HISTORY OF ART

http://arthist.jhu.edu/

Supporting a proud tradition of excellence in humanities scholarship and teaching, Johns Hopkins University offers students a diverse range of resources and opportunities for the study of art history. Courses are taught by an international faculty of respected research scholars, covering many aspects of the Classical and European tradition from the ancient world into the modern era, as well as selected aspects of Near Eastern, Asian, Ancient American, trans-Atlantic and contemporary arts. Participating in small classes with opportunities for informal excursions, students integrate their direct experience of works of art with the knowledge and critical perspective gained through historical research, discussion, and debate.

Programs leading to the B.A. and Ph.D. degrees emphasize the value of investigating works of art in their historical, intellectual, and social contexts, and enable students to deepen their understanding of cultural history through courses in other departments.

Facilities and Opportunities

Located in a metropolitan region of unsurpassed museum collections and research institutions, Johns Hopkins is well situated for the study of art history. The Baltimore Museum of Art, with its rich holdings in modern and contemporary art, African Art, and the history of prints (just to name a few of its strengths), is directly adjacent to the Homewood campus. Downtown, and only a short shuttle ride away, is the renowned Walters Art Museum, which preserves rare collections of ancient and medieval art, Renaissance, Baroque, and 19th-century painting.

Also easily accessible from Baltimore is the National Gallery of Art in Washington, D.C., which houses a world-class collection of European painting, sculpture, and 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 Research Library, and collections of Asian and African art are housed in the Freer Museum and the Museum of African Art.

Meanwhile, the Sheridan Libraries of Johns Hopkins maintains its own extensive art library on the Homewood Campus, and a Special Collections department which includes, among other treasures, the Fowler Collection of treatises on architecture. Research materials in numerous regional libraries and museums, and in affiliated institutions, including the Library of Congress, are readily accessible to art history students.

(Also see Requirements for a Bachelor’s Degree (http://e-catalog.jhu.edu/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 faculty advisor assigned to each undergraduate major helps plan individual courses of study. Undergraduates are encouraged to participate fully in all departmental activities. Although the requirements below are mandatory for students within the department who matriculated in Fall 2015 or after, students are welcome to elect to follow the new requirements for a major or minor.

Requirements for the History of Art Major

- Students must earn a “C-” or higher grade in all courses used to satisfy major requirements.
- Courses used to satisfy major requirements may not be taken satisfactory/unsatisfactory.

Three Introductory Courses, to comprise:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.010.101</td>
<td>Introduction to History of Western Art I</td>
</tr>
<tr>
<td>&amp; AS.010.102</td>
<td>and Introduction to the History of Western Art II</td>
</tr>
</tbody>
</table>

and one of the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>AS.010.103</td>
<td>Introduction to the Art of Asia</td>
</tr>
<tr>
<td>or AS.010.105</td>
<td>Art of the Ancient Americas</td>
</tr>
<tr>
<td>or AS.010.110</td>
<td>Art of the Islamic World</td>
</tr>
</tbody>
</table>

Five Advanced Level Courses (010.2xx-4xx)

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>One course in ancient art history</td>
<td>3</td>
</tr>
<tr>
<td>One course in medieval art history</td>
<td>3</td>
</tr>
<tr>
<td>One course in renaissance/baroque art history</td>
<td>3</td>
</tr>
<tr>
<td>One course in modern art history</td>
<td>3</td>
</tr>
<tr>
<td>One course in non-western art history</td>
<td>3</td>
</tr>
</tbody>
</table>

Two 400-Level Courses, to comprise:

- One 400-level course exploring art history’s historical and conceptual bases and approaches.
- One additional 400-level course

Three Additional Courses

- Only one of these elective courses may be at the 100-level. Elective courses must be in the department or cross-listed with History of Art

Intermediate Knowledge of a Modern Foreign Language

Proficiency is verified by completion of courses through the second semester of the intermediate level or higher.

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.010.101</td>
<td>Introduction to the Art of Asia</td>
</tr>
<tr>
<td>or AS.010.105</td>
<td>Art of the Ancient Americas</td>
</tr>
<tr>
<td>or AS.010.110</td>
<td>Art of the Islamic World</td>
</tr>
</tbody>
</table>

Total Credits 44-55

1 These courses are in addition to the five advanced subfield courses; they may not count toward fulfilling one of the subfields above.
2 Course should be taken within one year of declaring, ideally before senior year.
3 Those planning to continue to graduate school in the History of Art should discuss which language(s) to pursue with their adviser and/or the director of undergraduate studies.

Honors Program in History of Art

For graduation with honors, students must have a cumulative GPA of 3.7 or higher in History of Art and successfully complete an honors thesis.

Honors Thesis

- The honors thesis comprises a significant expansion and deepening of a paper in a 400-level seminar into a 20-25 page paper, with figures, bibliography, and any appendices constituting additional pages.
- Students pursuing honors must make a formal request to do so in conjunction with a proposed mentor via the Honors Thesis Form.
- While writing the thesis, students enroll in Honors Thesis credits (AS 010.521, 3 credits). These credits are in addition to the 13 courses of the normal major requirements and do not count as an elective or advanced course.
Sample Program of Study for Major

<table>
<thead>
<tr>
<th>Freshman</th>
<th>Credits</th>
<th>Spring</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AS.010.101 Introduction to History of Western Art I</td>
<td>4</td>
<td>AS.010.102 Introduction to the History of Western Art II</td>
<td>4</td>
</tr>
<tr>
<td>Foreign language</td>
<td>4</td>
<td>Foreign language</td>
<td>4</td>
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<tr>
<td></td>
<td>8</td>
<td>8</td>
<td></td>
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<tr>
<td>Sophomore</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Fall</td>
<td>Credits</td>
<td>Spring</td>
<td>Credits</td>
</tr>
<tr>
<td>Foreign language</td>
<td>3</td>
<td>Foreign language</td>
<td>3</td>
</tr>
<tr>
<td>Additional Required Intro Course (103, 105, or 110)</td>
<td>3</td>
<td>Ancient art history (AS.010.2xx-4xx)</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Junior</td>
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</tr>
<tr>
<td>Fall</td>
<td>Credits</td>
<td>Spring</td>
<td>Credits</td>
</tr>
<tr>
<td>Medieval art history (AS.010.2xx-4xx)</td>
<td>3</td>
<td>Renaiss/Baroque art history (AS.010.2xx-4xx)</td>
<td>3</td>
</tr>
<tr>
<td>400 level art history course - historical and conceptual bases and approaches</td>
<td>3</td>
<td>200-400 level art history elective</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Senior</td>
<td></td>
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</tr>
<tr>
<td>Fall</td>
<td>Credits</td>
<td>Spring</td>
<td>Credits</td>
</tr>
<tr>
<td>Non-western art history (AS.010.2xx-4xx)</td>
<td>3</td>
<td>Modern art history (AS.010.2xx-4xx)</td>
<td>3</td>
</tr>
<tr>
<td>200-400 level art history elective</td>
<td>3</td>
<td>400 level art history elective</td>
<td>3</td>
</tr>
<tr>
<td>Art history course at any level</td>
<td>3</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>9</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Total Credits:</td>
<td>55</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Requirements for the History of Art Minor

- Students must earn a “C” or higher grade in all courses used to satisfy minor requirements.
- Courses used to satisfy minor requirements may not be taken satisfactory/unsatisfactory.

**Introductory Courses**

<table>
<thead>
<tr>
<th></th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Two introductory courses chosen from the following:</td>
<td></td>
</tr>
<tr>
<td>AS.010.101</td>
<td>4</td>
</tr>
<tr>
<td>AS.010.102</td>
<td>4</td>
</tr>
<tr>
<td>AS.010.103</td>
<td>4</td>
</tr>
<tr>
<td>AS.010.105</td>
<td>3</td>
</tr>
<tr>
<td>AS.010.110</td>
<td>3</td>
</tr>
<tr>
<td><strong>Five Advanced Level Courses (010.2xx-4xx)</strong></td>
<td>15</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>21-23</strong></td>
</tr>
</tbody>
</table>

The graduate program is designed to give students working toward the Ph.D. degree an encompassing knowledge of the history of art and a deep understanding of the theories and methodologies pertaining to art historical research. The program emphasizes collaborative working relationships among students and faculty in seminars. Each advanced doctoral candidate benefits from supervision by two faculty members in his or her field.

The program also fosters a close familiarity with the outstanding art treasures in the Baltimore-Washington area relevant to the student’s area of study. In addition to the rich holdings of the Sheridan Libraries of Johns Hopkins University (which include collections of rare books at Garrett Library, Special Collections at Eisenhower Library, and the George Peabody Library downtown) graduate students have access to such research facilities as the Center for Advanced Study in the Visual Arts (National Gallery) and the Dumbarton Oaks Research Library and Collection, both in Washington, D. C.

Admission and Financial Aid

Applicants to the Ph.D. program in History of Art should upload and submit all required application materials and supporting documents through the online application. For information about applying to the Ph.D. program in History of Art, please see the department’s website (http://arthist.jhu.edu/graduate). Applications must be completed by January 16.

To foster close student-faculty relationships and provide for the greatest flexibility in developing each graduate student’s individual curriculum, the department strictly limits the number of students it admits each year.

Financial support for admitted students is provided in the form of tuition grants, a multi-year fellowship stipend (contingent on continued progress), and health insurance coverage, with further opportunities for advanced research and travel funding available. Students in the program may also apply for grants from the Charles Singleton Center for the Study of Pre-Modern Europe, which supports travel, conference participation, and dissertation research in Europe.

Requirements for the Ph.D. Degree

Students may apply for admission to the Ph.D. program with either a B.A. or M.A. degree from another institution in hand. Acceptance requires 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, all students entering the Ph.D. program will be required to pass reading competency examinations in both German and French before the conclusion of the second year of coursework. Italian or Spanish may be substituted for French when a student’s area of study suggests it; a petition must be submitted and approved by the faculty.

Students entering the program with an M.A. degree must complete four full semesters of coursework before being approved to take their qualifying exams; students entering with a B.A. degree may, at the discretion of the faculty, require up to five terms before moving on to exams. 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. In consultation with their advisers, students who have completed their coursework prepare for the qualifying exams, which is comprised overall of two written exams (one major field and one minor field), followed by an oral defense.

Upon successful completion of course work and qualifying exams, students must submit a dissertation proposal. Once approved by the department, the student is admitted to candidacy and commences work on the dissertation. When a student has completed the dissertation, he or she is examined by a Graduate Board committee assembled by the department chair in consultation with the principal faculty advisor.
Successful defense of the dissertation and electronic submission of work, complete in all its components, marks the fulfillment of the program’s degree requirements.

In addition to their own studies and research, every student in the Ph.D. program gains valuable pedagogical experience by serving as a teaching assistant, under different faculty mentors, for at least six terms (over the course of a five-year fellowship), and as a faculty research assistant for at least one term.

Requirements for the in-process M.A. Degree

Students entering the Ph.D. program with a Bachelor’s degree may qualify for the M.A. degree upon completion of two semesters of coursework (six graduate-level courses) and completion of the department’s language requirements, but the department does not accept students for the terminal M.A. degree as such.

