculpture; and the resurgence of a conventional sculpture of bodily proportion during the last fifteen years after sculpture as a medium was declared obsolete: a sculpture “after” sculpture. Readings: Writings by Henry Moore, Herbert Read, Clement Greenberg, Michael Fried, Donald Judd, Robert Morris, Robert Smithson, Rosalind Krauss, Yve-Alain Bois, Douglas Crimp, Hal Foster, Alex Potts, Miwon Kwon, and George Baker.
Instructor(s): J. Meyer
Area: Humanities.

AS.010.469. Return of the Sixties. 3 Credits.
The period of the Sixties and early Seventies has emerged as a central preoccupation of art and art history in recent years. The Sixties witnessed the conclusion of modernism and utopian aspirations, of radical politics and the counterculture. It also ushers in contemporary forms of mediation, consumption, and mobility. This course will examine the art of Sixties return, and narratives of art since the Sixties. Topics will include the Sixties as history, memory, and nostalgia; the monumentalization of entropy (the “return” of Robert Smithson); the artist-traveler from Ed Ruscha to Francis Als; and the reprisal of sculpture as medium after its alleged dispersion. We will consider works by Francis Als, Matthew Buckingham, Gerard Byrne, Tom Burr, Tacita Dean, Sam Durant, Olafur Eliasson, Felix Gmelin, Renée Green, Mary Kelly, Kerry James Marshall, Mike Nelson, Philippe Parreno, Charles Ray, Mark Tribe, and Kelley Walker, among others. This class is led by James Meyer, Associate Curator of Modern and Contemporary Art, National Gallery of Art. Will meet with 010.641.
Instructor(s): J. Meyer
Area: Humanities.

AS.010.470. Power and Politics in Assyrian Art. 3 Credits.
Assyria, centered in northern Iraq, created one of the world’s first great empires that dominated the ancient Near Eastern world from around 900 to 612 BCE. In concert with imperial expansion came an explosion of artistic production ranging from palace wall reliefs to small-scale luxury objects. This seminar examines the close relationship between the arts and politics in the Assyrian empire. Some themes that will be explored are: historical narrative, text and image, portable luxury arts and gender, politics and religion. The course will engage in close visual analysis of the ancient materials and readings of critical scholarship.
Instructor(s): M. Feldman
Area: Humanities
Writing Intensive.

AS.010.481. Classics of Art Criticism. 3 Credits.
Readings by Diderot, Baudelaire, Fry, Greenberg.
Instructor(s): M. Fried
Area: Humanities.

AS.010.501. Independent Study. 0 - 3 Credit.
Instructor(s): Staff.

AS.010.502. Independent Study. 0 - 3 Credit.
Instructor(s): Staff.
AS.010.521. Honors Thesis. 0 - 3 Credit.
Open to students by arrangement with a faculty advisor in the History of Art Department. Interested students should review the program description available in the department office.
Instructor(s): Staff
Writing Intensive.

AS.010.522. Honors Thesis. 3 Credits.
Instructor(s): Staff
Writing Intensive.

AS.010.552. Museum Independent Study. 1 Credit.
Instructor(s): E. Maguire.

AS.010.596. Internship-Summer. 1 Credit.
Instructor(s): E. Rodini; K. Tuma; M. Koortbojian; P. Tucci.

AS.010.597. Independent Study-Summer. 3 Credits.
Instructor(s): L. Deleonardis; M. Koortbojian; S. Campbell.

AS.010.603. The Active Body: On Display and in Performance.
An examination of two recent developments in art history and museum studies: the recognition of the object as active and agentic and a growing critical engagement with the body of the artist and performance art. The seminar will unsettle these two themes with the history of living humans on display, from nineteenth-century exhibitions to present-day craftpeople, thinking through bodies, objects, and performance through disciplinary engagements from anthropology, political theory, art history, and museum studies. Open to motivated undergraduates.
Instructor(s): R. Brown
Area: Humanities.


AS.010.605. Problems in Description.
Instructor(s): K. Tuma.

AS.010.606. Sculpture After Sculpture.
A survey of major theories of sculpture from the mid-Twentieth Century to the present day. Through close readings of critical texts, we will consider the following nexes of debate: late modernism; minimalism; land art and the alleged dispersion of sculpture as an autonomous medium; site-specific and mobile site sculpture; giganticist sculpture; and the resurgence of a conventional sculpture of bodily proportion during the last fifteen years after sculpture as a medium was declared obsolete: a sculpture “after” sculpture. Readings: Writings by Henry Moore, Herbert Read, Clement Greenberg, Michael Fried, Donald Judd, Robert Morris, Robert Smithson, Rosalind Krauss, Yve-Alain Bois, Douglas Crimp, Hal Foster, Alex Potts, Miwon Kwon, and George Baker.
Instructor(s): J. Meyer.

AS.010.607. The Epistemology of Photography.
This seminar will ask how photography produces ways of knowing: how does photography’s reality-effect shape its dissemination and absorption? Is photography’s emergence during the colonial era coincidental or catalytic? How is memory (re)constituted in a photography-saturated world? What kinds of histories does photography encourage and discourage? Is a photograph an object? We will read across disciplines (literature, anthropology, history, history of art, political science, theory) to investigate the epistemology of photography and the photograph.
Instructor(s): R. Brown.

