HISTORY OF ART
http://arthist.jhu.edu/

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

Programs leading to the B.A. and Ph.D. degrees, and a B.A./M.A. program, 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, Smithsonian American Art Museum (SAAM), and the Phillips Collection. Unique exhibitions of Byzantine and pre-Columbian art are maintained at Dumbarton Oaks Research Library, and collections of Asian, Ancient Near Eastern, and African art are housed in the Freer|Sackler and the Museum of African Art.

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

Undergraduate Program
(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.

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>
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</thead>
<tbody>
<tr>
<td>AS.010.101</td>
<td>Introduction to History of Western Art I</td>
<td>8</td>
</tr>
<tr>
<td>&amp; AS.010.102</td>
<td>and Introduction to the History of Western Art II</td>
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and one of the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>AS.010.105</td>
<td>Art of the Ancient Americas</td>
<td>3</td>
</tr>
<tr>
<td>or AS.010.110</td>
<td>Art of the Islamic World</td>
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Five Advanced Level Courses (010.2xx-4xx)

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>One course in ancient art history</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>One course in medieval art history</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>One course in renaissance/baroque art history</td>
<td>3</td>
<td></td>
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<tr>
<td>One course in modern art history</td>
<td>3</td>
<td></td>
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<tr>
<td>One course in non-western art history</td>
<td>3</td>
<td></td>
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Two 400-Level Courses, to comprise: 1

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

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

Intermediate Knowledge of a Modern Foreign Language 3

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

Total Credits 44-55

1 These courses are in addition to the five advanced subfield courses; they may not count toward fulfilling one of the subfields above.

2 Course should be taken within one year of declaring, ideally before senior year.

3 Those planning to continue to graduate school in the History of Art should discuss which language(s) to pursue with their adviser and/or the director of undergraduate studies.

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

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

Freshman

<table>
<thead>
<tr>
<th>Fall</th>
<th>Credits</th>
<th>Spring</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.010.101 Introduction to History of Western Art I</td>
<td>4</td>
<td>AS.010.102 Introduction to the History of Western Art II</td>
<td>4</td>
</tr>
<tr>
<td>Foreign language</td>
<td>4</td>
<td>Foreign language</td>
<td>4</td>
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Sophomore

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<thead>
<tr>
<th>Fall</th>
<th>Credits</th>
<th>Spring</th>
<th>Credits</th>
</tr>
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<tbody>
<tr>
<td>Foreign language</td>
<td>3</td>
<td>Foreign language</td>
<td>3</td>
</tr>
<tr>
<td>Additional Required Intro Course (103, 105, or 110)</td>
<td>3</td>
<td>Ancient art history (AS.010.2xx-4xx)</td>
<td>3</td>
</tr>
</tbody>
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Junior

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<tr>
<th>Fall</th>
<th>Credits</th>
<th>Spring</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>Medieval art history (AS.010.2xx-4xx)</td>
<td>3</td>
<td>Renaiss/Baroque art history (AS.010.2xx-4xx)</td>
<td>3</td>
</tr>
<tr>
<td>400 level art history course - historical and conceptual bases and approaches</td>
<td>3</td>
<td>200-400 level art history elective</td>
<td>3</td>
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Senior

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<tr>
<th>Fall</th>
<th>Credits</th>
<th>Spring</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>Non-western art history (AS.010.2xx-4xx)</td>
<td>3</td>
<td>Modern art history (AS.010.2xx-4xx)</td>
<td>3</td>
</tr>
<tr>
<td>200-400 level art history elective</td>
<td>3</td>
<td>400 level art history elective</td>
<td>3</td>
</tr>
<tr>
<td>Art history course at any level</td>
<td>3</td>
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</table>

Total Credits: 55

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:

AS.010.101 Introduction to History of Western Art I | 4 |
AS.010.102 Introduction to the History of Western Art II | 4 |
AS.010.105 Art of the Ancient Americas | 3 |
AS.010.110 Art of the Islamic World | 3 |
Five Advanced Level Courses (010.2xx-4xx) | 15 |
Total Credits | 21-23 |

Graduate Program

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/admissions). Applications must be completed by December 15.