Art History Fields

Ancient Art

Long associated with the study of classical archaeology, the department affords students of ancient art the opportunity work with a faculty that includes experts in Roman Art and Architecture and Ancient Near Eastern Art. Students also benefit from the close and long-standing relationship with the Department of Classics. Facilities of special relevance to students of Greek and Roman art include the Johns Hopkins Archaeological Museum, located on campus inside Gilman Hall, and the extraordinary holdings of the Walters Art Museum.

Medieval

Ever since its founding in 1947, the department has given special emphasis to the study of medieval art, and that tradition continues with a new generation of medievalists bringing expertise in Early Christian, Islamic, Byzantine, Mediterranean, and Italian Romanesque art and architecture to the program. Students avail themselves of local expertise through the departments of History, English, and German and Romance Languages and Literatures, and frequently consult with curators at the Walters Art Museum, several of whom participate as adjunct faculty. Hopkins students may take the seminars in Byzantine art offered each year at Dumbarton Oaks, and take advantage of the extensive research library there as well. The extraordinary collections at the Walters Art Museum and at Dumbarton Oaks are especially valuable for students interested in manuscript illumination and the minor arts.

Renaissance / Early Modern

Another signature strength of the History of Art Department is its program in Renaissance and Early Modern Europe, where a broad faculty expertise encompasses the art and culture of Italy, Spain, and the countries of northern Europe from the fourteenth to the seventeenth centuries. Graduate students in these areas participate in the programs of the Charles Singleton Center for the Study of Pre-Modern Europe, which sponsors collaborative research abroad and brings a steady stream of world-class lecturers to Baltimore. Students also benefit from the excellent collections of Italian and northern Renaissance art at the Walters Art Museum, the National Gallery, and the Philadelphia Museum of Art.

Modern

At Hopkins a diverse and challenging curriculum in modern art and criticism is offered by a research faculty of international prominence, supplemented by occasional visiting scholars and museum curators. European art from the 18th to the 21st century, American modernism, and modern art in Asia are all among the department’s distinctive strengths. Students oriented toward the study of criticism and aesthetic theory can also broaden their perspective and develop their critical skills by taking courses offered through the Humanities Center and the Department of Philosophy. Distinctive collections at the Baltimore Museum of Art and at multiple places in Washington, D.C. (the Hirshhorn Museum, the National Museum of American Art, the Freer/Sackler of the Smithsonian, the Phillips Collection, and others) provide unparalleled resources for students of modern art at all levels.

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

Faculty

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

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

Marian Feldman
Professor of History of Art and Near Eastern Studies: Ancient Near Eastern art.

Mitchell Merback
Professor. Northern Renaissance art.

Associate Professor
Rebecca M. Brown
Associate Professor: South Asian art

Assistant Professors
Christopher Lakey
Assistant Professor: Medieval art.

Ünver Rüstem
Assistant Professor. Islamic Art and Architecture.

Pier Luigi Tucci
Assistant Professor: Roman art and architecture.

Molly Warnock
Assistant Professor: Modern art.

Nino Zchomelidse
Assistant Professor: Medieval art.

Faculty Emeriti
Michael Fried
Professor, Humanities Center. Modern Art.

Charles Dempsey
Professor Emeritus: Renaissance and Baroque art.

Herbert L. Kessler
Professor Emeritus: Early Christian and Medieval art.

Henry Maguire
History of Art

Professor Emeritus: Byzantine and Medieval art.

Teaching Faculty
Elizabeth Rodini
Teaching Professor: Italian Renaissance art; and Director of the Program in Museums and Society.

Joint Appointments
Emily S.K. Anderson
Senior Lecturer (Classics): Ancient Aegean art.

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

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

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

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

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

Courses

AS.010.101. Introduction to History of Western Art I. 4.0 Credits.
A survey of painting, sculpture, and architecture from Egyptian, Greek, Roman, and medieval culture.
Instructor(s): H. Kessler; N. Zchomelidse
Area: Humanities
Writing Intensive.

AS.010.102. Introduction to the History of Western Art II. 4.0 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): C. Lakey; S. Campbell
Area: Humanities
Writing Intensive.

AS.010.103. Introduction to the Art of Asia. 3.0 Credits.
A survey of the art and architecture of Asia, from the ancient world to the present and including the Indian subcontinent, China, Japan, Korea, and Southeast Asia.
Instructor(s): M. Gent
Area: Humanities.

AS.010.105. Art of the Ancient Americas. 3.0 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. 3.0 Credits.
This course is an introduction to the art of the Islamic world, covering a geography that stretches from Spain to India and a chronology that extends from the seventh century into our own time. Within this rich and varied continuum, we will look at a range of art forms—including architecture, painting, sculpture, ceramics, and calligraphy—in relation to such themes as patronage, production, function, and audience. A number of the artworks will be viewed firsthand in local collections. We will also explore the intersection of Islamic art with today’s political realities.
Instructor(s): U. Rustem
Area: Humanities.

AS.010.112. Freshman Seminar - Lower, Later, Farther Away: Roman Art Beyond the Center. 3.0 Credits.
This course will introduce students to the art of the Roman world through art created by and for the Roman lower classes, art created in late antiquity, and art created in the far provinces of the empire. These topics represent a dramatic shift away from the traditional “center” of the study of Roman art (art created for the wealthy and politically privileged citizens of central Italy between the first century BCE and the first century CE), and are leading to new understanding of marginalized groups in the Roman world.
Instructor(s): E. Bevis
Area: Humanities.

AS.010.162. Freshman Seminar: From Found Object to Junk Art. 3.0 Credits.
The 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.
Instructor(s): J. Watson
Area: Humanities.

AS.010.201. Attack the Canvas! Violence & Aggression in Painting, 1947-1977. 3.0 Credits.
Through the examination of painterly practice in Japan, Italy, France, Germany, and the United States, this class will explore the radically new approaches to artistic production that occurred between 1947 and 1977.
Instructor(s): K. Larson
Area: Humanities.

AS.010.203. Abstraction. 3.0 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.010.204. Italian Art in the Middle Ages. 3.0 Credits.
This course explores key monuments of medieval art and architecture in Italy from c. 400 until 1350. We will concentrate on historical, functional, and aesthetic aspects that lead to the creation of single monuments and art works. Emphasis is given to the analysis of “sacred space” by means of architecture, painted, and sculptural decoration, as well as ritual performances. Another focus is laid on the emergence on the political dimension of art for the creation of civic identity as well as in the context of the late medieval courts. We raise questions about the importance of materiality and science for the creation of medieval art works.
Instructor(s): N. Zchomelidse
Area: Humanities.
AS.010.205. The Painted Worlds of Early Greece: Fantasy, Form and Action. 3.0 Credits.
This course explores the creation and role of early Aegean wall painting. Found primarily in palaces, villas and ritual spaces, these paintings interacted with architecture to create micro-worlds for social activities taking place in their midst. Their subjects range—from mythological to documentary, from ornamental to instructive. They depict dance and battle, fantastical beasts and daily life. We examine their complex relationship to lived reality as well as the activities that surrounded them, from their crafting, to performance of rituals, to their role in "international" relations.
Instructor(s): E. Anderson
Area: Humanities
Writing Intensive.

AS.010.206. Art and the Sacred in Colonial Latin America. 3.0 Credits.
This course explores the role of the image in the so-called "spiritual colonization" of the Americas. Drawing on art historical and anthropological perspectives, we will consider a wide range of artistic practices from the viceroyalties of New Spain and Peru. Special emphasis will be placed on questions of cross-cultural exchange and (mis)understanding. Topics include idolatry, demonic visions, relics, wonder-working images, and sacred matter.
Instructor(s): M. Warnock
Area: Humanities
Writing Intensive.

AS.010.208. The Disappearing Wall: Roman Frescoes in Context. 3.0 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.

AS.010.209. Art Since 1945. 3.0 Credits.
Critical survey of artworks, texts, and debates primarily in Europe and the Americas since World War II. Visits to Special Collections, the BMA, and art on Homewood Campus.
Instructor(s): M. Warnock
Area: Humanities

AS.010.211. Monuments of Asia. 3.0 Credits.
An examination of selected architectural monuments from across Asia, including the Indian subcontinent, Southeast Asia, China, Japan, and Korea. Ancient to contemporary.
Instructor(s): R. Brown
Area: Humanities.

AS.010.212. Mirror Mirror: Reflections in Art from Van Eyck to Velázquez. 3.0 Credits.
Explores the different ways Early Modern painters incorporated mirrors and reflective surfaces into their works for the sake of illusion and metaphor, deception and desire, reflexivity and truth-telling. By transgressing the boundaries of human vision and experience, embedded mirror images often made claims about the powers of art, and the superiority of painting in particular.
Instructor(s): M. Merback
Area: Humanities.

AS.010.213. Medieval Renaissances. 3.0 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.010.214. Ancient Americas in Motion. 3.0 Credits.
This course critically examines the visual arts and their makers as portrayed in documentary, historical, and Hollywood films.
Instructor(s): L. Deleonardis
Area: Humanities.

AS.010.215. Transformations of an Empire: Power, Religion, and the Arts in Medieval Rome. 3.0 Credits.
This course investigates the impact of political, religious, and social change for the making of art and architecture in the city of Rome from Constantine the Great (ca. 274-337 CE) until 1308, when the papal court moved to Avignon. From being a thriving metropolis and the political center of an empire in a pagan, multi-ethnic society, Rome became a small town of a few thousand inhabitants dwelling in the ancient ruins under the spiritual leadership of a powerless Christian bishop and unprotected from the invasions of the migrating peoples from Eastern Europe and Central Asia. Later transformations concern the rise to political power of the popes, achieved by the military alliance with the Frankish dynasty of Charlemagne around 800, and the controversy over the superiority of power between the German emperors and the Roman popes. How did the transformation from worldly to religious power affect the architecture of public buildings in the city? What strategies were developed to visually promote the new religious leaders of the city, the popes, and the new Christian God? How did the new status of Rome as one of the most important Christian pilgrimage sites with its countless bodies of Early Christian martyrs in the catacombs outside the city influence urban development? And finally, what impact did the economical ups and downs in these periods of transition have for the arts? As we try to reconstruct the 'image' and the appearance of medieval Rome, this course discusses ideas and concepts behind different forms of leadership, both political and religious, as they intersect with the power of the arts and the self-referential character of a city that is obsessed with its own past.
Instructor(s): N. Zchomelidse
Area: Humanities.

AS.010.216. 20th Century Italian Art. 3.0 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. Larson
Area: Humanities.

AS.010.218. Modern Art, 1880-1950. 3.0 Credits.
Introduction to major works and discourses of, and key debates surrounding, modernism in the visual arts of Europe and the United States. Visits to the BMA and Special Collections.
Instructor(s): M. Warnock
Area: Humanities.
AS.010.219. Constantinople from Founding to Fall: Art of the Byzantine Empire. 3.0 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.010.220. Theft, Theory, and Telescopes: Rome and Naples in the Age of Caravaggio. 3.0 Credits.
This course will offer an overview of painting in Rome and Naples in both Caravaggio’s generation and the one that followed it, exploring broad shifts in artistic theory and practice from the 1590s to the late 1630s.
Instructor(s): H. Friedman
Writing Intensive.