AS.010.608. Urban Images, Urban Realities from Rome to the Renaissance.
In the western world over the course of the past two millennia, cities and urban living have been a central component of what it has meant, in the eyes of contemporaries, to be “civilized.” Hence, representations of cities often tend to reflect the political, cultural and ideological agendas of those who created or commissioned them, from the ‘Madaba Map Mosaic’ in sixth-century Jordan to the Lorenzetti frescoes in the Palazzo Pubblico in fourteenth-century Siena. In this course, we will attempt to compare these idealized images with the reality of urban living conditions in western Europe, insofar as these can be traced through textual and archaeological evidence, in order to assess the relationship between the ‘real’ and the ‘ideal,’ and to ask how and why the former often differed so greatly from the latter.
Instructor(s): H. Dey.

AS.010.609. Image and Incarnation.
Area: Humanities.

AS.010.612. Medieval Image.
From a careful reading of significant works of art, contemporary texts bearing on images, and modern theoretic writings, the seminar investigates the function of narratives, icons, physical matter, and accompanying texts in the production of meaning.
Instructor(s): H. Kessler.

AS.010.613. Questions of Artistic Geography in Italy, 1400-1600.
A consideration of the role of place in the art of Lorenzo Lotto, Gaudenzio Ferrari, Cesare da Sesto, Romanino, Moretto, Pordenone, Titian, and other artists active before the canon-formation enterprise of Giorgio Vasari definitively altered the map of Italian art after 1550. Also open to advanced undergrads.
Instructor(s): S. Campbell.

AS.010.616. Monumental Narrative.
Investigates the depictions of Old and New Testament themes on the walls of early medieval buildings. The programs and sources of early Christian cycles, the adjustments made to address the public, and such technical issues as the role of model books are studied.
Instructor(s): H. Kessler.

AS.010.618. Topics in 19th Century Art.

Instructor(s): M. Merback
Area: Humanities.

AS.010.620. Art of Colonial Peru.
Instructor(s): L. Deleonardis
Area: Humanities.

Beginning with the anti-colonial and popular art of the turn of the nineteenth century, the seminar will address the subcontinent’s participation in modernism, interrelations between “high” and “vernacular” art, appropriations of spirituality, critical engagements with sexuality and feminism, and experimentations with film, performance, and new media into the 21st century. Questions related to nationalism, modernity, postcoloniality, religio-political conflict, commercialization, international biennials, and globalization. Note: Course will engage with Raqs Media Collective’s spring campus residency. Seminar is open to motivated undergraduates.
Instructor(s): R. Brown.
AS.010.629. Materials in Postwar Art.
Through case studies of specific artists and works of art, this course examines the use of new materials in the postwar period: bricks, felt, fiberglass, fluorescent light, house paint, kapok, latex, lead, rocks, rubber, sponges, vinyl, wax, etc. 
Instructor(s): K. Tuma.

AS.010.630. Art of Medieval Italy.
Instructor(s): H. Kessler
Area: Humanities.

AS.010.631. Art, Science and Representation in the Middle Ages.
This seminar investigates the relationship between art, science, and theories of representation from the late antique period through the fourteenth century. Select topics include illuminated cosmological and astronomical manuscripts; Islamic cartographers and astrologers at the court of Roger II in Palermo; the rise of optical theory and scientific representation; and the intersection of diagrammatic and mimetic theories of images.
Instructor(s): C. Lakey.

AS.010.632. Mannerism.
Transformations in central Italian art following the Sack of Rome and the Florentine Last Republic, with a particular focus on the court of Cosimo I in Florence (1537-1574).
Area: Humanities.

AS.010.634. The Politics of Visual Culture.
In-depth reading and discussion at the intersection of visual culture and the political. Issues may include photography and colonialism, national symbolism, commodification of culture, visual and ethnographic display, the national museum, repatriation, modernity and the spectacle.
Instructor(s): R. Brown.

AS.010.635. Art and Representation in Nineteenth Century Peru.
Permission required Graduate, nineteenth-century Peru, nationalism, visual sources and interpretation
Instructor(s): L. Deleonardis.

AS.010.636. Cezanne and Interpretation.
This course explores key interpretations of Cézanne’s art from the late nineteenth century to the present, including formalist, socio-historical, psychoanalytic, phenomenological, deconstructive and post-deconstructive perspectives.
Instructor(s): K. Tuma.

AS.010.640. van Eyck and His Legacy.

AS.010.641. Return of the Sixties.
The period of the Sixties and early Seventies has emerged as a central preoccupation of art and art history in recent years. The Sixties witnesses the conclusion of modernism and utopic aspirations, of radical politics and the counterculture. It also ushers in contemporary forms of mediation, consumption, and mobility. This course will examine the art of Sixties return, and narratives of art since the Sixties. Topics will include the Sixties as history, memory, and nostalgia; the monumentalization of entropy (the “return” of Robert Smithson); the artist-traveler from Ed Ruscha to Francis Alys; and the reprisal of sculpture as medium after its alleged dispersion. We will consider works by Francis Alys, Matthew Buckingham, Gerard Byrne, Tom Burr, Tacita Dean, Sam Durant, Olafur Eliasson, Felix Gmelin, Renée Green, Mary Kelly, Kerry James Marshall, Mike Nelson, Philippe Parreno, Charles Ray, Mark Tribe, and Kelley Walker, among others. This class is led by James Meyer, Associate Curator of Modern and Contemporary Art, National Gallery of Art. Will meet with 010.469.
Instructor(s): J. Meyer.

AS.010.642. Man of Sorrows: Reception, Interpretation, Confrontation.
Focusing on the cultic and devotional imagery of Christ as the Man of Sorrows, this seminar explores modes of reception in Byzantine, Medieval and Renaissance art (painting, sculpture and prints).
Instructor(s): M. Merback.

AS.010.646. Roman Portrait.
Area: Humanities.