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. Students entering the program must pass reading competency examinations in two languages, as determined by field of study. Although no examinations are required in any additional languages needed for specialized research in particular areas, students are expected to master these as needed, as their studies develop. Students who are not native English speakers must submit TOEFL or IELTS scores with their application.

All students entering the program, regardless of the degree they hold, must complete four full semesters of coursework and pass the required language exams before being approved to take their qualifying exams (also known as the Ph.D. 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, have no outstanding incompletes, and have passed the required language exams prepare for qualifying exams. All qualifying exams, regardless of the fields in which they are taken, are comprised overall of two written exams (one major field and one minor field), followed by an oral defense before the advisers and other department faculty. Exams should take place during the third (3rd) year.

After the successful completion of qualifying exams, it is expected that students will be ready to begin work towards the dissertation by formulating a proposal. Completed proposals may be submitted at
any time in the calendar year and not later than three (3) months after successful completion of the qualifying exams.

When the dissertation is complete, the student must successfully defend the dissertation before a Graduate Board Orals committee consisting of three internal (department) readers and two external readers. Although consultation between candidates and their faculty advisers regarding possible exam committee members is appropriate, selection of the committee is the department’s responsibility and is not the candidate’s responsibility or prerogative.

In addition to their own studies and research, students in the Ph.D. program gain valuable pedagogical experience by serving as Teaching Assistants under a variety of faculty mentors. Students are eligible for assignment as either a Teaching Assistant (TA) or a Research Assistant (RA), at the discretion of the department, in six of the ten semesters during which they receive funding.

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 Greek, Roman and Ancient Near Eastern art. Students also benefit from the close and long-standing relationship with the Departments of Classics and Near Eastern Studies. Facilities of special relevance to students of ancient 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 Department of Comparative Thought and Literature 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 Smithsonian American Art Museum (SAAM), the Freer|Sackler of the Smithsonian, the Phillips Collection, and others) provide unparalleled resources for students of modern art at all levels.

Non-Western
Relatively new in the department is the expansive field of study encompassing the art and architecture of the Ancient Near East, the Islamic world, early modern and modern South Asia, and the early modern trans-Atlantic world. Research and teaching expertise is concentrated in four faculty appointments affording students the opportunity to develop projects in specific areas of these non-Western fields, which are also well represented by the rich collections of the Walters Art Museum and the Johns Hopkins Archaeological Museum in Baltimore, the Freer|Sackler of the Smithsonian, and other museums in Washington, D.C., and Philadelphia.

For current faculty and contact information go to http://arthist.jhu.edu/people/

Faculty

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

Marian Feldman
W.H. Collins Vickers Chair in Archaeology, Professor of History of Art and Near Eastern Studies: Ancient Near Eastern Art

Mitchell Merback
Professor. Northern Renaissance art.

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

Nino Zchomelidse
Associate Professor: Medieval art

Assistant Professors
Aaron M. Hyman
Assistant Professor: Early Modern Art and Art of the Spanish Empire

Christopher Lakey
Assistant Professor: Medieval art.

Ünver Rüstem
Assistant Professor. Islamic Art and Architecture.

Jennifer Stager

Assistant Professor. Islamic Art and Architecture.
Assistant Professor: Greek and Roman Art
Molly Warnock
Assistant Professor: Modern art.

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

Charles Dempsey
Professor Emeritus: Renaissance and Baroque art.

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

Henry Maguire
Professor Emeritus: Byzantine and Medieval art.

Teaching Faculty
Lisa Deleonardis
Senior Lecturer and Austen-Stokes Visiting Associate Professor in the Art of the Ancient Americas

Joint Appointments
Emily S.K. Anderson
Assistant Professor, Classics: Ancient Aegean art.

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

Chair
Marian Feldman
W.H. Collins Vickers Chair in Archaeology, Professor and Chair of History of Art, Professor of Near Eastern Studies

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

Courses

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

AS.010.102. Introduction to the History of Western Art II. 4.0 Credits.
A survey of painting, sculpture, and architecture from the Renaissance to the present.
Instructor(s): C. Lakey; M. Warnock
Area: Humanities
Writing Intensive.