AS.010.221. At the Crossroads of the Mediterranean: The Art and Archaeology of Ancient Sicily. 3.0 Credits.
Sicily, with its natural resources and strategic position in the Mediterranean Sea, was a place of intense cultural exchange in the ancient world. For over a millennium the successive Phoenician, Carthaginian, Athenian, and Roman Empires fought for control of the island. This course will examine the history, art, and archaeology of Sicily from the Iron Age through Late Antiquity, in order to understand the ways in which the local inhabitants sought to articulate identities for themselves within this complex situation. There will be a particular focus on the Classical Greek, Hellenistic, and Roman periods of Sicily in order to better understand how these different cultures interacted within the larger Mediterranean. We will draw on methods and readings from the History of Art, Classics, and Archaeology. This course will take advantage of Baltimore’s museums and together we will visit the collections of ancient art at the Johns Hopkins University Archaeology Museum (JHUAM), the Walters Art Museum, and The Baltimore Museum of Art (BMA). There will be a final paper.
Instructor(s): R. Teresi
Area: Humanities.

AS.010.222. The Art of Bollywood. 3.0 Credits.
This course examines Hindi cinema produced in Mumbai since the 1950s, focusing on key examples from each decade, from early narratives of navigating the big city to song-and-dance extravaganzas incorporating Indian-Americans. We will look at art represented in film, from modernist sculpture to ancient architecture. The course will also explore the billboards, cinema cards, and other ephemera associated with Bollywood, alongside contemporary artists’ appropriations of Hindi cinema. No knowledge of Hindi is required.
Instructor(s): R. Brown
Area: Humanities
Writing Intensive.

AS.010.223. Shopping for Status: Patronage & Collecting at the Early Modern European Court. 3.0 Credits.
At the early modern European princely court, wonders of art (ancient sculptures, priceless tapestries, masterpieces of oil on canvas) were displayed alongside wonders of religion, science, and nature (saintly relics, astronomical devices, unicorn horns). Through the study of courtly patronage and collecting practices, this seminar will examine the court as both a locus of power and a social organism. Students will explore the way players at court staged strategic and social exchange through the circulation, organization, display and concealment of art and artifacts to powerful ends.
Instructor(s): R. Teresi
Area: Humanities.

AS.010.224. Image within the Image: Self-referential Pictures in European and Asian Art. 3.0 Credits.
Prominent in both the Eastern and Western visual traditions are pictures that display a certain kind of pictorial objects – canvases, statuettes, screens, hanging scrolls, altarpieces, and prints – within their compositions. These pictures within pictures call our attention to several interesting epistemological questions. For instance, what are images and how do they work? In which context, to what purpose, and by whom are they created and used? How should we study them? This course is designed to find our own answers and formulate further questions from a new and distinctive angle: by examining the appearance of “images within images” across the East/West divide, and across the time periods ranging from the ancient to the modern era. What kinds of differences, and what kind of similarities, are to be found in the way cultures that are spatially and temporally remote from one another conceived the image? René Magritte’s Human Condition dated to 1933, for example, plays the idea with being inside and outside simultaneously, an ambiguity that can also be found in the eighteenth-century portrait of the Qianlong Emperor (r. 1735-1799) entitled “One or Two?” In Chinese mythology, multiple stories exist that may be compared to the ancient myth of Pygmalion: a representation of a beautiful woman suddenly becomes animated, acquiring real presence and enters into a relation with a male figure. Discussing such similarities or common ideas behind images from different cultures will help us delve deeper into the questions of how we perceive images and why we create and give meaning to them. There will be a final paper.
Instructor(s): Y. Han
Area: Humanities.

AS.010.225. Art, Medicine, and the Body: From Leonardo to Body Worlds. 3.0 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.010.226. Constantinople from Founding to Fall: Art of the Byzantine Empire. 3.0 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.010.227. Holy Images, Profane People: Art & Power in Byzantium. 3.0 Credits.
Byzantium is famous for its gold mosaics and painted icons that represented humanity transformed. Less well known is how the dominance of icons spawned the creation of caricatures and parodies. This course will introduce canonical Byzantine art and architecture, such as Hagia Sophia, marginal psalter illumination, the icon, the Great Palace and mosaics. It will also explore how secular art subverted its norms to lampoon the powerful in Byzantine ivories, amulets and metalwork.
Instructor(s): J. Magruder
Area: Humanities.
AS.010.228. Prophets, Kings, and Demons: The Art of Islamic Book Painting. 3.0 Credits.
Despite the widespread misconception that Islam forbids images of humans and animals, figural representation played a rich and varied role in the historical arts of the Muslim world, particularly in the form of book painting. This course explores the production and consumption of illustrated Islamic manuscripts and albums, situating the paintings in their wider artistic and social contexts. Extending in scope from the Near East to India and from the medieval to the early modern period, the course takes a thematic approach that will introduce some of the key genres of the tradition — including chronicles, fables, and religious works — and investigate broader questions of style, meaning, viewership, text-image relationships, and cross-cultural borrowing. Students will have the opportunity to look at examples of this art firsthand in local collections.
Instructor(s): U. Rustem
Area: Humanities.

AS.010.229. Rethinking the Renaissance: Artistic Exchange Between North and South. 3.0 Credits.
This course examines art made between ca. 1400-1600 that has traditionally been described as belonging to the "Northern Renaissance" (that is, art made in what is today the Netherlands, Belgium, France, Germany and Austria) and the Italian Renaissance (that is, art made on the Italian peninsula). While these two subjects are traditionally taught as separate historical and artistic phenomena, this course will consider possible alternatives to this model. By focusing on artists and art works that traveled in both directions across the Alps, students will have the chance to consider the implications of a more inclusive definition of the Renaissance.
Instructor(s): E. Bernick
Area: Humanities.

AS.010.230. Impressionism, Painting of Modern Life. 3.0 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. Medieval Art and Architecture of the Mediterranean World. 3.0 Credits.
This course explores the development of medieval painting, sculpture, and architecture in the Mediterranean region from ca. 250 to 1400. The class will focus especially on moments and sites of contact between Western European, Byzantine, and Islamic cultures and will examine the impact of cross-cultural exchange on artistic and architectural production.
Instructor(s): C. Lakey
Area: Humanities.

AS.010.233. Art and Astrology in the Middle Ages. 3.0 Credits.
This course explores the relationship between art and astrology from the early Middle Ages to the early Renaissance. We look at a wide range of media—mosaic, painting, metalwork, manuscripts, and sculpture—that speak to the central place of astrology in medieval systems of knowledge, and the practical uses of astrology for medicine and politics. Readings and discussions cover a variety of themes, including the transmission of astrological knowledge, the emergence of large-scale astrological mural programs, the use of precious stones and amulets, and the ways in which artworks probe the tensions between astrology and Christian theology. A recurring topic will be principle of "celestial influence"—the idea that the stars emit rays that affect people and events on earth—and its implications for artistic production and reception, as well as how art objects could even predict, or represent predictions of, future events.
Primary sources (in English translation) include Albertus Magnus, Abu Ma'shar, al-Kindi, Roger Bacon, and others. Secondary readings include Aby Warburg, Erwin Panofsky, Fritz Saxl, Michael Camille, Georges Didi-Huberman, and others.
Instructor(s): M. Hauknes
Area: Humanities.

AS.010.234. Lower, Later, Farther Away: Roman Art Beyond the Center. 3.0 Credits.
This course will introduce students to three topics that represent a dramatic shift away from the traditional “center” of the study of Roman art (art created for the wealthy and politically privileged citizens of central Italy between the first century BCE and the first century CE). Students will explore art created by and for the Roman lower classes, as created in late antiquity, and as created in the provinces of the empire. There will be a final paper.
Instructor(s): E. Bevis
Area: Humanities.

AS.010.236. Palaces, Temples and Tombs in Mesopotamia. 3.0 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 (along with written records). Their arts manifest some of the earliest complex representations and follow a vibrant course for several millennia. The first empires marshaled large armies and amassed fabulous riches. Complex religious and ritual ideologies were expressed in the art and architecture. And all has been revealed by the archaeologist’s spade. This class explores the art and architecture of Mesopotamia (ancient Sumer, Babylonia and Assyria) from 3500 to 330 BCE. Emphasis is placed on the relationship between the arts and ancient society in order to enable students to acquire the skills for accessing and appreciating ancient civilizations.
Instructor(s): M. Feldman
Area: Humanities.
AS.010.251. Medieval Spaces: Site, Image, and Viewer in the Middle. 3.0 Credits.
This course serves as an introduction to medieval art by analyzing the relationships between architecture and images at holy sites from the 4th century CE 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. Instructor(s): C. Lakey
Area: Humanities.

AS.010.254. Art and Architecture of Early Christian and Medieval North Africa. 3.0 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.010.264. Twentieth-Century Art in Europe and the United States. 3.0 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.010.301. Art and Interactions in the Eastern Mediterranean from 2000-500 BCE. 3.0 Credits.
The Mediterranean Sea has always acted as a connector for the many great civilizations that flourished around its shores. From 2000 to 500 BCE, these interactions were particularly dynamic, resulting in a diversity of arts including painting wall frescoes, precious jewelry, and elaborate furnishings and weaponry. This course examines the arts of the interactions among the Egyptians, Near Easterners, and Greeks, considering the role of artistic products in intercultural relations. Instructor(s): M. Feldman
Area: Humanities.

AS.010.302. The World as Image: Art and Knowledge in the Middle Ages. 3.0 Credits.
This class will explore the relationship between art and knowledge in the Middle Ages (600-1400 CE). In particular, we will examine the ways in which medieval painters, sculptors, and architects engaged with the cultural phenomenon of "encyclopedism" by creating artworks that sought to capture all the world's knowledge in a single visual program. In our exploration of this topic we will consider a wide range of works, from medieval maps and scientific manuscripts to large-scale tapestries and the architectural programs of the great Gothic cathedrals. Central themes include text-image relationships and the role of pictorial techniques, such as allegory, personification, and analogy for visualizing complex ideas. We will also examine the representation of knowledge in medieval poetry and see how medieval authors employed ekphrasis to create visual artworks within their texts to serve as placeholders for encyclopedic learning. Instructor(s): M. Hauknes
Area: Humanities.

AS.010.303. Flavian Art, AD 69-96. 3.0 Credits.
This course investigates Roman art and architecture during the Flavian age, in Rome and in the provinces of the empire. With the Flavians, the capital of the empire enjoyed a period of intense building activity: the great projects of Vespasian and Domitian radically transformed its image. 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 and other towns (Pompeii, Herculanenum, etc). Instructor(s): P. Tucci
Area: Humanities.

AS.010.304. Pictures on Walls: Murals and Mosaics in the Byzantine and Medieval Worlds. 3.0 Credits.
This course examines the development monumental mosaic and fresco in the medieval Mediterranean (ca. 250-1300), through key monuments in places like Constantinople, Thessaloniki, Cyprus, Palermo, Rome, and Venice. Instructor(s): M. Hauknes
Area: Humanities.