AS.010.649. Mantegna and Bellini: painting and art theory 1450-1500.
Mantegna’s and Bellini’s work will be considered in the context of humanist and antiquarian culture of Padua, Venice and Mantua.
Instructor(s): S. Campbell.

AS.010.650. Reform Art In Italy.
This course is a consideration of initiatives to reform religious art in Italy before and after the Council of Trent.
Instructor(s): S. Campbell.

The depiction of visionary experiences is an important and frequent topic in medieval art. This course discusses iconographical and theoretical preconditions for the development of a particularly challenging body of medieval images that range from the visions of Old Testament prophets, to John’s Apocalypse, dreams, and visionary experiences in the context of female monasticism (Hildegard von Bingen, Gertrud von Helfta). Issues covered in this course are: patristic and medieval theories of vision, devotional practices, and the scientific approach towards vision in the later Middle Ages.
Instructor(s): N. Zchomelidse
Area: Humanities.

This seminar investigates the fate of painting in the decades following Abstract Expressionism. Topics to be addressed include: the legacy of Jackson Pollock; anti-gesture; European décollage; painting and photography; modularity/seriality/chance; painting and conceptualism; monochrome and the fate of color.
Instructor(s): K. Tuma.
**AS.010.655. Religion in Roman Art.**
This course explores the relationships between Roman art and religion through a survey of key topics and issues, from the archaic period to late antiquity, providing an introduction into how to use both textual and material evidence as sources for understanding Roman art and society.
Instructor(s): P. Tucci.

**AS.010.656. Depicting the Invisible God in the Middle Ages.**
Discusses conditions of medieval image making and theory. Each meeting focuses on how to represent God in the visual arts and introduces iconographic concepts and their reception.
Instructor(s): N. Zchomelidse.

**AS.010.657. Venetian Art and the Mediterranean 1440-1560.**
How Venetian art 1450-1580 was informed by the city’s unique ecological environment and its status as a nexus of cultural interaction in the Mediterranean. Emphasis on recent scholarship.
Instructor(s): S. Campbell
Area: Humanities.

**AS.010.658. Special Topics in the Art of Lombardy and the Veneto, 1500-1600.**
An approach to the problem of regionalism in Italian art, focusing on art production in the Lombard cities of Bergamo, Brescia and Cremona 1520-90.
Instructor(s): S. Campbell.

**AS.010.659. Passion Cult, Passion Image, Passion Drama.**
A set of interdisciplinary explorations of the Passion of Christ theme, viewed as a mythic paradigm within European visual culture, religious consciousness and cultic practice since the High Middle Ages.
Instructor(s): M. Merback.

**AS.010.661. 12th Century Courts at Constantinople and Patermo.**
Writing intensive.

**AS.010.666. Exhibiting the Other.**
Despite challenges to museum practices in the 1970s and 1980s, the approach to displaying the art and visual culture of regions and periods outside of the European and North American mainstream remains caught between scholarly theorizing and demands for the commodification of the exotic. The ongoing exclusionary logic of collecting and display practices and the shrinking budgets for museums undermine efforts to rethink and challenge longstanding institutionalized patterns. In this seminar we will assess the politics, theory, and practice of displaying what still operates as the "other", reading across art history, museum studies, politics, and anthropology.
Open to senior undergraduates with permission of instructor. Cross-listed with Political Science and Programs in Museums and Society
Instructor(s): R. Brown.

**AS.010.675. Roman Sarcophagi.**
Seminar will assess the many recent contributions to research on these monuments, and will primarily be devoted to problems of interpretation.
Area: Humanities.

**AS.010.676. Problems in Romanesque Art.**
This course explores the art, historiography, and interpretation of Romanesque art, including select topic for discussion around specific works, focusing on issues such as the "rebirth" of monumental sculptures, orality and literacy, visions and visuality, the textual body, authorial presence/denial, visual exegesis, etc.
Area: Humanities.

**AS.010.681. The Medieval Art and Architecture of Venice and Constantinople.**
An introduction to the rival cities, Venice and Constantinople, studied through their medieval art and architecture. Meets with 010.460
Instructor(s): H. Maguire
Area: Humanities.

**AS.010.682. Medieval Art and Architecture Of Venice.**
This seminar will study the art and architecture of Venice and its colonies from the ninth to the fifteenth centuries, including architecture, sculpture, wall and floor mosaics, painting and metalwork.
Instructor(s): H. Maguire.

**AS.010.684. Topics in Recent Art: Jeff Wall, Joseph Marioni, Anri Sala.**
A consideration of the work of at least three contemporary artists in different media: the photographer Jeff Wall, the painter Joseph Marioni, and the video artist Anri Sala. Open to advanced undergrads with permission of the instructor.
Instructor(s): M. Fried.

**AS.010.687. Topics in Postwar European Art.**
This seminar examines aspects of artistic production in Western Europe primarily in the period 1950-1972, with an emphasis on the art of France, Italy, the Benelux, and German-speaking countries. How was the work of art reimagined and repositioned in the wake of World War II and the horrors of the Holocaust, in the context of reconstruction and an emerging consumer society, and in light of the Cold War? How did postwar artists conceive the claims of artistic tradition and painting in particular in a rapidly expanding field of aesthetic practices and possibilities? Is there such a thing as “European art,” and if so, how does it relate to or mediate among various national identities? These and related questions will be at the heart of our discussions.
Instructor(s): M. Warnock.

**AS.010.689. Seeing Sculpture.**
This course explores the art of sculpture in all of its historical forms, from the ancient to the contemporary, and investigates the experiential and spatial challenges that sculpture as a medium poses. Our focus will combine on-site studies of artifacts in local collections with the development of a critical vocabulary with which to write about sculptural objects, one that draws on the rich history of responses to sculpture from the birth of art history to the present.
Instructor(s): C. Lakey; J. Melius
Area: Humanities.