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

AS.010.105. Art of the Ancient Americas. 3.0 Credits.
This course provides a basis for the study of ancient Americas art and architecture and a broad exposure to the issues relevant to its study. Select visual arts within the primary regions of Mexico and Central America will be emphasized. In conjunction with the Baltimore Museum of Art (BMA) and the JHU Archaeological Museum (JHAM), students will participate in on-site study of the collections.
Instructor(s): L. Deleonardis
Area: Humanities.

AS.010.110. Art of the Islamic World. 3.0 Credits.
This course is an introduction to the art of the Islamic world, covering a geography that stretches from Spain to India and a chronology that extends from the seventh century into our own time. Within this rich and varied continuum, we will look at a range of art forms—including architecture, painting, sculpture, ceramics, and calligraphy—in relation to such themes as patronage, production, function, and audience. A number of the artworks will be viewed firsthand in local collections. We will also explore the intersection of Islamic art with today’s political realities.
Instructor(s): U. Rustem
Area: Humanities.

AS.010.114. Freshman Seminar: Mapping the Middle Ages: Sites and Destinations. 3.0 Credits.
This course is about the visual representation of built environments and geographical locations during the Middle Ages: architectural sites, cities, regions of the world, and the world itself. It surveys the full range of medieval modes of mapping, including itineraria (road maps), T-O maps, mappaemundi, and portolan charts; and explores dynamic changes in the conventions for depicting cityscapes and urban topography, from Roman antiquity to ca. 1500. In investigating this material, we will pay special attention to scientific and allegorical representations of places foreign to the culture within which they were made—an illuminated depiction of Venice from late medieval Paris; the fresco with representations of six world rulers at Qasr Amra in Jordan. Students will consider in what ways these images help us to understand pre-modern conceptualizations of geographical space, distance, ethnicity, and otherness. And to what extent did these images help shape these notions? Texts from the period, especially guidebooks and accounts written by medieval travelers, will help guide our discussion. The geographical focus of the course is Europe and the Mediterranean basin, but will include comparisons with the art of East Asia, Persia, and sub-Saharan Africa. The course includes a group visit to the Walters Art Museum.
Instructor(s): Staff
Area: Humanities.

AS.010.203. Abstraction. 3.0 Credits.
This course will examine the elaboration and dissemination of major iterations of “abstract” art at key junctures throughout the twentieth century, with an emphasis primarily on developments in Europe and the Americas. Why abstraction? What were the formal, social, and philosophical stakes of divergent models and paradigms of abstract practice? And what difference do they make in the history and theory of artistic modernism? Class visits to the BMA and Special Collections.
Instructor(s): M. Warnock
Area: Humanities.
AS.010.204. Italian Art in the Middle Ages. 3.0 Credits.
This course explores key monuments of medieval art and architecture in Italy from c. 400 until 1350. We will concentrate on historical, functional, and aesthetical 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): G. Wiens
Area: Humanities.

AS.010.205. The Painted Worlds of Early Greece: Fantasy, Form and Action. 3.0 Credits.
This course explores the creation and role of early Aegean wall painting. Found primarily in palaces, villas and ritual spaces, these paintings interacted with architecture to create micro-worlds for social activities taking place in their midst. Their subjects range—from mythological to documentary, from ornamental to instructive. They depict dance and battle, fantastical beasts and daily life. We examine their complex relationship to lived reality as well as the activities that surrounded them, from their crafting, to performance of rituals, to their role in "international" relations.
Instructor(s): E. Anderson
Area: Humanities
Writing Intensive.

AS.010.207. Art, Architecture and Urban Life in Renaissance Italy. 3.0 Credits.
In recent years architectural and urban historians have begun to approach the built environment of the city not as a stage upon which an urban drama played out, but as the very medium that gave that drama form and shaped its meaning. This course aims to introduce students to the multifaceted features of the Italian Renaissance city by investigating the social and cultural history of urbanization as expressed in sculpture, painting, and architecture. We will explore a range of cities in central and northern Italy, including the major centers of Rome, Florence, Siena and Venice. A number of public works, monuments, and buildings will be discussed in a wide context informed by urban design and ritual life. Emphasis will be placed upon examining the role of works of art operating in conjunction with architecture in the shaping of public spaces and the creation of civic identities. The conditions of artistic production and the materials and techniques of painting, sculpture and architecture will also be discussed. A variety of texts will be read in conjunction with classroom analysis of visual materials in order to explore how urban spaces were lived and experienced. The course will be approached as a working seminar in which students will be expected to participate in discussions of the weekly readings, as well as conduct their own research culminating in the production of research papers.
Instructor(s): G. Wiens
Area: Humanities
Writing Intensive.