AS.010.305. Global Modern Art: Africa, Asia, the Pacific and the Americas. 3.0 Credits.
Artists around the world grappled with the modern, working through local concerns and struggles but continually engaged with counterparts in Europe, North America, and across the "global South." This course will introduce art, artists, movements, and institutions of modernism from approximately 1880 to the present and from outside of the northern Atlantic while critically examining the very notion of "global modernism." Instructor(s): R. Brown
Area: Humanities
Writing Intensive.
AS.010.307. Diplomats, Dealers, and Diggers: The Birth of Archaeology and the Rise of Collecting from the 19th c. to Today. 3.0 Credits. The development of archaeology in the Middle East – its history of explorers, diplomats, missionaries and gentlemen-scholars – profoundly shaped the modern world, from the creation of new museums and the antiquities market to international relations and terrorism.
Instructor(s): M. Feldman
Area: Humanities.

AS.010.308. Art and Architecture in Republican Rome. 3.0 Credits. The course investigates the influence of the Hellenistic world on Roman artists, architects and patrons during the Republican age (509-31 BC).
Instructor(s): P. Tucci
Area: Humanities.

AS.010.310. The 'Long Sixties' in Europe. 3.0 Credits. Emphasis will be on advanced artistic practice primarily in France, Italy, the Benelux, and German-speaking countries; students will curate an exhibition of avant-garde journals from the Sheridan Libraries.
Instructor(s): M. Warnock
Area: Humanities.

AS.010.311. Late Antique and Early Christian Art. 3.0 Credits. The transformation of the Roman empire after the 3rd century CE and its influence on art and architecture.
Instructor(s): P. Tucci
Area: Humanities.

AS.010.312. Surrealism. 3.0 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 Archaeology of the City of Rome. 3.0 Credits. The course covers many aspects of the archaeology of Rome relying on recent research and employing the latest methodologies. The classes are organized thematically and cover art and architecture from the foundation of the city to late antiquity. There will be a final paper.
Instructor(s): P. Tucci
Area: Humanities.

AS.010.314. The Great Debate on Images: from Zurich to Guadalupe. 3.0 Credits. Images became a central topic of debate at the time of the Protestant Reformation. Images were not only a topic of doctrinal discussion, but also a target for desecration and destruction. The response to Iconoclasm on the Catholic side of this divide was also intense before, during and after the Council of Trent (1547-63), leading to a reconsideration of images’ role in an economy of the sacred. But the geography of this debate was not limited to Europe: the evangelization of the New World constituted a new scenario in which previous arguments and doctrinal positions were challenged under completely different circumstances. The Great Image Debate is not only a crucial episode of history, but it is also an argument reflecting on the nature of images and their paradoxical contribution to the Early “modern” world. This course is geared towards students with interests in History, Art History and Anthropology.
Instructor(s): F. Pereda
Area: Humanities
Writing Intensive.

AS.010.315. Art of the Assyrian Empire, 1000-600 BCE. 3.0 Credits. The Assyrian Empire dominated the ancient world from 1000-612 BCE, stretching from Iran to Egypt and laying the foundation for the later Persian and Macedonian empires. With imperial expansion came an explosion of artistic production ranging from palace wall reliefs to small-scale luxury objects. This course provides an integrated picture of the imperial arts of this first great empire, situating it within the broader social and political contexts of the first millennium BCE.
Instructor(s): M. Feldman
Area: Humanities.

AS.010.316. Venetian Art and the Mediterranean World: 1350-1550. 3.0 Credits. This course is an investigation into the fashioning of Venetian identity in architecture and the visual arts, with a particular address to the encounter with Byzantine and Islamic traditions and exchanges with other centers of the Italian peninsula.
Instructor(s): S. Campbell
Area: Humanities.

AS.010.317. Medieval Art and Architecture of the Holy Land. 3.0 Credits. Discusses 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. Zchomelidse
Area: Humanities.

AS.010.318. Art of Colonial Peru. 3.0 Credits. The visual arts of viceregal Peru (16th-18th c) are considered in historical context. Religious orders, art schools, artisan guilds and cofradia are examined as are the social and political implications of art patronage.
Instructor(s): L. Deleonardis
Area: Humanities.

AS.010.319. Pompeii: The Art and Architecture of a Roman Town. 3.0 Credits. Pompeii, buried by the eruption of Mons Vesuvius in AD 79, offers the best evidence of everyday life in the Roman world. The course examines its public buildings and houses, as well as the main villas outside the city walls. A final paper will be required.
Instructor(s): P. Tucci
Area: Humanities.
AS.010.322. Knowledge, Holiness, and Pleasure: The Illustrated Book in the Medieval World. 3.0 Credits.
The book was the primary source for the collection of knowledge in the Middle Ages. It was also the medium for the preservation and proliferation of the texts that underlay the three monotheistic religions (Judaism, Christianity, Islam). Finally, the book served as a source for elite entertainment, perhaps most importantly in Late Antiquity and the later Middle Ages. This course investigates the role of the illustrated book within the political, religious, and artistic developments that took place after the rise of Christianity from the end of the Roman Empire until the early modern period in the medieval West and in Byzantium, permeating Jewish and Islamic traditions. We will examine how the different types of books, such as horizontal and vertical scrolls, large and miniature size codices influenced the placement, conception, and style of the illustrations. The course also addresses processes of manufacture, issues of materiality (i.e. precious multi-media book covers, papyrus, parchment, paper), and the relationship between text and image. A major aspect of the seminar focuses on the performative aspect of the book in its wide range of functions: secular and liturgical, public and private. Students will be able to work first hand with manuscripts and facsimiles from the rare book collection of Eisenhower Library and the Walters Art Museum.
Instructor(s): N. Zchomelidse.
Area: Humanities.

AS.010.323. Art of the Roman Empire. 3.0 Credits.
This course explores Roman art and architecture in the imperial age (late 1st century BC - 4th century AD) with an emphasis on individual monuments and their decorative elements.
Instructor(s): P. Tucci
Area: Humanities.

AS.010.324. Art and Architecture in the Augustan Age. 3.0 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.010.326. Monsters, Madmen, and Matadors: Goya between Truth and Fantasy. 3.0 Credits.
With over 1,800 works attributed to him, Francisco de Goya (1746-1828) was constantly inventing, experimenting, and pushing the limits of the representable. This course will begin by examining Goya’s printed oeuvre as one possible itinerary for studying his life and work. The second half of the course will consider alternative narratives for Goya’s career based on genre and theme. Topics will include portraiture, madness, religious painting, and the discovery of Goya by later generations of artists, authors, and filmmakers. The course includes several visits to the print room at the Baltimore Museum of Art. There will be a final paper.
Instructor(s): A. Letvin
Area: Humanities.

AS.010.328. The Holy Undead: Relics, Reliquaries, and the Cult of Saints in Medieval and Early Modern Europe. 3.0 Credits.
According to medieval Christian theology, the saints resided in both the earthly and heavenly spheres and would often bridge this gap in order to interact with the living. Their bodily remains and possessions were powerful sites of potential contact between the sacred and profane. Through their relics, saints could straddle the two realms in order to heal, intercede, perform miracles, or even enact punishment. Images of relics, reliquaries, miraculous images, and the like helped to narrate, authenticate, or negotiate transactions between the devotee and the divine. This course will provide students with a historical overview of the medieval cult of saints and relics, focusing primarily on the ways in which images could invest these sacred objects and bodily remains with power and meaning.
Instructor(s): T. Golan
Area: Humanities.

AS.010.329. Building an Empire: Architecture of the Ottoman Capitals, c. 1300-1600. 3.0 Credits.
Centered on modern-day Turkey and encompassing vast territories in Asia, Africa, and Europe, the Ottoman Empire (1299 – 1923) was the longest lived and among the most powerful Islamic states in history, with an artistic tradition to match. This course explores the functional and symbolic role that architecture played during the empire’s formative centuries, when three successive capitals — Bursa, Edirne, and Istanbul — served to visualize the sultans’ growing claims to universal authority. With reference to mosques, palaces, toms, and other categories of architecture, the course will examine the buildings in their artistic, social, and political contexts. Themes to be addressed include patronage and audience, architectural practice and the building trade, ceremonial and ritual, topography and urban planning, and the relationship of Ottoman architecture to other traditions.
Instructor(s): U. Rustem
Area: Humanities.

AS.010.333. The Re-making of Rome: from Giotto to Bernini. 3.0 Credits.
The transformation of Rome from a medieval backwater into a world center with multiple, overlapping identities: the ruinous symbol of ephemeral glory, the spiritual destination of pilgrims and tourists, the seat of a priest/monarch claiming universal dominion, and, above all, the “theater of the world” where a cultural and ethnic heterogeneity unparalleled in any other European urban center was permanently on display.
Instructor(s): S. Campbell
Area: Humanities.

AS.010.334. Problems in Art of the Ancient Americas. 3.0 Credits.
Following a historical narrative that traces the formation of princely collections in the sixteenth century, to the establishment of national museums in the nineteenth, this course surveys the acts of collecting, preserving, interpreting, and appropriating ancient American art. Draws on case studies from North America, Mesoamerica, and the Andes. Collections study in museums.
Instructor(s): L. Deleonardis
Area: Humanities.

AS.010.347. Inventing Antiquity in the Early Renaissance. 3.0 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.010.353. Key Moments in East Asian Politics & Visual Culture. 3.0 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.010.360. Medieval Art in Europe: Methodology, Historiography, Theory. 3.0 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.010.364. Babylon: Myth and Reality. 3.0 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. 3.0 Credits.
The ancient visual arts of Andean South America and their respective cultural contexts form the basis of this course. In conjunction with the Baltimore Museum of Art and the Johns Hopkins Archaeological Museum students will have access to collections for study.
Instructor(s): L. Deleonardis
Area: Humanities.

AS.010.366. Native American Art. 3.0 Credits.
The works of Native American artists are examined and discussed in their respective social and historical contexts. Such works include Hopewell stone sculpture, Mimbres pictorial painting, and Tlingit guardian figures. We examine the concept of sacred landscape through analysis of monumental earthworks and effigy mounds, Anasazi architecture, and rock art. In conjunction with the Baltimore Museum of Art (BMA), and Johns Hopkins Special Collections, students will have access to collections for study.
Instructor(s): L. Deleonardis
Area: Humanities.

AS.010.370. History of Art: Histories, Methods, Theories. 3.0 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.010.382. The Politics of Display in South Asia. 3.0 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.010.389. The Stone and the Thread. 3.0 Credits.
Inka architecture in its social, historical and cultural contexts forms the basis of this course. 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.010.398. Tombs for the Living. 3.0 Credits.
Centering on the tomb as the unit of analysis, this course examines the cultural and material aspects of death and funerary ritual. Draws on case studies from North America, Mesoamerica, and the Andes. Collections study in museums.
Instructor(s): L. Deleonardis
Area: Humanities.

AS.010.400. Looking at Language: Vision and Textuality from Surrealism to the Present. 3.0 Credits.
Considers the emergence of the “written painting” and other uses of language in the visual arts. Among our case studies: Magritte, Twombly, Ruscha, Indiana, Holzer, Wool, Ligon, Darboven.
Instructor(s): M. Warnock
Area: Humanities.

AS.010.401. Early Modern Vision and Artistic Practice. 3.0 Credits.
This seminar examines shifting theories of vision in making and perceiving art from species and the Eucharist to Vermeer and the camera obscura.
Instructor(s): C. Fowler
Area: Humanities
Writing Intensive.

AS.010.402. Ancient Art in Fascist Italy. 3.0 Credits.
The course examines the role played by Roman art and architecture during the twenty years of the Fascist regime (1922-1943). There will be a final paper.
Instructor(s): P. Tucci
Area: Humanities.