**AS.010.693. Classics Of Art Criticism.**
Readings include Diderot, Baudelaire, Fry, Greenberg, and Jeff Wall.
Instructor(s): M. Fried.

**AS.010.696. Serra, Hesse, Nauman.**

**AS.010.697. Topics in Venetian Art.**
This seminar examines artistic exchanges between Venice and its territorial state.
Instructor(s): S. Campbell.

**AS.010.698. The Representation of Space in the Roman World.**
**AS.010.700. Juan Gris, Cubism & Representation.**
This course is offered to Undergraduates by permission only. Contact Sally Hauf: shauf@jhu.edu for permission. - In his paintings, collages, and drawings, Juan Gris (1887-1927) made major contributions to the radical redefinition of pictorial representation in Paris in the early years of the 20th century. However, he has too often been dismissed as a craftsman rather than a revolutionary if not overlooked altogether. Triangulating his work with that of Picasso and Matisse, this seminar will explore Gris’ role in the innovations of the teens and in the post-war “return to order.” Special attention will be given to his particular brand of Cubism, with its interest in effects of light (halo, shadow, silhouette), mixture of materials, and complex pattern.
Instructor(s): H. Cooper.

**AS.010.703. Art History’s Interdisciplinary Turn.**
Examines the ways Art History has opened itself to paradigms in other disciplines since the 1970s. What has been gained and lost? What does it mean to be “interdisciplinary” today?
Instructor(s): M. Merback.

**AS.010.704. Altarpiece and Altar-image.**
This seminar investigates, historically and anthropologically, the origins, development and articulation of the Christian altarpiece as a functional genre within European art, on both sides of the Alps, with emphasis on the later Middle Ages and early Renaissance.
Instructor(s): M. Merback.

**AS.010.705. Dürer & Grünewald.**
Recent perspectives on the two most celebrated artists of the German Renaissance, their lives and intersecting careers, their major works, and the shifting tides of reception that ultimately made them representatives of “zweierlei deutsche Kunst” -- opposed models of German art’s epochal achievement.
Instructor(s): M. Merback.

**AS.010.706. Pilgrimage: Art and Anthropology.**
Research paradigms and problems in the study of Christian pilgrimage, ca. 500-1500, and its relation to prevailing forms of visual culture, popular and elite. Topics include: the historical development of European cult forms and shifting conceptions of sanctity; articulations in the environmental poetics of pilgrimage shrines; case studies of miracle-cycles and votives, portable objects and pilgrimage devotionalia, and works of art thematizing the penitential, experiential, and therapeutic dynamisms of homo viator.
Instructor(s): M. Merback.

**AS.010.712. Michelangelo and His Contemporaries: Liscense, Controversy, and Reform in 16th Century Italian Art.**
An approach to the later work of Michelangelo (ie. 1520-64) and the response to his art by writers and artists in Rome, Florence and the Veneto before and after the call for a “reform of art” by the Council of Trent.
Instructor(s): S. Campbell
Area: Humanities.

**AS.010.716. Rome Meets Greece: Art and Architecture in the Late-Republic.**
The course investigates the earliest influence from Greece on Roman artists, architects and patrons during the Late Republic. Even before the conquest of mainland Greece, Roman society was transformed by a dramatic process of acculturation. Hellenistic art, quickly adapted by the Romans, played an important part in the development of late-republican Rome: the contrast between the old mos maiorum and what would soon be condemned as luxuria was striking. Archaeological material and literary sources prove that the new taste pervaded not only the Roman way of life but also art and architecture. The course examines in detail the inspiring struggle between Etrusco-Italic traditions and the overwhelming riches from the Hellenistic world. Cross-listed with Classics
Instructor(s): P. Tucci.

**AS.010.717. Alternative Histories Through Art and Archaeology: from Arcaic to Late Antique Rome.**
This seminar investigates important areas and buildings of ancient Rome in relation to the culture and events of their time, and explores the role of art and architecture in Roman society. Methodologically the focus is on the integration of diverse sources (archaeological evidence, architecture, sculpture, mosaic, painting) to reconstruct and understand different aspects of Rome’s development, from its foundation to the late antique period. This course provides a framework for critical discussion of historical and socio-cultural themes through the analysis and interpretation of material and visual culture as well as other forms of archaeological evidence. It addresses key debates on the construction and transformation of ancient Rome, exploring notions of identity, cult, language, economy as well as forms of political organization. Overall the course aims to give graduate students the tools to access those histories and ideologies which appear unattainable through the literary sources alone, allowing for the expansion of existing narratives and challenging the underlying models which inform our understanding of key historical and cultural processes. To be taught by incoming faculty member Pier Luigi Tucci.
Instructor(s): P. Tucci.

