**History of Art**

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 Collections department that 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.

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**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>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.010.101 &amp; AS.010.102</td>
<td>Introduction to History of Western Art I and The History of Western Art II</td>
<td>8</td>
</tr>
</tbody>
</table>

**and one of the following:**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>AS.010.110</td>
<td>Art of the Islamic World</td>
<td>3</td>
</tr>
<tr>
<td>AS.010.103</td>
<td>Introduction to the Art of Asia</td>
<td>3</td>
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</table>

**Five Advanced Level Courses (010.2xx-4xx)**

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

**Two 400-Level Courses, to comprise:**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>One 400-level course</td>
<td>exploring art history’s historical and conceptual bases and approaches</td>
<td>3</td>
</tr>
<tr>
<td>One additional 400-level course</td>
<td></td>
<td>3</td>
</tr>
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</table>

**Three Additional Courses**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>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</td>
<td></td>
<td>9</td>
</tr>
</tbody>
</table>

**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>Name</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>3-14</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.
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

Two introductory courses chosen from the following:

<table>
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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>AS.010.101</td>
<td>Introduction to History of Western Art I</td>
<td>4</td>
</tr>
<tr>
<td>AS.010.102</td>
<td>The History of Western Art II</td>
<td>4</td>
</tr>
<tr>
<td>AS.010.110</td>
<td>Art of the Islamic World</td>
<td>3</td>
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**Five Advanced Level Courses (010.2xx-4xx)**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
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<td>AS.010.270</td>
<td>Art of the Islamic World</td>
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<td>AS.010.350</td>
<td>Ancient Art</td>
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<td>AS.010.360</td>
<td>Medieval Art</td>
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<td>AS.010.390</td>
<td>Modern Art</td>
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<td>AS.010.410</td>
<td>Renaissance Art</td>
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<td>AS.010.420</td>
<td>Art History of America and the Americas</td>
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<td>AS.010.430</td>
<td>European Art</td>
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<td>AS.010.440</td>
<td>Asian Art</td>
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<td>AS.010.450</td>
<td>Latin American Art</td>
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<td>AS.010.460</td>
<td>South American Art</td>
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<td>AS.010.470</td>
<td>African Art</td>
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<tr>
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<td>Oceanic Art</td>
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<td>AS.010.490</td>
<td>Art History of Women and the Americas</td>
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<td>AS.010.510</td>
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<td>Landscape Architecture</td>
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<td>Design and Decor</td>
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<td>AS.010.540</td>
<td>Decorative Arts</td>
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<td>AS.010.560</td>
<td>Media Art</td>
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</table>

Total Credits: 21-23

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**
Mitchell Merback
Professor: Northern 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.

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

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

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

**Assistant Professors**
Christopher Lakey
Assistant Professor: Medieval art.

Pier Luigi Tucci
Assistant Professor: Roman art and architecture.

Molly Warnock
Assistant Professor: Modern art.

Nino Zchomelidse
Assistant Professor: Medieval art.

**Faculty Emeriti**
Charles Dempsey
Professor Emeritus: Renaissance and Baroque art.

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

Henry Maguire
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.

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

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

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

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

James Meyer
Adjunct Professor; Modern art.

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

**AS.010.101. Introduction to History of Western Art I.**
A survey of painting, sculpture, and architecture from the Renaissance to the present.
Instructor(s): C. Lakey
Area: Humanities.

**AS.010.102. The History of Western Art II.**
A survey of painting, sculpture, and architecture from the Renaissance to the present. Recommended Course Background: AS.010.101 or instructor permission.
Instructor(s): K. Markoski
Area: Humanities.

**AS.010.105. Art of the Ancient Americas.**
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.**
This course is an introduction to the art of the Islamic world from the 7th century to the present, to include architecture, painting, mosaic, ceramics, textiles, metalwork, and contemporary media such as video and installation art. In addition to engaging with the region where Islam emerged—the eastern Mediterranean and the Arabian Peninsula—the course examines North Africa, Spain, Iran and Central Asia, and South Asia.
Instructor(s): R. Brown
Area: Humanities.