AS.010.403. Art and Science in the Middle Ages. 3.0 Credits.
This course investigates the intersections of art and science from the Carolingian period through the fourteenth century and the historical role images played in the pursuit of epistemic truths. Science – from the Latin scientia, or knowledge – in the Middle Ages included a broad range of intellectual pursuits into both the supernatural and natural worlds, and scholars have classified these pursuits in various ways (i.e. experimental or theoretical science, practical science, magic, and natural philosophy). A particular focus of this seminar will be placed on the assimilation of Greek and Islamic scientific advances in cartography, cosmology, and optical theory into the Latin theological tradition.
Instructor(s): C. Lakey
Area: Humanities
Writing Intensive.
AS.010.404. The Cult Image in the Renaissance. 3.0 Credits.
This course discusses the role of cult images in the Renaissance period. While art historical scholarship has regarded images of cult as a medieval phenomenon, more recent studies (Holmes, Pon) address precisely the fact that image cults multiplied in line with the development of new aesthetic principles and theories of art in the context of the humanist circles in early modern Italy. The class challenges the idea of a division between the era of images and that of art as proposed by Hans Belting some 25 years ago. We investigate the emergence of a variety of new types of images made for public cults, such as wall paintings, prints, wooden sculpture, feathers, and their architectural and urban settings. How did the medieval tradition of the icon merge with the scientific and humanistic achievements of the early modern period? Moreover, we will examine the proliferation of cult images from Italy to other parts of Europe and beyond, such as the Americas and Asia, where the conception of new such images drew heavily on indigenous artistic and religious practices. There will be a final paper. Course is co-listed with AS.010.616. Instructor(s): N. Zchomelidse
Area: Humanities
Writing Intensive.

AS.010.405. Depicting the Invisible God in the Middle Ages. 3.0 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.010.406. Performance Art in America and Europe: 1909 to Present. 3.0 Credits.
Performance Art has come to occupy a crucial place in histories of twentieth- and twenty-first-century art. Moving chronologically, this course will survey the development of performance as a medium across a range of primarily western historical, political, and social contexts, beginning with experiments in live art undertaken by the Italian Futurists and ending with contemporary practices. As we examine specific artists and movements, we will also explore the intersections between performance and other media; the ways performance artists have engaged questions of politics, race, gender, sexuality, and the relationship between performer and audience; theories of performance and performativity; and the place of performance within broader histories of art. What is performance art, we will ask, and what creative possibilities did it offer its practitioners at different historical moments? Throughout the semester, we will also lend careful consideration to the special problems that attend an investigation of ephemeral and time-based work. How is performance art best exhibited and best preserved? What challenges do time-based works pose for the writer and for the historian? And, more basically, how should we approach the study of performance art? through the use of films? photographs? textual documentation? In other words, what exactly is it that we are studying when we turn our attention to performance?
Instructor(s): K. Markoski
Area: Humanities.

AS.010.407. Ancient Americas Metallurgy. 3.0 Credits.
Centering on a series of case studies, this course addresses the technology, aesthetics, and social significance of metals. We trace the development of metals from 1500 BCE in Chile and Peru, to the 16th century in Colombia and central Mexico, pausing to examine its forms and meanings in various cultural contexts, and the ideas that inform its value. In conjunction with the Baltimore Museum of Art (BMA), the Walters Art Museum (WAM), and the Johns Hopkins Archaeology Museum (JHUAM), students will have access to ancient metal works for study.
Instructor(s): L. Deleonardis
Area: Humanities.

AS.010.408. Venetian Art and the Mediterranean 1440-1560. 3.0 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.010.410. The Epistemology of Photography. 3.0 Credits.
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
Area: Humanities
Writing Intensive.

AS.010.411. A Continued History of Chinese Painting, 1400-1800. 3.0 Credits.
This course examines Chinese painting between 1400 and 1800, a time when this art emerged as both a practice and a means of cultural analysis within Chinese society. Changes in both representational modes and the forms of art-historical consciousness, as reflected in the art criticism of Chinese literati, will be emphasized. Other topics include the shaping of lived environments through interior display, garden-building, and new visions of urban space.
Instructor(s): L. Liu.

AS.010.412. Houses, villas, and towns in Latium and Campania. 3.0 Credits.
The course combines an analysis of Roman houses and villas with a discussion of cultural, social and environmental factors, along with the wider political and social meanings of urban planning. There will be a final paper.
Instructor(s): P. Tucci
Area: Humanities.

AS.010.413. Historical and Conceptual Bases of Art History. 3.0 Credits.
Critical readings in and of relevance to the intellectual foundations of the modern discipline of art history. Texts by Kant, Hegel, Heidegger, Wölflin, Riegl, Panofsky, Melville, and Derrida, among others. There will be a final paper.
Instructor(s): M. Warnock
Area: Humanities
Writing Intensive.
AS.010.415. Modernism and Postmodernism in Architecture. 3.0 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.010.416. Medieval Art and Architecture in Southern Italy. 3.0 Credits.
This seminar discusses the exceptionally high standard and wide range of artistic and architectural creativity in medieval southern Italy. The specific historical situation of Italy’s southern regions and islands—which were exposed to a long sequence of military invasions, subjected to foreign rulers and centrally positioned within the Mediterranean—resulted in a fascinating, often interconnected, artistic and architectural landscape. We will address in particular the multiethnic and multi-religious environment of the region, the specific mobility of artists and patrons, questions of materiality of art works, and the intersection of art and science in the centers of learning (schools, monasteries, and courts). Those issues will be investigated by raising also larger theoretical and historiographic questions.
Instructor(s): N. Zchomelidse
Area: Humanities
Writing Intensive.

AS.010.419. Passion Cult, Passion Image, Passion Drama. 3.0 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.010.420. Leonardo da Vinci: Between Art and Science. 3.0 Credits.
This course will explore the life and work of Leonardo da Vinci using an interdisciplinary approach that seeks to create a dialogue between the material more often studied in “traditional” art historical courses (his paintings, drawings, sculptures, architectural designs) and Leonardo’s exploration of various scientific subjects (optics, anatomy, engineering, geometry). Students will discover the common intellectual threads that link Leonardo’s dizzying array of intellectual pursuits, and why he is often described as the original “Renaissance man.” Topics include his designs for a submarine, steam engine, helicopter, tank, parachute, self-propelling wagon, bicycle, as well as more “traditional” art historical subjects including his most famous paintings, from the Last Supper to the Mona Lisa to the Virgin of Guadalupe, and to the canonization of Rosa of Lima, the first saint of the New World. There will be a final paper.
Instructor(s): E. Bernick
Area: Humanities.

AS.010.421. Creating Sacred Space in the Ancient and Medieval World. 3.0 Credits.
What makes a space sacred? How is it different from other spaces? This seminar explores the various means - visual, artifactual, architectural, and performative - of creating sacred space in the ancient and medieval worlds of the Near East and Mediterranean. Possible cases for study include early Sumerian temples, state-sponsored Assyrian temples, votive deposits, Greek sanctuaries, sanctuaries and landscape, early medieval Jewish, Christian, and Islamic cult buildings, cave sanctuaries, pilgrimage sites, icons and sacred space.
Instructor(s): M. Feldman
Area: Humanities
Writing Intensive.

AS.010.422. Early Modern Dutch and Flemish Painting. 3.0 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.010.430. Trans-Mediterranean Visual Culture and the Spanish Empire. 3.0 Credits.
This course focuses on the visual culture and the artistic interconnections among the territories under the global hegemony of the Spanish Empire. Students explore the so-called Spanish Golden Age through the lens of the circulation of ideas, artworks and artists as a practice that significantly shaped Early Modernity. We will navigate and discuss the mutual artistic exchanges between Spain, its American Colonies, its Italian territories (Milan, Naples and Sicily), and its allies (Genoa and Florence), as part of an extraordinarily extended network of political and cultural relationships, across the Mediterranean and beyond. The syllabus includes topics such as: the reception of Michelangelo’s model; El Greco’s Mediterranean; Titian’s influence on Velázquez’s artistic practice; the visual response to the miraculous catholic images in Latin America, such as the Virgin of Guadalupe, and to the canonization of Rosa of Lima, the first saint of the New World. There will be a final paper.
Instructor(s): F. Loffredo
Area: Humanities.

AS.010.434. Italian Art, Politics, and Religion in the time of Dante, c. 1250-1400. 3.0 Credits.
This seminar will investigates the interrelationship between art, politics, and religion on the Italian peninsula during the later Middle Ages. We will focus on the major cities as patrons of the arts (visual and poetic), e.g. Florence, Siena, Padua, Milan, Naples, Venice, and Rome, in order to understand how the elite used art to further their political and religious agendas. Select topics include: the rise of the Mendicant orders; the importance of Dante’s Divine Comedy on manuscript production; artistic competition among communes; the rise of the individual artist; humanism and the arts.
Instructor(s): C. Lakey
Area: Humanities.

AS.010.435. Minimalism in Transnational Context. 3.0 Credits.
Critical examination of arguably the most important crux in post-WWII art, criticism, and theory, with attention to displacements and transformations of Minimalism outside the US. There will be a final paper.
Instructor(s): M. Warnock
Area: Humanities.
AS.010.436. Orientalism and Occidentalism: The Discourse of the Other in the Visual Arts. 3.0 Credits.  
This course explores works of art and architecture that reveal or are informed by the long, complex, and often troubled relationship between the West and the Islamic world. Though extending in scope from the early modern period into our own time, the course focuses on the eighteenth and nineteenth centuries, when East-West artistic interactions were arguably at their liveliest and most charged. Topics to be addressed include Ottoman Baroque architecture, Orientalist painting of the nineteenth century, Qajar portraiture and photography, Islamicate architecture at Western world’s fairs, and the recent Danish cartoons of the Prophet Muhammad. Students will be encouraged to consider the differences as well as commonalities between these various modes of cross-cultural representation and engagement, and to think critically about the political, cultural, and artistic conditions that engendered and shaped them.  
Instructor(s): U. Rustem  
Area: Humanities  
Writing Intensive.

AS.010.437. New Approaches to Roman Art and Architecture. 3.0 Credits.  
The course addresses the new methodologies and avenues of research in the study of Roman art and architecture, and examines their theoretical implications.  
Instructor(s): P. Tucci  
Area: Humanities.

AS.010.438. Word and Image in Renaissance Italy: Rethinking the "Art of Humanism. 3.0 Credits.  
This course examines the intersection of intellectual and artistic milieux with case studies from Petrarch to Tasso.  
Instructor(s): S. Campbell  
Area: Humanities.

AS.010.445. Topics in Postwar European Art. 3.0 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.010.451. The Reception of Roman Art in the Middle Ages and in the Renaissance. 3.0 Credits.  
The course investigates the survival of Greek and Roman antiquities in the Middle Ages and in the Renaissance.  
Instructor(s): P. Tucci  
Area: Humanities.