**AS.010.718. Art and Architecture in the Augustan Age.**
This seminar investigates Roman art and architecture during the Augustan age (31 BC – AD 14), in Rome and in the provinces of the empire. Augustus’ cultural program influenced any aspects of the Roman way of life (religious ritual, clothing, state ceremony), leading to the creation of a new visual language that expressed and furthered the transformation of Roman society. Methodologically the focus will be on the integration of diverse sources (archaeological evidence, architecture, sculpture, mosaic, painting) to reconstruct and discuss the images that a contemporary would have experienced in Rome and elsewhere.
Instructor(s): P. Tucci.
**AS.010.719. Art and Architecture under the Flavian Dynasty.**
This seminar investigates Roman art and architecture during the Flavian age (AD 69-96) in Rome and in the provinces. With the Flavian dynasty the empire enjoyed a period of renewed political and economic stability: and this was the result of the principate of Vespasian. The 2009-celebration of the bimillenary of Vespasian’s birth gave the opportunity to reassess the figure of this emperor and the role of his dynasty in the development of Rome. With the Flavians, the capital of the empire enjoyed a period of intense building activity (e.g. the Colosseum). The great projects of Vespasian and Domitian radically transformed its image. The embellishment of the city and the global re-planning of the urban spaces were the visible signs of the political revival of the empire. Methodologically the focus will be on the integration of diverse sources (archaeological evidence, architecture, sculpture, mosaic, painting, epigraphy and literary sources) to reconstruct the built environment of Rome during the last three decades of the 1st century AD. Cross-list with Classics
Instructor(s): P. Tucci.

**AS.010.720. Roman Art and Archaeology: The Capitoline Hill.**
An interdisciplinary seminar on the Capitoline Hill in Rome, with its focus on archaeological and architectural issues, as well as on the legacy of the classical world (from an ideal point of view, but also for what concerns the physical reuse of the memories of the past).
Instructor(s): P. Tucci.

**AS.010.730. Sacred Images in Early Modern Spain.**
This course will look at the dialogue between sacred images and art in Baroque Spain. The status of religious images, the “paragone” or competition between sculpture and painting, and the issue of cult, will all be analyzed through the work of such painters as Velazquez, Zurbaran and Ribera. Cross-listed with the Spanish section of GRLL.
Instructor(s): F. Pereda.

**AS.010.731. Art & Reform in Renaissance Spain.**
The seminar will explore main ideas of Spiritual and Ecclesiastical Reform in relation to the arts. The seminar will consider different chronological and geographical areas, such as Renaissance Seville, Counter-Reformation Valencia or the decoration of the Escorial Basilica.
Instructor(s): F. Pereda.

**AS.010.732. Art and Patronage in 15th c. Spain.**
This seminar will concentrate in the artistic production in the time of the Catholic Monarchs (1472-1516). The immigration of Flemish artists, the mechanics of patronage, and the interreligious uses of images will be addressed with a historical perspective.
Instructor(s): F. Pereda.

**AS.010.733. Evidence in Early Modern Art: Italy and Spain.**
This course will analyze the uses of evidence in Early Baroque art at the crossroads of History of Art, Science and Religion. How do images/paintings produce evidence? How does evidence relate to belief? And to skepticism? And how does it affect shifting conceptions of Naturalism? Case studies will include paintings by such artists as Caravaggio, Velázquez, Ribera or Zurbarán.
Instructor(s): F. Pereda
Area: Humanities.

**AS.010.750. Medieval Seeing: The History of Vision and Perspective.**
This course investigates medieval practices and theories of ‘seeing’ (broadly defined) in relation to the visual arts: topics will include the history of perspective, ancient and medieval optics, medieval histories of vision and perception, the allegorization of optics in theological tracts and literature, and the application of the theories in art, preaching, and liturgy.
Instructor(s): C. Lakey; H. Kessler.

**AS.010.751. Writing the Italian Renaissance, Burckhardt to Panofsky.**
A close reading of key thinkers, reconsidering their relevance to contemporary critical and art-historical practice. This course is being co-taught with Jeremy Melius.
Instructor(s): J. Melius; S. Campbell.

**AS.010.760. Agency and Other Topics in Contemporary Theory of Art History.**
A critical reading of texts by various thinkers including Alfred Gell, Horst Bredekamp, David Freedberg, Whitney Davis, and David Summers. Open to qualified undergraduates with the permission of the instructor. This course is being co-taught with Prof. Ruth Leys.
Instructor(s): M. Fried; R. Leys.

**AS.010.761. Art and Reformation in Germany and Switzerland.**
Research paradigms and new developments in evaluating the impact of church reform, evangelical theology, confessional conflict, iconoclasm, and revolution on the arts, visual culture, and the social place of the artist in German and Swiss society between 1500 and 1575.
Instructor(s): M. Merback
Area: Humanities.

**AS.010.801. Special Rsrch & Problems.**
Instructor(s): Staff.

**AS.010.802. Special Research/Problems.**
Instructor(s): Staff.

**AS.010.803. Individual Work.**
Instructor(s): Staff.

**AS.010.804. Individual Work.**
Instructor(s): Staff.

**AS.010.805. Individual Work.**

**AS.010.890. Summer Practicum-History of Art.**
Instructor(s): S. Campbell.

**AS.010.997. History of Modern Art.**
Writing Intensive.

**Cross Listed Courses**

**Classics**

**AS.040.119. The World of Pompeii. 3 Credits.**
This course will focus on the history and archaeology of Pompeii. Close attention will also be paid to the reception of Pompeian materials in European and American culture. Cross-listed with History of Art and the Program in Museums and Society.
Instructor(s): H. Valladares
Area: Humanities.
AS.040.201. Digging Up the Gods: The Archaeology of Roman Sanctuaries. 3 Credits.
This course will explore the major sites of Ancient Italy, such as Rome, Ostia, and Pompeii, from temples to dedications, and their role in religion and society. Cross-listed with History of Art.
Instructor(s): G. Gessert
Area: Humanities.

AS.040.218. Celebration and Performance in Early Greece. 3 Credits.
Surviving imagery suggests that early Aegean societies engaged in diverse celebratory performances, including funerals and palatial feasts, puberty rites and ecstatic dance. We investigate archaeological evidence of such celebrations, focusing on sociocultural roles, bodily experience, and interpretive challenges.
Instructor(s): E. Anderson
Area: Humanities
Writing Intensive.