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

**AS.010.162. Freshman Seminar: From Found Object to Junk Art.**
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.010.192. Move over Michelangelo: Renaissance Sculpture in Northern Italy.**
Michelangelo’s heroic figure has dominated our conception of Renaissance sculpture, but outside of Florence & Rome, a princely aesthetic for small, intimate, tactile works dominated. We will explore the alternate paradigms for the figure and sculpture in the North, centering around Padua, Mantua, and Venice. The course is built around the collection at the Walters Art Museum, from which students will choose an object as the subject of a semester-long research project. We also take advantage of MICA to visit a bronze workshop, and will visit the Antico exhibition in NY at the Frick. Dean’s Teaching Fellowship.
Instructor(s): L. Blom
Area: Humanities.

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

**AS.010.201. Attack the Canvas! Violence & Aggression in Painting, 1947-1977.**
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. Johnson
Area: Humanities.

**AS.010.202. Monkeys on the Wall: Minoan Frescoes in the Mediterranean.**
In houses and palaces from Greece to Egypt, Minoans in the 2nd millennium BCE used colorful and vivid wall paintings to decorate their environment. This course will explore Minoan frescoes from around the Mediterranean with the goal of learning more about day to day life in the Late Aegean Bronze Age. We will also visit the Walters Art Museum to view their collection of Minoan and related Bronze Age objects.
Area: Humanities.

**AS.010.203. Abstraction.**
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.**
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.**
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.
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. Lumbreras Corujo
Area: Humanities.

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

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.

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

AS.010.211. Monuments of Asia.
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.
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.
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.

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

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

AS.010.219. Constantinople from Founding to Fall: Art of the Byzantine Empire.
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.

AS.010.220. Theft, Theory, and Telescopes: Rome and Naples in the Age of Caravaggio.
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.
AS.010.224. The Art of Bollywood.
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.

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.
Area: Humanities.

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.

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): M. Hauknes
Area: Humanities.

AS.010.233. Art and Astrology in the Middle Ages.
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 astrololgical 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.010.236. Palaces, Temples and Tombs in Mesopotamia.
Mesopotamia, the "land between the rivers," is considered the cradle of civilization. Its earliest urban centers appeared by 3500 BCE in the region of modern-day Iraq, Iran, and Syria. Along with urbanism came the emergence of temples and palaces as large-scale elite institutions (replete with written records). Their arts manifest some of the earliest complex representations. This course explores the art and architecture within the social, political and cultural context of ancient Sumer, Babylonia and Assyria. It provides an integrated picture of the arts of Mesopotamia from 3500 to 330 BCE with an emphasis on the development of visual narrative and the use of art in the expression of authority and legitimacy.
Instructor(s): M. Feldman
Area: Humanities.

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

AS.010.251. Medieval Spaces: Site, Image, and Viewer in the Middle.
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.
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.

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

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

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.010.275. Impressionism: Cone Collection.
Cross-listed with History of Art. This course offers an introduction to the Cone Collection, a world-class selection of Impressionist and Post-Impressionist paintings acquired by two sisters. We will explore the development of radical new painting styles in tandem with the evolution of collecting and display practices that emerged in Baltimore and in Paris at the turn of the century. Visits to the Walters, the BMA, and the Sheridan Rare Book Collection will supplement our study of Monet, Cezanne, Matisse, and more.
Instructor(s): K. Johnson
Area: Humanities.

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

AS.010.300. Michelangelo and His Contemporaries: Liscense, Controversy, and Reform in 16th Century Italian Art.
An approach to the later work of Michelangelo (ie. 1520-64) and the response to his art by writers and artists in Rome, Florence and the Veneto before and after the call for a "reform of art" by the Council of Trent.
Instructor(s): S. Campbell
Area: Humanities.

AS.010.301. Art and Interactions in the Eastern Mediterranean from 2000-500 BCE.
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.
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.
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, Herculaneum, etc).
Instructor(s): P. Tucci
Area: Humanities.
AS.010.304. Pictures on Walls: Murals and Mosaics in the Byzantine and Medieval Worlds.
This course examines the development of 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.
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.