AS.010.453. Crafting Meaning in the Multi-Media Middle Ages. 3.0 Credits.  
To judge from the abundance of composite works that has come down to us, medieval artists and patrons delighted in mixing media. They wrapped relics in imported silks and housed them in reliquaries comprised of expertly cast and gilt bronze elements, finely set jewels, and colorful enamels; they bound exquisitely painted parchment in covers of carved ivory and engraved gold. Monasteries and cathedrals were multi-media projects par excellence. This course investigates the compound nature of objects and architecture produced during the Middle Ages, across Europe. We will examine diverse processes and conditions of production while pursuing questions of media signification and hierarchies. Contemporary texts will be read (in translation) alongside modern archaeological reports, conservation records, and works of art-historical analysis. Objects themselves, however, will be our primary guides; we will take full advantage of local collections.  
Instructor(s): M. McNamee  
Area: Humanities.

AS.010.470. Power and Politics in Assyrian Art. 3.0 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.010.471. Roman Painting and Sculpture. 3.0 Credits.  
This seminar explores Roman wall painting and sculpture tracing their origins, chronological development, subjects, social context, and techniques, and highlighting their influence on European artists from the Middle Ages to the Neoclassical period.  
Instructor(s): P. Tucci  
Area: Humanities.

AS.010.481. Classics of Art Criticism. 3.0 Credits.  
Readings by Diderot, Baudelaire, Fry, Greenberg.  
Instructor(s): M. Fried  
Area: Humanities.

AS.010.501. Independent Study. 0.0 - 3.0 Credits.  
Instructor(s): Staff.

AS.010.502. Independent Study. 0.0 - 3.0 Credits.  
Instructor(s): Staff.

AS.010.503. Reading Course in History of Art. 2.0 Credits.  
Open to students by arrangement with a faculty advisor in the History of Art Department.  
Instructor(s): M. Merback.

AS.010.506. Internship - Spring. 1.0 Credit.  
Instructor(s): C. Lakey.

AS.010.507. Internship. 1.0 Credit.  
Instructor(s): S. Campbell.
AS.010.521. Honors Thesis. 0.0 - 3.0 Credits.
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. 3.0 Credits.
Instructor(s): Staff
Writing Intensive.

AS.010.596. Internship-Summer. 1.0 Credit.
Instructor(s): Staff.

AS.010.597. Independent Study-Summer. 3.0 Credits.
Instructor(s): L. Deleonardis; M. Koortbojian; R. Brown; S. Campbell.

AS.010.600. Looking at Language: Vision and Textuality from Surrealism to the Present.
Considers the emergence of the “written painting” and other uses of language in the visual arts. Among our case studies: Magritte, Twombly, Ruscha, Indiana, Holzer, Wool, Ligon, Darboven.
Instructor(s): M. Warnock
Area: Humanities.

This seminar examines shifting theories of vision in making and perceiving art from species and the Eucharist to Vermeer and the camera obscura.
Instructor(s): C. Fowler
Area: Humanities.

The course explores the significance of the Severan marble plan of Rome and its potential to shed new light on the building program of Septimius Severus and Caracalla.
Instructor(s): P. Tucci.

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 craftspeople, 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.010.604. The Five Senses and Art in Pre-Modern Europe (1100-1500).
The course investigates the importance of sensation in the creation and perception of Medieval and Renaissance art. Starting from the premise that sensation is a cultural phenomenon, this seminar invites students to rethink the relationship of the visual and the textual to the non-visual and the non-textual. Open to advanced majors in History of Art by permission.
Instructor(s): M. Bagnoli; N. Zchomelidse.

This course examines Chinese painting between 1400 and 1800, a time when this art emerged as both a practice and a means of cultural analysis within Chinese society. Changes in both representational modes and the forms of art-historical consciousness, as reflected in the art criticism of Chinese literati, will be emphasized. Other topics include the shaping of lived environments through interior display, garden-building, and new visions of urban space.
Instructor(s): L. Liu.

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. The Picture as Object.
This seminar will explore cases of Italian pre-modern picture-making in various media (painting, metal, stone, textile, etc) that solicit tactile as well as sensory engagement, and that call into question the “Albertian” metaphor of pictura as window. Case studies will include mosaics, relics, pastiglia, medals, portable paintings, and works by Giotto, Carlo Crivelli, and Sebastiano del Piombo, among others.
Instructor(s): C. Lakey; S. Campbell.

AS.010.609. Art and Science in the Middle Ages.
This course investigates the intersections of art and science from the Carolingian period through the fourteenth century and the historical role images played in the pursuit of epistemic truths. Science – from the Latin scientia, or knowledge – in the Middle Ages included a broad range of intellectual pursuits into both the supernatural and natural worlds, and scholars have classified these pursuits in various ways (i.e. experimental or theoretical science, practical science, magic, and natural philosophy). A particular focus of this seminar will be placed on the assimilation of Greek and Islamic scientific advances in cartography, cosmology, and optical theory into the Latin theological tradition.
Instructor(s): C. Lakey
Area: Humanities.

AS.010.610. Image, Theory, Matter in Medieval Visual Culture.
This seminar considers the relationship between foundational approaches to medieval art history and recent methodologies that focus on ‘thing-signification.’ Primary materials in local collections will be closely analyzed.
Instructor(s): C. Lakey.

Seals, artifacts associated with property, oversight, and control, were used in the ancient Near East as early as the 7th millennium BCE. These took the form of a single carved surface that could be impressed in a malleable substance such as clay to leave behind a physical mark. With the growth of large-scale urbanism and, most critical, the invention of cuneiform writing, a spool-shaped seal carved around its circumference appeared. This quintessentially Mesopotamian artifact – the cylinder seal – persisted until cuneiform writing died out around the beginning of the Common Era. The over-three-thousand-year span of the cylinder seal provides remarkably rich evidence for the ancient civilizations of the Near East.
Instructor(s): M. Feldman.
AS.010.612. Medieval Art and Architecture in Southern Italy.
This seminar discusses the exceptionally high standard and wide range of artistic and architectural creativity in medieval southern Italy. The specific historical situation of Italy’s southern regions and islands—which were exposed to a long sequence of military invasions, subjected to foreign rulers and centrally positioned within the Mediterranean—resulted in a fascinating, often interconnected, artistic and architectural landscape. We will address in particular the multiethnic and multi-religious environment of the region, the specific mobility of artists and patrons, questions of materiality of art works, and the intersection of art and science in the centers of learning (schools, monasteries, and courts). Those issues will be investigated by raising also larger theoretical and historiographic questions.
Instructor(s): N. Zchomelidse
Area: Humanities.

AS.010.613. Renaissance Italy: Questions of Artistic Geography.
The role of place in the art historiography of the Renaissance, with readings in geographical theory. The seminar will also consider the role 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.
Instructor(s): S. Campbell.

Critical exploration of the major models developed by art historians to describe the forms of attention mobilized by visual imagery, the role of the beholder in realizing meaning, the dynamics of response, and the reflexivity of works of art. Intersections with literary history and theory, phenomenology, and reception-aesthetics will be examined in tandem with art-historical case studies. Authors include Riegl, Benjamin, Gombrich, Baxandall, Kemp, Fried, Crary, Melville, Husserl, Iser, Jauss, Merleau-Ponty, Foucault, Barthes, Deleuze and Guattari.
Instructor(s): M. Merback.

AS.010.615. The Reform of the Image in Catholic Europe 1500-1600.
Aspects of the reform of art in Italy and Spain, as manifested in official attempts to discipline artistic practice and through artistic initiatives; emphasis on primary sources and recent scholarly debates.
Instructor(s): F. Pereda; S. Campbell.

AS.010.616. The Cult Image in the Renaissance.
This course discusses the role of cult images in the Renaissance period. While art historical scholarship has regarded images of cult as a medieval phenomenon, more recent studies (Holmes, Pon) address precisely the fact that image cults multiplied in line with the development of new aesthetic principles and theories of art in the context of the humanist circles in early modern Italy. The class challenges the idea of a division between the era of images and that of art as proposed by Hans Belting some 25 years ago. We investigate the emergence of a variety of new types of images made for public cults, such as wall paintings, prints, wooden sculpture, feathers, and their architectural and urban settings. How did the medieval tradition of the icon merge with the scientific and humanistic achievements of the early modern period? Moreover, we will examine the proliferation of cult images from Italy to other parts of Europe and beyond, such as the Americas and Asia, where the conception of new such images drew heavily on indigenous artistic and religious practices. There will be a final paper. Co-listed with AS.010.404
Instructor(s): N. Zchomelidse
Area: Humanities.

AS.010.617. Performance Art in America and Europe: 1909 to Present.
Performance Art has come to occupy a crucial place in histories of twentieth- and twenty-first-century art. Moving chronologically, this course will survey the development of performance as a medium across a range of primarily western historical, political, and social contexts, beginning with experiments in live art undertaken by the Italian Futurists and ending with contemporary practices. As we examine specific artists and movements, we will also explore the intersections between performance and other media; the ways performance artists have engaged questions of politics, race, gender, sexuality, and the relationship between performer and audience; theories of performance and performativity; and the place of performance within broader histories of art. What is performance art, we will ask, and what creative possibilities did it offer its practitioners at different historical moments? Throughout the semester, we will also lend careful consideration to the special problems that attend an investigation of ephemeral and time-based work. How is performance art best exhibited and best preserved? What challenges do time-based works present for the writer and for the historian? And, more basically, how should we approach the study of performance art? through the use of films? photographs? textual documentation? In other words, what exactly is it that we are studying when we turn our attention to performance?
Instructor(s): K. Markoski
Area: Humanities.

AS.010.618. Historical and Conceptual Bases of Art History.
Critical readings in and of relevance to the intellectual foundations of the modern discipline of art history. Texts by Kant, Hegel, Heidegger, Wölflin, Riegl, Panofsky, Melville, and Derrida, among others. There will be a final paper.
Instructor(s): M. Warnock
Area: Humanities
Writing Intensive.

AS.010.619. Readings in Modern and Contemporary Asian Art.
Focusing on a range of art practices and movements in South, Southeast, and East Asia from the 20th and 21st centuries. Specific topics may include: performance art and the body, exhibitionary practices, nationalism and transnationalism, the role of the figural, modes of abstraction, art and the authoritarian state, Marxism and art practices, postcolonial politics and visual culture, artists’ travels to, from, and within Asia, spirituality and modernism, sexuality and gender. Undergraduates have engaged questions of politics, race, gender, sexuality, and the relationship between performer and audience; theories of performance and performativity; and the place of performance within broader histories of art. What is performance art, we will ask, and what creative possibilities did it offer its practitioners at different historical moments? Throughout the semester, we will also lend careful consideration to the special problems that attend an investigation of ephemeral and time-based work. How is performance art best exhibited and best preserved? What challenges do time-based works present for the writer and for the historian? And, more basically, how should we approach the study of performance art? through the use of films? photographs? textual documentation? In other words, what exactly is it that we are studying when we turn our attention to performance?
Instructor(s): K. Markoski
Area: Humanities.

AS.010.620. Re-thinking the Baroque: the Carracci to Poussin.
Instructor(s): S. Campbell
Area: Humanities.