AS.040.355. Roman Landscapes in Context. 3 Credits.
This course will explore Roman representations of landscape from the 1st century BCE to the 2nd century CE. We will also consider early modern fantasies of ancient landscapes. Cross-listed with History of Art and Interdepartmental.
Instructor(s): H. Valladares
Area: Humanities.

AS.040.357. The Art of Classical Greece. 3 Credits.
Instructor(s): J. Neils
Area: Humanities.

AS.040.360. The Archaeology of Daily Life. 3 Credits.
Limited to juniors and seniors from Classics, History of Art, Archaeology, and Museum and Society. Others with permission of instructor only. This course will examine objects of daily life from the Greco-Roman world in the Johns Hopkins University Archaeological Museum. Students will collaborate on an online catalogue, featuring their research. Cross-listed with History of Art, Near Eastern Studies, and Museums and Society.
Instructor(s): H. Valladares
Area: Humanities.

AS.040.366. The Archaeology of Ancient Cyprus: Investigating a Mediterranean Island World in the JHU Museum. 3 Credits.
This course explores the visual and materials worlds of ancient Cyprus from the earliest human evidence through the Iron Age. Class involves regular analysis of artifacts based in the Archaeological Museum.
Instructor(s): E. Anderson
Area: Humanities
Writing Intensive.

AS.040.368. The Authority of Ruins: Antiquarianism in Italy, 1690-1890. 3 Credits.
(Same as 040.668) This seminar will focus on the transformation of antiquarianism in Italy after the discovery of Herculaneum and Pompeii. Students will work primarily with rare books from the collections at JHU. Cross-listed with History of Art and Museums and Society and Interdepartmental.
Instructor(s): H. Valladares
Area: Humanities.

AS.040.621. Proseminar to Classical Archaeology.
An introduction to research methods and current topics of discussion in the scholarship on Greek and Roman art and archaeology. Cross-listed with History of Art.
Instructor(s): P. Tucci.

AS.040.626. Athenian Festivals.

AS.040.638. Ancient Greek Seafaring.
The seminar will survey literary, archaeological, and iconographical evidence for Greek ships and seafaring, and lay the groundwork for an exhibition in 2012. Cross-listed with History of Art.

AS.040.642. Greek Vases in the Johns Hopkins Archaeological Collection.
The seminar will update the scholarship on selected vases in the collection published since the 1984 catalog and generate detailed labels to accompany the new installation.
Instructor(s): A. Shapiro.

AS.040.648. Homeric Archaeology.
This seminar surveys the archaeology of the Late Bronze Age in the Aegean, then explores the creation, diffusion, and reception of Homeric epic from the Iron Age to the end of the Archaic Period.
Instructor(s): A. Shapiro; E. Anderson.

AS.040.651. Greek Art: Archaic into Classical.
An intensive exploration, based on current scholarship, of Greek sculpture and painting ca. 500-460 BCE and the origins of the Classical style. Cross-list with History of Art.
Instructor(s): A. Shapiro
Area: Humanities.

AS.040.655. Attic Hero Cults.
This seminar will combine the evidence of literary and epigraphical sources with archaeological material (votive reliefs, vase iconography) to explore the central role of hero cult in the religious life of ancient Athens. Cross-listed with History of Art
Instructor(s): A. Shapiro.

AS.040.663. Heroes and Hero Cult in Greece.
Instructor(s): J. Neils.

AS.040.668. The Authority of Ruins: Antiquarianism in Italy, 1690-1890.
(Same as 040.368) This seminar will focus on the transformation of antiquarianism in Italy after the discovery of Herculaneum and Pompeii. Students will work primarily with rare books from the collections at JHU. Cross-listed with History of Art and Near Eastern Studies.
Instructor(s): H. Valladares
Area: Humanities.

AS.040.671. Greek Portraiture and Society.
This seminar will explore the development of Greek portrait sculpture from the Early Classical through the Hellenistic periods and the contexts of its display in Greek cities.
Instructor(s): A. Shapiro.

Film and Media Studies
AS.061.223. Special Topics: Performance Art and Video. 3 Credits.
This course will explore the history and current state of video and performance art, two of the most important movements in contemporary art. How have they influenced each other and how have they affected mainstream media and cultural notions of art? Students will view significant works and their presentation in galleries, museums, and public spaces, and will create individual and collaborative performance pieces of their own.
Instructor(s): S. Barber
Area: Humanities.
Anthropology

**AS.070.408. Creative Expression. 3 Credits.**
Tacking between theoretical and ethnographic texts on art and poetry, visual image and dramatic performance, living body and natural landscape, this course seeks anthropological ground for an impersonal and asubjective philosophy of creative expression. Drawing from thinkers such as Nietzsche, Bergson, Whitehead, Merleau-Ponty, and Deleuze, and studies set in China, India, Indonesia, Melanesia, and aboriginal Australia, we will confront the working intuitions of artists and "creators" of various kinds with the unpredictable life of the worlds in which they work.
Area: Humanities, Social and Behavioral Sciences.

Near Eastern Studies

**AS.130.329. Ancient Egyptian Art and Archaeology. 3 Credits.**
A survey of Egyptian art as seen in the temples, tombs, funerary, and minor arts of Egypt between 3000 and 100 B.C. Slide lectures will provide a survey of art from the Pyramids to Augustus Caesar and will focus on such topics as the principles of Egyptian art; can the term art apply to early Egypt? How were artisans trained and what techniques and materials were utilized in their work? Co-listed (meets with) AS.133.750.
Instructor(s): B. Bryan
Area: Humanities
Writing Intensive.