AS.010.306. Program Abroad: Renaissance Art in Florence.
Intersession Abroad Program. The course examines Renaissance art in Italy from the 13th through 16th centuries.
Instructor(s): A. Letvin
Area: Humanities.

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

AS.010.310. The ‘Long Sixties’ in Europe.
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. Japanese Print Culture and Western Collecting.
The first half of this seminar will examine issues in Japanese print culture, especially the development and circulation of ukiyo-e prints, during the Edo and Meiji periods (1615-1912). Topics will include technological innovations, the role of publishers, censorship, and prints as didactic objects. The second half of the course will explore the popularity of Japanese prints in the West, including their impact on japonisme and incorporation into Western collections Cross-list with East Asian Studies
Instructor(s): H. Snow
Area: Humanities.

AS.010.312. Surrealism.
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.

AS.010.314. The Great Debate on Images: from Zurich to Guadalupe.
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): M. Hauknes
Area: Humanities.

AS.010.315. Art of the Assyrian Empire, 1000-600 BCE.
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.

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.010.318. Art in Italy, 1200 – 1500.
This course will offer a selective, chronological exploration of the art of the Italian peninsula from the late Middle Ages through the first century of the Renaissance. Our primary concern will be to examine stylistic developments in architecture, painting, and sculpture during a profound period of political, economic, and social changes. Select topics will include: the role of the Communes as patrons of art; the rise of Humanism and its influences on the arts; the development of perspective theory; the lure of classicism in both the Middle Ages and the early Renaissance; the rise of the artist. Readings will include both primary and secondary sources.
Instructor(s): C. Lakey
Area: Humanities.

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

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.

The book was the primary source for the collection of knowledge in the Middle Ages. It was also the medium for 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.

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

AS.010.325. Performance Art in America and Europe: 1909 to Present.
This course surveys the development of performance art in the twentieth- and twenty-first centuries. We will explore the evolution of performance as a medium; the ways performance artists have engaged questions of race, gender, and sexuality; shifting relationships between performance and work in other media; and theories of performance. We will also examine the special challenges that attend the study of ephemeral and time-based art. There will be a final paper.
Instructor(s): K. Markoski
Area: Humanities.

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

AS.010.328. The Holy Undead: Relics, Reliquaries, and the Cult of Saints in Medieval and Early Modern Europe.
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.010.331. Art, Knowledge and Power in Global Perspective, 1500-1700.
This course reexamines renaissance and baroque art in a global perspective, emphasizing race, gender, and international exchange in the sixteenth and seventeenth centuries and drawing extensively on the Walters' collection.
Instructor(s): H. Friedman
Area: Humanities.

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

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

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

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

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

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

AS.010.353. Key Moments in East Asian Politics & Visual Culture.
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.

This course investigates the Romans' reception of Greek and Hellenistic art and architecture, as well as Rome's original contribution during the republican and imperial age. Its goal is to examine the effects of Hellenization on Roman society and the creation of a completely new visual language.
Instructor(s): P. Tucci
Area: Humanities.

AS.010.360. Medieval Art in Europe: Methodology, Historiography, Theory.
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.

"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.
The visual arts of Andean South America and their respective cultural contexts form the basis of this seminar. Collections study in museums.
Instructor(s): L. Deleonardis
Area: Humanities.

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

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

AS.010.398. Tombs for the Living.
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.
Instructor(s): L. Deleonardis
Area: Humanities.

AS.010.400. 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.

AS.010.401. Early Modern Vision and Artistic Practice.
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.

AS.010.402. Ancient Art in Fascist Italy.
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.
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.010.404. 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. Course is co-listed with AS.010.616.
Instructor(s): N. Zchomelidse
Area: Humanities.

AS.010.405. 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
Area: Humanities.

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.
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.
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.
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
Area: Humanities.

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

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

AS.010.419. Passion Cult, Passion Image, Passion Drama.
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.