AS.010.628. Word and Image in Renaissance Italy: Rethinking the "Art of Humanism.
This course examines the intersection of intellectual and artistic milieux with case studies from Petrarch to Tasso. This is the graduate section of AS.010.438.
Instructor(s): S. Campbell
Area: Humanities.
AS.010.630. Trans-Mediterranean Visual Culture and the Spanish Empire. This course focuses on the visual culture and the artistic interconnections among the territories under the global hegemony of the Spanish Empire. Students explore the so-called Spanish Golden Age through the lens of the circulation of ideas, artworks and artists as a practice that significantly shaped Early Modernity. We will navigate and discuss the mutual artistic exchanges between Spain, its American Colonies, its Italian territories (Milan, Naples and Sicily), and its allies (Genoa and Florence), as part of an extraordinarily extended network of political and cultural relationships, across the Mediterranean and beyond. The syllabus includes topics such as: the reception of the Renaissance in Columbus’ mudéjar [Moorish] Seville; traveling Iberian artists in search of Michelangelo’s model; El Greco's Mediterranean; Titian’s influence on Velázquez’s artistic practice; the visual response to the miraculous catholic images in Latin America, such as the Virgin of Guadalupe, and to the canonization of Rosa of Lima, the first saint of the New World. There will be a final paper. 
Instructor(s): F. Loffredo 
Area: Humanities.

AS.010.635. Minimalism in Transnational Context. Critical examination of arguably the most important crux in post-WWII art, criticism, and theory, with attention to displacements and transformations of Minimalism outside the US. There will be a final paper.
Instructor(s): M. Warnock 
Area: Humanities.

AS.010.636. Orientalism and Occidentalism: The Discourse of the Other in the Visual Arts. This course explores works of art and architecture that reveal or are informed by the long, complex, and often troubled relationship between the West and the Islamic world. Though extending in scope from the early modern period into our own time, the course focuses on the eighteenth and nineteenth centuries, when East-West artistic interactions were arguably at their liveliest and most charged. Topics to be addressed include Ottoman Baroque architecture, Orientalist painting of the nineteenth century, Qajar portraiture and photography, Islamicate architecture at Western world’s fairs, and the recent Danish cartoons of the Prophet Muhammad. Students will be encouraged to consider the differences as well as commonalities between these various modes of cross-cultural representation and engagement, and to think critically about the political, cultural, and artistic conditions that engendered and shaped them.
Instructor(s): U. Rustem 
Area: Humanities.

AS.010.637. Ottoman Baroque and Beyond. The eighteenth century saw the Ottoman capital of Istanbul transformed by the introduction of a brand-new style of architecture that scholars have dubbed the Ottoman Baroque. Informed, as its name suggests, by Western European models, this new manner of building heralded a permanent shift in late Ottoman visual culture that has been reductively discussed as decadent “Westernization.” This seminar will challenge the conventional wisdom and reconsider the Ottoman Baroque as a timely and sophisticated artistic statement by which the empire reaffirmed its global standing in terms that were both locally rooted and internationally resonant. Topics to be addressed include the semiotics of style; the roles and relationships of patrons, artists, and viewers; architecture as a locus of ceremonial and spectacle; and cross-cultural connections and networks. Although focusing on the architecture of eighteenth-century Istanbul, the seminar will extend into other regions and art forms that demonstrate the impact of the Ottoman Baroque, and it will also consider the style’s afterlife in the context of nineteenth-century Ottoman modernity.
Instructor(s): U. Rustem 
Area: Humanities.

AS.010.643. What happened in Florence and Rome 1500-1540: Towards an Alternative View of the High Renaissance. This seminar will engage with the emergent art historical, methodological, and theoretical literature shaping the history of modern art after the global turn. Particular case studies of regional art movements (in e.g. Cuba, Brazil, India, Japan, Iran, Nigeria) alongside discussion of key exhibitions and institutions.
Instructor(s): R. Brown 
Area: Humanities. 

AS.010.644. The Medieval Image and Concepts of Authenticity. This seminar examines the notion of the authentic in conjunction with medieval images. It investigates the construction, reception, and theoretical grounding of authenticity in regard to reliquaries, icons, and imprints on cloth or seals. These objects elucidate the shift from mimesis towards other artistic strategies (stylization, abstraction, bricolage) in the medieval period. Rather than studying different modes of representation, we will focus on the very validity of representation in the Middle Ages.
Instructor(s): N. Zchomelidse. 
Area: Humanities, Writing Intensive.

AS.010.645. Global Modernism: Critical Engagements. When (and where) was modernism? Acknowledging the central role art from around the globe played in the production of the modern, this seminar will engage with the emergent art historical, methodological, and theoretical literature shaping the history of modern art after the global turn. Particular case studies of regional art movements (in e.g. Cuba, Brazil, India, Japan, Iran, Nigeria) alongside discussion of key exhibitions and institutions.
Instructor(s): R. Brown 
Area: Humanities.

AS.010.647. Velázquez: Painting and the Paradoxes of Representation. This seminar will focus on the work of Diego Velázquez (1599-1660). Following a chronological order, it will explore his work as a continuous testing of the limits of truth in painting, beginning in Seville in the 1620’s and concluding with Las Meninas. The seminar will look into the practice and theory of Naturalism in Spain in relation to artistic, religious and scientific discussions of representation in Baroque Europe.
Instructor(s): F. Pereda. 
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.010.651. The Reception of Roman Art in the Middle Ages and in the Renaissance.
The course investigates the survival of Greek and Roman antiquities in the Middle Ages and in the Renaissance.
Instructor(s): P. Tucci
Area: Humanities.

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.

AS.010.653. Crafting Meaning in the Multi-Media Middle Ages.
To judge from the abundance of composite works that has come down to us, medieval artists and patrons delighted in mixing media. They wrapped relics in imported silks and housed them in reliquaries comprised of expertly cast and gilt bronze elements, finely set jewels, and colorful enamels; they bound exquisitely painted parchment in covers of carved ivory and engraved gold. Monasteries and cathedrals were multi-media projects par excellence. This course investigates the compound nature of objects and architecture produced during the Middle Ages, across Europe. We will examine diverse processes and conditions of production while pursuing questions of media signification and hierarchies. Contemporary texts will be read (in translation) alongside modern archaeological reports, conservation records, and works of art-historical analysis. Objects themselves, however, will be our primary guides; we will take full advantage of local collections.
Instructor(s): Staff
Area: Humanities.

AS.010.654. Topics in Postwar Abstraction.
Emphasis on European and American case studies from Pollock to the present; figures may include: Newman, Still, Frankenthaler, Louis, Noland, Olitski, Stella, Ryman, Marden, Hantaï, Bishop, Jorn, Uecker, and Klein.
Instructor(s): M. Fried; M. Warnock.

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.

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. Seeing Sculpture.
This course explores the art of sculpture in all of its historical forms, from the ancient world to contemporary art, and introduces students to the experiential and spatial challenges sculpture poses. Our focus will combine on-site studies of sculpture in local collections with the development of a critical vocabulary with which to write about those objects, one that draws on the rich history of responses to sculpture from the birth of modern art history to the present.
Instructor(s): C. Lakey
Area: Humanities.

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.010.687. 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.010.700. Subversive Mirrors of Medieval and Renaissance Art and Literature.
This seminar explores the various strategies of subversion employed by European painters, printmakers, and sculptors from c. 1300 to c. 1600: irony and satire, comic inversion and "serious play" (serio ludere), the grotesque and anti-classical formlessness, carnivalesque folly, inverted worlds, and impossible utopias will all be examined as phenomena of culture and in relation to their parallels and sources in literature. The seminar will culminate in a collaborative workshop with German counterparts from the Technische Universität Dresden, to take place on the Homewood Campus in early May.
Instructor(s): M. Merback
Area: Humanities.

AS.010.707. Therapies of Art and Literature in Early Modern Europe.
This seminar examines the myriad ways art and literature in Early Modern Europe addressed itself to its audiences as a form of therapy. Taking as our point of departure Petrarch's neo-Stoic therapy of the passions, the revival of consolatio literature, and the development of new Christian "wisdom" genres aimed at ethical self-cultivation, we consider how artists participated in the care of the body, the soul, and the self, innovating therapies that were at once sacramental and philosophical, spiritual and ethical. Intersections with the history of medicine will prompt us to inquire into the transposition of physiological and psychological theories, practices, and metaphors into the arena of ethical-spiritual therapy.
Instructor(s): M. Merback.
AS.010.712. Albrecht Dürer: Art and Ethics on the Eve of the Reformation. 3.0 Credits.
This seminar examines Dürer’s project to transform the genres of late medieval devotional art in line with his self-image as a Christian humanist painter. Against the backdrop of new agendas for reform, we consider Dürer’s collaborations with Celtis, Chelidonius, and Pirckheimer, the therapeutic impulse behind his self-portraits, the works dedicated to friends, and his altarpieces; the Meisterstiche; and other works that thematized the Renaissance philosophical ideal, first found in Petrarch, of a life lived self-consciously and in service to others.
Instructor(s): M. Merback
Area: Humanities.

AS.010.733. Evidence in Early Modern Art: Italy and Spain. 3.0 Credits.
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.010.761. Art and Reformation in Germany and Switzerland. 3.0 Credits.
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. 1.0 Credits.
Instructor(s): Staff.

AS.010.802. Spec Research/Problems. 1.0 Credits.
Instructor(s): Staff.

AS.010.803. Individual Work. 1.0 Credits.
Instructor(s): Staff.

AS.010.804. Individual Work. 1.0 Credits.
Instructor(s): Staff.

AS.010.821. History of Art Practicum. 1.0 Credits.
Instructor(s): M. Merback.

AS.010.890. Summer Practicum - History of Art. 1.0 Credits.
Instructor(s): S. Campbell.

Cross Listed Courses
Classics
AS.040.137. Freshman Seminar: Archaeology at the Crossroads: The Ancient Eastern Mediterranean through Objects in the JHU Archaeological Museum. 3.0 Credits.
This seminar investigates the Eastern Mediterranean as a space of intense cultural interaction in the Late Bronze Age, exploring how people, ideas, and things not only came into contact but deeply influenced one another through maritime trade, art, politics, etc. In addition to class discussion, we will work hands-on with artifacts from the JHU Archaeological Museum, focusing on material from Cyprus.
Instructor(s): E. Anderson
Area: Humanities
Writing Intensive.

AS.040.150. Island Archeology: Land and Sea in Ancient Crete, Cyprus and the Cyclades. 3.0 Credits.
Islands present highly distinctive contexts for social life. We examine three island worlds of the ancient eastern Mediterranean. These are places where water had a unique and powerful meaning and boat travel was part of daily life, where palaces flourished and contact with other societies implied voyages of great distance. Class combines close study of material and visual culture with consideration of island-specific interpretive paradigms; trips to Archaeological Museum.
Instructor(s): E. Anderson
Area: Humanities.

AS.040.201. Digging Up the Gods: The Archaeology of Roman Sanctuaries. 3.0 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. 3.0 Credits.
Surviving imagery suggests that persons in Minoan and Mycenaean societies engaged in various celebratory performances, including processions, feasts, and ecstatic dance. This course explores archaeological evidence of such celebrations, focusing on sociocultural roles, bodily experience, and interpretive challenges.
Instructor(s): E. Anderson
Area: Humanities.

AS.040.235. Past is Present: Cultural Heritage and Global Interactions. 3.0 Credits.
The uncovering, collection and valuation of the archaeological past is deeply embroiled in global interactions - diplomatic, economic, cultural. We examine the complex role of cultural heritage through consideration of case studies and analytic approaches. Frequent visits to area museums.
Instructor(s): E. Anderson
Area: Humanities.