**AS.130.355. Adv. Arch. Methods and Theory II: Ancient Ceramics of the Eastern Mediterranean. 3 Credits.**
Introduces students to the methods of analysis involved in the study of archaeological ceramics. In addition to the history of ceramic analysis and its place in archaeology, students will be introduced to the basic skills needed for processing ceramics in an archaeological setting, and introduce them to the basic corpus of ancient Eastern Mediterranean ceramics, from the Neolithic until the Hellenistic period, with an emphasis on assemblages from the region of Near East, Egypt, Aegean, Greece, and Rome. They will learn more technical forms of analysis aimed at identifying methods of production, and the function and use of ceramic vessels. The aim is to prepare students with) AS.133.750.
Instructor(s): S. Batiuk
Area: Humanities
Instructor(s): G. Schwartz; M. Feldman.

German Romance Languages Literatures

**AS.213.684. Aesthetics of Description.**
Since the enduring disavowal of description by Lessing, characteristics commonly assigned to description include structural endlessness and exorbitance; the simple succession of elements; the „breakdown of composition” (Lukács) in a proliferation of details; the parity of described details; its failed ability at illusion; also its tendency to mortify, insofar as it transforms its subject into something static, stagnant. The course will undertake a critical revision of these characteristics by analyzing aesthetical debates and literary descriptions from the 18th to the 20th centuries. Topics leading the discussion will be: text-image relations; description between literature and science; observation through description; dynamization of description; motion and motionlessness; poetics of perception; performativity of description; the boredom of reading. Readings include: Bodmer, Breitinger, von Haller, Winckelmann, Lessing, Alexander von Humboldt, Hebbel, Stifter, Darwin, Ossip Mandelstam, Aby Warburg, Lukács, Peter Weiss, Peter Handke. The course will be taught in German.
Instructor(s): E. Strowick.

**AS.214.352. Writing and Wonder: Books, Libraries, and Discovery 1250-1550. 3 Credits.**
The invention of printing occurred amid two centuries of intense development in the conduct and material means of European scholarship. The transition from writing by hand to movable type was accompanied by a revolution in scholarship that involved a new attitude to Classical and Biblical antiquity, the recovery of neglected and “lost” works, the formation of secular libraries, and the development of tools for the study of ancient handwriting, writing materials, and the history of language and of history itself. The revolution in attitudes to and uses of the book eventually transformed every discipline related to reading, writing, and the organization of knowledge. Topics to be covered include writing as an object of wonder, the transformation of a mythology of writing into a true history of books, writing, and libraries, the scientific study of writing and of language, and the representation of writing and books in the art and literature of the Middle Ages and Renaissance. Extensive use will be made of Johns Hopkins’ large collection of books published before 1600, and student projects will be oriented toward reliving the experiences of scholars in this period, including via computer-assisted means. Open to all undergraduates.
Knowledge of a foreign language helpful but not required.
Instructor(s): C. Celenza; W. Stephens
Area: Humanities.

**AS.214.672. Tasso, the Epic & Tradition.**
Students will achieve deep familiarity with Tasso’s Gerusalemme liberata and Aminta; read selections from Gerusalemme conquistata, Il mondo creato, Tasso’s Dialogues, and his literary-theoretical treatises; survey important texts of Tasso criticism, and sample Tasso’s legacy in poetry and figurative arts.
Instructor(s): W. Stephens.
AS.214.681. Representing the Ancient Italian Past in the Renaissance.
The Renaissance was, among other aspects, a nationalistic movement, aimed at recovering the prestigious culture of the Roman and Etruscan past and countering the perceived decadence of the “modern” or “middle” age. Writers in both Italian and Latin pursued the “rebirth” of ancient Italic culture through a variety of literary and political strategies. After a brief review of familiar authors and texts from Petrarch to the Cinquecento, we will examine in depth a variety of texts in Latin and Italian that defended—often politically, and at times mendaciously—the ancient Italic cultural hegemony. Responses from other European cultures will be considered.

Humanities Center
AS.300.602. Theory, Painting, Vision.
Reading in philosophy, theory, criticism. Texts by Merleau-Ponty, Heidegger, Foucault, Derrida, Cavell, and Pippin, among others.
Instructor(s): M. Fried.

AS.300.631. Topics in Esthetics and Criticism.
This seminar will be taught successfully by four “estheticians,” Richard Moran (Harvard), David Wellbery (University of Chicago), Michael Fried (JHU), and James Conant (University of Chicago).

AS.300.644. Theory, Painting, Vision.
Theory, Painting, Vision: Readings to be selected but they will definitely include texts by Barthes, Cavell, Wall, and Michaels.
Instructor(s): M. Fried.

Center for Africana Studies
AS.362.103. Introduction to African Arts. 3 Credits.
This course provides an overview of principal visual arts of Africa, pre-historic to contemporary.
Instructor(s): N. Bridges
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.

Program in Museums and Society
AS.389.130. Mini Course: Conservation, An Introduction to Technical Art History. 1 Credit.
Look through the eyes of a conservator and learn how to answer historical questions by analyzing the physical nature of works of art. Objects examined will include paintings, sculpture and works on paper from the collection of the Baltimore Museum of Art. Class meets 4 times, on February 7, 14, 21 and 28, at the BMA. Syllabus and organizational meeting at JHU on Thursday, January 31, 5:30pm.
Instructor(s): T. Primeau
Area: Humanities.

AS.389.201. Introduction to the Museum: Past and Present. 3 Credits.
This course surveys museums, from their origins to their most contemporary forms, in the context of broader historical, intellectual, and cultural trends. Anthropology, art, history, and science museums are considered. Cross-listed with Anthropology, History, and History of Art.
Instructor(s): E. Rodini
Area: Humanities, Social and Behavioral Sciences.