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

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

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

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

AS.010.431. History of Art: Histories, Methods, Theories.
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.
AS.010.433. Sculpture and the Embodied Viewer.
This seminar serves as an introduction to reading and writing about visual experience. Our primary focus will be on the relationship between embodied viewers and the art of sculpture broadly defined. By exploring the art of sculpture in all of its historical forms, from the ancient to the contemporary we will investigate the experiential and spatial challenges sculpture poses in order to develop the necessary analytic skills for understanding and interpreting the visual arts. We will combine on-site studies of sculptures in local collections (including the Walters Art Museum, the Baltimore Museum of Art, and public works in Baltimore and on campus) with the development of a critical vocabulary with which to write about sculptural objects, one that draws on the critical histories of sculpture from the birth of art history to the present day.
Instructor(s): C. Lakey
Area: Humanities.

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

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

Juniors and Seniors only An introduction to the rival cities, Venice and Constantinople, studied through their medieval art and architecture.
Meets with 010.681
Instructor(s): H. Maguire
Area: Humanities.

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

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

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

AS.010.470. Power and Politics in Assyrian Art.
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.

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

AS.010.501. Independent Study.
Instructor(s): Staff.

AS.010.502. Independent Study.
Instructor(s): Staff.

AS.010.503. Reading Course in History of Art.
Open to students by arrangement with a faculty advisor in the History of Art Department.
Instructor(s): M. Merback
Area: Humanities.
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.010.606. Sculpture After Sculpture.
A survey of major theories of sculpture from the mid-Twentieth Century to the present day. Through close readings of critical texts, we will consider the following nexes of debate: late modernism; minimalism; land art and the alleged dispersion of sculpture as an autonomous medium; site-specific and mobile site sculpture; gigantist sculpture; and the resurgence of a conventional sculpture of bodily proportion during the last fifteen years after sculpture as a medium was declared obsolete: a sculpture “after” sculpture. Readings: Writings by Henry Moore, Herbert Read, Clement Greenberg, Michael Fried, Donald Judd, Robert Morris, Robert Smithson, Rosalind Krauss, Yve-Alain Bois, Douglas Crimp, Hal Foster, Alex Potts, Miwon Kwon, and George Baker.
Instructor(s): J. Meyer.

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, reliefs, 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.

AS.010.611. Selected Topics in Near Eastern Art.
Topics to be determined.
Instructor(s): M. Feldman.

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

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

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, Bryson, 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.

Beginning with the anti-colonial and popular art of the turn of the nineteenth century, the seminar will address the subcontinent’s participation in modernism, interrelations between “high” and “vernacular” art, appropriations of spirituality, critical engagements with sexuality and feminism, and experimentations with film, performance, and new media into the 21st century. Questions related to nationalism, modernity, postcoloniality, religio-political conflict, commercialization, international biennials, and globalization. Note: Course will engage with Raqs Media Collective’s spring campus residency. Seminar is open to motivated undergraduates.
Instructor(s): R. Brown.

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

AS.010.635. Art and Representation in Nineteenth Century Peru.
Permission required Graduate, nineteenth-century Peru, nationalism, visual sources and interpretation
Instructor(s): L. Deleonardis.
AS.010.641. Return of the Sixties.
The period of the Sixties and early Seventies has emerged as a central preoccupation of art and art history in recent years. The Sixties witnesses the conclusion of modernism and utopic aspirations, of radical politics and the counterculture. It also ushers in contemporary forms of mediation, consumption, and mobility. This course will examine the art of Sixties return, and narratives of art since the Sixties. Topics will include the Sixties as history, memory, and nostalgia; the monumentalization of entropy (the “return” of Robert Smithson); the artist-traveler from Ed Ruscha to Francis Alys; and the reprisal of sculpture as medium after its alleged dispersion. We will consider works by Francis Alys, Matthew Buckingham, Gerard Byrne, Tom Burr, Tacita Dean, Sam Durant, Olafur Eliasson, Felix Gmelin, Renée Green, Mary Kelly, Kerry James Marshall, Mike Nelson, Philippe Parreno, Charles Ray, Mark Tribe, and Kelley Walker, among others. This class is led by James Meyer, Associate Curator of Modern and Contemporary Art, National Gallery of Art. Will meet with 010.469.
Instructor(s): J. Meyer.

Instructor(s): S. Campbell
Area: Humanities
Writing Intensive.

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.

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.

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.