AS.040.320. Myth In Classical Art. 3.0 Credits.
This course traces the representation of the principal gods and heroes of Greek myth in the visual arts (sculpture and vase-painting), as well as later reflections in Roman painting.
Instructor(s): A. Shapiro
Area: Humanities.

AS.040.363. Craft and Craftpersons of the Ancient World: Status, Creativity and Tradition. 3.0 Credits.
This course explores the dynamic work and social roles of craftpersons in early Greece, the eastern Mediterranean and Near East. Readings and discussion will query the identities and contributions of these people—travelers, captives, lauded masters, and even children—through topics including gender, class, and ethnicity. Special focus on late third-early first millennia BCE, local field trips.
Instructor(s): E. Anderson
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.
AS.040.366. The Archaeology of Ancient Cyprus: Investigating a Mediterranean Island World in the JHU Museum. 3.0 Credits.
This course explores the visual and material worlds of ancient Cyprus from the earliest human evidence through the Iron Age. Course topics will include the island’s unique position between the Aegean and Near East and how this has impacted both Cyprus’ ancient past and the way in which it has been conceived in the modern world. Class involves regular analysis of artifacts based in the Archaeological Museum.
Instructor(s): E. Anderson
Area: Humanities
Writing Intensive.

AS.040.373. Propaganda and the Art of Visual Politics during the Roman Empire. 3.0 Credits.
We will examine visual expressions of propaganda in the city of Rome, considering how emperors used public art to promote their political agendas and their ideological vision of power. Dean’s Teaching Fellowship course
Instructor(s): A. Tabeling
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.
Instructor(s): A. Shapiro.

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.040.671. 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.

Anthropology
AS.070.300. The Global Artwork. 3.0 Credits.
This course is about art practice in a postcolonial context, where the techniques and pictorial concepts formed by a European history of art are confronted by other traditions of representation, beset by different kinds of political struggles, and posed against the background of religious traditions other than that of Christianity. What problems of history, difference and the self arise in this context, and what forms of art practice emerge to address these problems? In what ways do these forms of art practice draw upon religious traditions, and how do we think about the displacement of religious traditions in modern art? In this course, we will explore these questions by examining the modern art of the Middle East, South Asia, and China, in conjunction with readings from anthropology, art history, comparative literature, philosophy and religious studies.
Instructor(s): S. Al-Bahloly
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.

Near Eastern Studies
AS.130.213. Introduction to Ancient Egyptian Art. 3.0 Credits.
This class is a combination of illustrated lecture and discussion, punctuated with visits to museums with Egyptian collections. Participants must be able to join at least one overnight trip to New York and/or Boston (weekend) and be available for two half day visits to Philadelphia and Washington, D.C. or elsewhere (TBA as best for participants) in addition to visiting Baltimore institutions with the class as part of the course. Discussion of sculpture will take place in front of the objects, so attendance is important for the visits.
Instructor(s): B. Bryan
Area: Humanities.

AS.130.377. Creating an Egyptian Temple. 3.0 Credits.
This class will challenge every participant to plan a temple environment for a particular deity. The readings, lectures, and discussions will cover the mythology around specific gods and how it influenced temple architecture, location, ritual, and festivals. It will survey the history of temple building in Egypt, the role of architecture and art – particularly wall reliefs – in communicating the functions of particular parts of temples. The aim is to help students understand what requirements an Egyptian temple needed to fulfill. Then each student will plan a temple for a chosen deity and explain to peers how it meets the ancient requirements.
Instructor(s): B. Bryan
Area: Humanities.

AS.130.420. Seminar in Research Methods in Near Eastern Studies: (Auto)biography in the Ancient Near East. 3.0 Credits.
Just as in our time, the peoples of the ancient Near East were greatly interested in their own pasts. One of the most vibrant manifestations of this interest was the writing of biographies, in which ancient authors told the stories of individual lives. These biographies present an enormous challenge to contemporary historians. On the one hand, they offer a wealth of evidence – sometimes our only evidence – about some of the most famous persons of antiquity. On the other hand, the biographies were seldom written according to what we might consider “proper historical method.” How, as modern historians, do we approach these biographies in studying the ancient past? Using a variety of case studies, students will develop skills in specific research skills such as critical reading, analysis, and interpretation. AS.130.420 is required of NES Majors, but is also open to non-majors who have taken at least one 100-level and one 300-level Near Eastern Civilization course, or with the consent of the instructor.
Instructor(s): J. Lauinger
Area: Humanities
Writing Intensive.

AS.133.657. Creating an Egyptian Temple.
This class will challenge every participant to plan a temple environment for a particular deity. The readings, lectures, and discussions will cover the mythology around specific gods and how it influenced temple architecture, location, ritual, and festivals. It will survey the history of temple building in Egypt, the role of architecture and art – particularly wall reliefs – in communicating the functions of particular parts of temples. The aim is to help students understand what requirements an Egyptian temple needed to fulfill. Then each student will plan a temple for a chosen deity and explain to peers how it meets the ancient requirements.
Instructor(s): B. Bryan
Area: Humanities.
German Romance Languages Literatures
AS.213.369. Dada’s Ideologies: Literature, Art, & Politics. 3.0 Credits.
This course will examine the literary and political theories implied in, and encountered by, Dadaist works and praxes. Particular attention will be paid to Dadaist confrontations with the growth of modern mass media, the politics of World War I, and consumerist capitalism in the wake of Taylorism and Fordism. Readings include major Dadaists as well as Althusser, Benjamin, Debord, Gramsci, Irigaray, Lukács, Marx, Saussure, among others.
Instructor(s): J. Pelcher
Area: Humanities.

AS.213.616. The Aesthetic Discourse of Modernity.
When, in 1985, Jürgen Habermas published his lectures on The Aesthetic Discourse of Modernity, he pursued a double aim. He offered a critique of French Theory while at the same time providing a foundation for a normative category of modernity in the tradition of Hegel. Curiously there is one subject he does not touch on, though it seems necessary for a sufficient understanding of modernity: the realm of art and literature. This course will develop a critique of Habermas’ normative notion of modernity through re-readings of texts by Nietzsche, Benjamin, Horkheimer/Adorno, Derrida, Bataille and Foucault to elaborate an alternative category of aesthetic modernity. Taught in English. Reading knowledge of German and French is not required, but recommended.
Instructor(s): A. Geisenhansluere
Area: Humanities.

AS.214.171. Freshman Seminar: Witchcraft and Demonology in Renaissance Europe. 3.0 Credits.
Who were the witches? Why were they persecuted for hundreds of years? Why were women identified as the witches par excellence? How many witches were put to death? (Answer: 30-40,000, between about 1400 and 1800.) What traits did European witchcraft share with witch-mythologies in other societies? After the witch-hunts ended, how did “The Witch” go from being “monstrous” to being “admirable” and even “sexy”? Answers are found in history and anthropology, but also in literature, folklore, music, and the visual arts. After an introduction to ancient and medieval witchcraft, we will study European witch-persecution between 1400 and 1800. The second half of the course will concentrate on artistic representations of witches in media ranging from manuscripts to movies, concentrating on Italy, France, Spain, and Germany.
Instructor(s): W. Stephens
Area: Humanities
Writing Intensive.

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

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.300.644. 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.362.208. From Nok to Nsukka: Approaches to the Art of Nigeria. 3.0 Credits.
This course provides an introduction to art traditions within Nigeria’s borders; it also explores historiography and the impact of modern nation-building on art history and the development of museum exhibitions.
Instructor(s): K. Gunsch
Area: Humanities.

Program in Museums and Society
AS.389.105. Freshman Seminar: Art in the Museum. 3.0 Credits.
Go behind the scenes of local art museums to explore fundamental concepts and social issues particular to the collection and display of art in the past and today.
Instructor(s): J. Kingsley
Area: Humanities
Writing Intensive.

AS.389.201. Introduction to the Museum: Past and Present. 3.0 Credits.
This course surveys museums, from their origins to their most contemporary forms, in the context of broader historical, intellectual, and cultural trends including the social movements of the 20th century. Anthropology, art, history, and science museums are considered. Cross-listed with History and History of Art.
Instructor(s): J. Kingsley
Area: Humanities, Social and Behavioral Sciences.

AS.389.205. Examining Archaeological Objects. 3.0 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.389.303. World of Things. 3.0 Credits.
This course introduces students to current approaches to objects, their materials, and materiality. Each class starts from a specific inspiration (body parts, fakes, the materiality of ISIS.....) and treats the museum as a site for investigating the relationship between people and things.
Instructor(s): J. Kingsley.

AS.389.340. Critical Issues in Art Conservation. 3.0 Credits.
The course examines recent controversies in the conservation of major global art works and sites, raising questions concerning the basic theoretical assumptions, practical methods and ethical implications of art conservation. Cross-Listed with History of Art and Anthropology
Instructor(s): S. Balachandran
Area: Humanities.

Students work with BMA collection and staff to develop and organize an exhibition of artists’ books. Various aspects of museum work are explored, including research, interpretation, presentation, programming, and marketing. M&S practicum course.
Instructor(s): R. Hoisington
Area: Humanities.
AS.389.356. Halls of Wonder: Art, Science, and Literature in the Age of the Marvelous, 1500-1800. 3.0 Credits.
Instructor(s): E. Havens
Area: Humanities.

AS.389.358. Collecting and Cataloguing the Contemporary. 3.0 Credits.
Students will study, help author catalog of an important Baltimore contemporary art collection. Course alternates meetings focused on theories and practices of art collecting with collection visits and field trips. M&S practicum. Cross-listed with History of Art.
Instructor(s): V. Anderson
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.

AS.389.373. Encountering the Art of South Asia: Museum Display, Theory and Practice. 3.0 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.

AS.389.377. Black Artists in American Art Museums: Correcting the Canon. 3.0 Credits.
Students are invited to examine critically the history of Black artists exhibiting within American museums. With the help of BMA staff, class will develop interpretation for an installation to accompany a major retrospective of artist Jack Whitten that considers the “canon” of art history as a site of ongoing negotiation between taste-makers, artists, dealers, and critics, as well as art institutions that include the market and the museum. Students will take advantage of archives at the BMA, the Library of Congress and Howard University. Students will help select the artworks and themes for the show; research individual participants in the social networks that facilitated the success of some artists over others; and research the biographies of individual artworks - some that have entered the canon and some that should. M&S Practicum. CBL Course.
Instructor(s): J. Kingsley
Area: Humanities, Social and Behavioral Sciences.

AS.389.386. Islamic Art in the 21st Century Museum. 3.0 Credits.
What narratives about Islam and Islamic art does the visitor encounter at the museum? Recent re-installations of Islamic art will be studied in the context of current issues, including Islamophobia, attacks on cultural heritage, and hesitation in addressing matters of faith in public institutions. Cross-listed with History of Art and Islamic Studies.
Instructor(s): A. Landau
Area: Humanities, Social and Behavioral Sciences.

AS.389.440. Who Owns Culture?. 3.0 Credits.
This seminar explores the complicated, often explosive concept of cultural property, including questions surrounding the ownership, preservation, and interpretation of artifacts, monuments, heritage sites, and living traditions. Cross-listed with Anthropology and History of Art.
Instructor(s): E. Rodini
Area: Humanities, Social and Behavioral Sciences.