AS.389.205. Examining Archaeological Objects. 3 Credits.
This course considers the role of materials in the production, study and interpretation of objects by examining artifacts from the Johns Hopkins Archaeological Museum. Students will consider materials such as ceramics, stone, metal, glass, wood and textiles, and visit artists' studios to gain an understanding of historical manufacturing processes. M&S practicum course. Cross-listed with Archaeology, Near Eastern Studies, Classics, and History of Art.
Instructor(s): S. Balachandran
Area: Humanities.

AS.389.320. Photographs on the Edge: Ara Güler in Archives of the Smithsonian’s Freer and Sackler Galleries. 3 Credits.
Work as a curator alongside Smithsonian staff, researching the work of Turkish photographer Ara Güler to develop an exhibit that considers relationships between the history of photography, archives and the museum. Class will travel several times to the Freer and Sackler Galleries in Washington D.C. M&S practicum course.
Instructor(s): N. Micklewright
Area: Humanities, Social and Behavioral Sciences.

AS.389.330. Critique of the Museum in Contemporary Art. 3 Credits.
Since the 1960s, many artists have challenged art museum conventions, contesting the assumption that museums are ideologically neutral spaces of display. This institutional critique is examined in artworks, installations, literature. Cross-listed with History of Art.
Instructor(s): R. Haywood
Area: Humanities.

AS.389.342. Objects in Focus: Materials, Techniques, History. 3 Credits.
What can art and archaeological objects reveal about materials, their craftsmanship and preservation? We investigate artists' treatises, visit studios and museum conservation laboratories and closely examine artworks. M&S practicum course. Cross-listed with Classics, History of Art, Near Eastern Studies.
Area: Humanities.

AS.389.343. Conservation of Modern and Contemporary Art. 3 Credits.
We examine how museums care for, interpret, and preserve modern and contemporary artworks that defy the traditional materials, display methods, and uses of ancient or historic art. Cross-listed with History of Art.
Area: Humanities.

AS.389.345. Introduction to Museum Practice. 3 Credits.
Taking the JHU Archaeological Museum as a case study and working closely with its holdings, we discuss the principles and practice of managing and preserving museum collections. Earns M&S Practicum credit. Cross-listed with History of Art, Anthropology, Near Eastern Studies, and Classics.
Instructor(s): S. Balachandran
Area: Humanities.

AS.389.354. Paper Museums: Exhibiting Prints at the BMA. 3 Credits.
In this advanced seminar, students work with BMA curator to organize an exhibition about the printed series. Covers various aspects of museum work, including research, installation, programming. M&S practicum course. Cross-listed with History of Art.
Instructor(s): R. Holsington
Area: Humanities.
AS.389.356. Halls of Wonder: Art, Science, and Literature in the Age of the Marvelous, 1500-1800. 3 Credits.  
Explore the material culture of "wonder" from the Renaissance to the Enlightenment in literature, science, and art, with Hopkins' rare book collections and the Walters Art Museum. M&S practicum course.  
Instructor(s): E. Havens  
Area: Humanities.  

AS.389.362. Behind the Scenes at the Walters Art Museum: Material Migrations. 3 Credits.  
Work with Walters and STSci staff to learn about the workings of a professional art museum while developing an exhibition of images from the Hubble Space Telescope. M&S practicum course.  
Instructor(s): E. Rodini  
Area: Humanities.  

AS.389.363. Curating Culture at JHU’s Evergreen Museum & Library: Excellence in Twentieth Century Design. 3 Credits.  
In this hands-on course, students research Evergreen and develop an innovative, public exhibition or presentation. History of the house, grounds, books, artifacts are all subject to investigation. M&S practicum course. Cross-listed with History of Art.  
Instructor(s): J. Abbott  
Area: Humanities.  

AS.389.365. Close Looking at the BMA: Van Dyck's "Rinaldo & Armida. 3 Credits.  
Music, drama, literature, history will all shed light on one of the BMA’s greatest paintings. Creative final projects will support the museum’s educational programming. Earns M&S practicum credit. Cross listed with History of Art  
Area: Humanities.  

AS.389.366. Interpreting Warhol: An Introduction to Museum Education and Interpretation. 3 Credits.  
A hybrid between art history and an introduction to museum practices, this course culminates in developing education programs for the BMA’s upcoming exhibition dedicated to Andy Warhol. M&S practicum course. Cross-listed with History of Art.  
Instructor(s): P. Bautista  
Area: Humanities.  

AS.389.367. Walking with Reliquaries. 3 Credits.  
Students will study medieval objects from the Walters Art Museum collection and design interpretative tools that will be used in an upcoming exhibition at the museum. The class meets at Walters, and is M&S practicum course. Cross-listed with History of Art.  
Instructor(s): M. Bagnoli  
Area: Humanities.  

AS.389.368. Artists, Museums, and Social Purpose: Contemporary Models. 3 Credits.  
How do artists working today engage with museums? Students explore these partnerships in theory and practice, proposing a local installation in collaboration with artist-instructor Peter Bruun. M&S practicum course. Cross-listed with Homewood Art Workshops; History of Art  
Instructor(s): P. Bruun  
Area: Humanities.  

AS.389.373. Encountering the Art of South Asia: Museum Display, Theory and Practice. 3 Credits.  
Students reconsider the exhibition and interpretation of South Asian Art at the Walters Art Museum to suggest a new permanent display. Class meets at the Walters Art Museum. M&S practicum course.  
Instructor(s): R. Brown; R. Mintz  
Area: Humanities.