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.010.654. 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, Hantai, 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.010.659. 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.010.666. Exhibiting the Other.
Despite challenges to museum practices in the 1970s and 1980s, the approach to displaying the art and visual culture of regions and periods outside of the European and North American mainstream remains caught between scholarly theorizing and demands for the commodification of the exotic. The ongoing exclusionary logic of collecting and display practices and the shrinking budgets for museums undermine efforts to rethink and challenge longstanding institutionalized patterns. In this seminar we will assess the politics, theory, and practice of displaying what still operates as the "other", reading across art history, museum studies, politics, and anthropology. Open to senior undergraduates with permission of instructor. Cross-listed with Political Science and Programs in Museums and Society.
Instructor(s): R. Brown.
Area: Humanities.

An introduction to the rival cities, Venice and Constantinople, studied through their medieval art and architecture. Meets with 010.460
Instructor(s): H. Maguire
Area: Humanities.

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

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

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

AS.010.700. 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.010.703. Art History’s Interdisciplinary Turn.
Examines the ways Art History has opened itself to paradigms in other disciplines since the 1970s. What has been gained and lost? What does it mean to be “interdisciplinary” today?
Instructor(s): M. Merback.

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

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

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

AS.010.707. 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.
The course investigates the earliest influence from Greece on Roman artists, architects and patrons during the Late Republic. Even before the conquest of mainland Greece, Roman society was transformed by a dramatic process of acculturation. Hellenistic art, quickly adapted by the Romans, played an important part in the development of late-republican Rome: the contrast between the old mos maiorum and what would soon be condemned as luxuria was striking. Archaeological material and literary sources prove that the new taste pervaded not only the Roman way of life but also art and architecture. The course examines in detail the inspiring struggle between Etrusco-Italic traditions and the overwhelming riches from the Hellenistic world. Cross-listed with Classics
Instructor(s): P. Tucci.

AS.010.719. Art and Architecture under the Flavian Dynasty.
This seminar investigates Roman art and architecture during the Flavian age (AD 69-96) in Rome and in the provinces. With the Flavian dynasty the empire enjoyed a period of renewed political and economic stability: and this was the result of the principate of Vespasian. The 2009-celebration of the bimillenium of Vespasian’s birth gave the opportunity to reassess the figure of this emperor and the role of his dynasty in the development of Rome. With the Flavians, the capital of the empire enjoyed a period of intense building activity (e.g. the Colosseum). The great projects of Vespasian and Domitian radically transformed its image. The embellishment of the city and the global re-planning of the urban spaces were the visible signs of the political revival of the empire. Methodologically the focus will be on the integration of diverse sources (archaeological evidence, architecture, sculpture, mosaic, painting, epigraphy and literary sources) to reconstruct the built environment of Rome during the last three decades of the 1st century AD. Cross-list with Classics
Instructor(s): P. Tucci.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Cross Listed Courses

Classics

AS.040.119. The World of Pompeii.
This course will focus on the history and archaeology of Pompeii. Close attention will also be paid to the reception of Pompeian materials in European and American culture. Cross-listed with History of Art and the Program in Museums and Society.
Instructor(s): H. Valladares
Area: Humanities.
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.

AS.040.150. Island Archeology: Land and Sea in Ancient Crete, Cyprus and the Cyclades.
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.
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.
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.
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.
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.

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.

This course explores the visual and material worlds of ancient Cyprus from the earliest human evidence through the Iron Age. Class involves regular analysis of artifacts based in the Archaeological Museum.
Instructor(s): E. Anderson
Area: Humanities.

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

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

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

AS.040.671. 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.

Near Eastern Studies

AS.130.213. Introduction to Ancient Egyptian Art.
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.130.329. Ancient Egyptian Art and Archaeology.
A survey of Egyptian art as seen in the temples, tombs, funerary, and minor arts of Egypt between 3000 and 100 B.C. Slide lectures will provide a survey of art from the Pyramids to Augustus Caesar and will focus on such topics as the principles of Egyptian art; can the term art apply to early Egypt? How were artisans trained and what techniques and materials were utilized in their work? Co-listed (meets with) AS.133.750.
Instructor(s): B. Bryan
Area: Humanities.

AS.130.377. 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.

This writing intensive seminar examines how textual and artistic production were used separately and together to engender and communicate social, cultural, and political meaning in ancient Mesopotamia and the rest of the Near East from the 4th millennium to the Hellenistic period. 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. Cross-listed with History of Art.
Instructor(s): M. Feldman; P. Delnero
Area: Humanities.

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.

AS.145.101. Death and Dying in Art, Literature, and Philosophy: Introduction to Medical Humanities. 3 Credits.
This team-taught course offers an introduction to the new concentration in medicine, science, and humanities by approaching the topic of death and dying from historical, anthropological, philosophical, theological, literary and art historical perspectives. Open to freshmen, and sophomores who have already taken either Great Books II or History of Medicine.
Prerequisites: AS.360.134 OR AS.140.106
Instructor(s): C. Wiener; E. Strowick; L. Lisi; M. Merback
Area: Humanities
Writing Intensive.

German Romance Languages Literatures

AS.214.171. Freshman Seminar: Witchcraft and Demonology in Renaissance Europe.
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.

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.300.215. Monsters, Miracles, and Men from Mars.
From medieval mystical visions of the Godhead to modern accounts of alien abductions, encounters with the supernatural and paranormal have long been sources of terror and amazement. This course explores visual and narrative representations of these encounters. It is a media-intensive course that juxtaposes a variety of sources from the medieval period, the space age, and contemporary film and television.
Instructor(s): K. Boyce-Jacino; T. Golan
Area: Humanities.
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.362.103. Introduction to African Arts.
This course provides an overview of principal visual arts of Africa, pre-historic to contemporary. Area: Humanities, Social and Behavioral Sciences.
Instructor(s): N. Bridges

AS.362.208. From Nok to Nsukka: Approaches to the Art of Nigeria.
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 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.389.130. Mini Course: Conservation, An Introduction to Technical Art History.
Look through the eyes of a conservator and learn how to answer historical questions by analyzing the physical nature of works of art. Objects examined will include paintings, sculpture and works on paper from the collection of the Baltimore Museum of Art. Class meets 4 times, on February 7, 14, 21 and 28, at the BMA. Syllabus and organizational meeting at JHU on Thursday, January 31, 5:30pm. Instructor(s): T. Primeau
Area: Humanities.

AS.389.201. Introduction to the Museum: Past and Present.
This course surveys museums, from their origins to their most contemporary forms, in the context of broader historical, intellectual, and cultural trends. Anthropology, art, history, and science museums are considered. Instructor(s): J. Kingsley
Area: Humanities, Social and Behavioral Sciences.

AS.389.205. Examining Archaeological Objects.
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.

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

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. Brown; R. Mintz
Area: Humanities.

Explore the material culture of "wonder" from the Renaissance to the Enlightenment in literature, science, and art, with Hopkins' rare book collections and the Walters Art Museum. M&S practicum course. Instructor(s): E. Havens
Area: Humanities.

AS.389.373. Encountering the Art of South Asia: Museum Display, Theory and Practice.
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.389.440. Who Owns Culture?.
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.

AS.389.450. Readings in Material Culture.
Objects, things, "stuff"- this seminar will pursue classic texts and emerging methodologies to explore the myriad ways materials and materiality have been theorized across disciplines. For graduate/advanced undergraduate students. Instructor(s): E. Rodini; R. Brown
Area: Humanities.

AS.389.460. Inventing the Middle Ages from the Renaissance to Today.
Investigate the history of the collection, interpretation and display of medieval art by nations, museums and private collectors. Topics range from antiquarian interest to conception of medieval sculpture as "primitive", from the use of medieval objects in nationalistic displays and from early American museums such as the Cloisters in NY to current exhibits such as the Walters. Cross-listed with History and History of Art. Instructor(s): J. Kingsley
Area: Humanities.
AS.389.650. Readings in Material Culture.
Objects, things, "stuff"-this seminar will pursue classic texts and emerging methodologies to explore the myriad ways materials and materiality have been theorized across disciplines. For graduate/advanced undergraduate students.
Instructor(s): E. Rodini; R. Brown
Area: Humanities.