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

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

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

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

AS.010.215. Transformations of an Empire: Power, Religion, and the Arts in Medieval Rome. 3.0 Credits.
This course investigates the impact of political, religious, and social change for the making of art and architecture in the city of Rome from Constantine the Great (ca. 274-337 CE) until 1308, when the papal court moved to Avignon. From being a thriving metropolis and the political center of an empire in a pagan, multi-ethnic society, Rome became a small town of a few thousand inhabitants dwelling in the ancient ruins under the spiritual leadership of a powerless Christian bishop and unprotected from the invasions of the migrating peoples from Eastern Europe and Central Asia. Later transformations concern the rise to political power of the popes, achieved by the military alliance with the Frankish dynasty of Charlemagne around 800, and the controversy over the superiority of power between the German emperors and the Roman popes. How did the transformation from worldly to religious power affect the architecture of public buildings in the city? What strategies were developed to visually promote the new religious leaders of the city, the popes, and the new Christian God? How did the new status of Rome as one of the most important Christian 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.010.218. Modern Art, 1880-1950. 3.0 Credits.
Introduction to major works and discourses of, and key debates surrounding, modernism in the visual arts of Europe and the United States. Visits to the BMA and Special Collections.
Instructor(s): M. Warnock
Area: Humanities.
AS.010.222. Representing Roman Power: Sculpture as Political Rhetoric from Republic to Empire. 3.0 Credits.
Rome created one of the world’s most powerful empires that dominated the Mediterranean from the 3rd century BCE into the 4th century CE. As Rome expanded its borders, its cities saw a proliferation of sculptural monuments that produced a visual political rhetoric and expressed imperial ideologies. This class examines the close relationship between Roman sculpture and politics from the Republic through the Severan principate. Through close visual analysis of the ancient materials and critical readings of scholarship, this course will examine the role of sculpture in the formation, reproduction, and attenuation of imperial rule. Instructor(s): A. Miranda
Area: Humanities.

AS.010.224. The Art of Bollywood. 3.0 Credits.
This course examines Hindi cinema produced in Mumbai since the 1950s, focusing on key examples from each decade, from early narratives of the big city to song-and-dance extravaganzas incorporating Indian-Americans. We will look at art represented in film, from modernist sculpture to ancient architecture. The course will also explore the billboards, cinema cards, and other ephemera associated with Bollywood, alongside contemporary artists’ appropriations of Hindi cinema. No knowledge of Hindi is required. Instructor(s): R. Brown
Area: Humanities
Writing Intensive.

AS.010.226. Art, Medicine, and the Body: From Leonardo to Body Worlds. 3.0 Credits.
This course explores five centuries of fruitful collaboration between physicians and artists – those who observe the body in order to heal it, and those who do the same in order to picture it. From medieval medical manuscripts, where the body is portrayed as a microcosm of the created world, to the anatomical forays of Renaissance artists such as Leonardo da Vinci and Albrecht Dürer, from gruesome depictions of bodily pain, disease, and corruption in the art of Matthias Grünewald to the eloquent exposure of the body’s interior by anatomists such as Andreas Vesalius; from the spectacles of the body in Enlightenment science to the rubberized cadavers of Gunther von Hagen’s Body Worlds project – these and other topics will bring into focus the complex intersections between the history of medicine and the history of art. Instructor(s): M. Merback
Area: Humanities.

AS.010.228. Prophets, Kings, and Demons: The Art of Islamic Book Painting. 3.0 Credits.
Despite the widespread misconception that Islam forbids images of humans and animals, figural representation played a rich and varied role in the historical arts of the Muslim world, particularly in the form of book painting. This course explores the production and consumption of illustrated Islamic manuscripts and albums, situating the paintings in their wider artistic and social contexts. Extending in scope from the Near East to India and from the medieval to the early modern period, the course takes a thematic approach that will introduce some of the key genres of the tradition – including chronicles, fables, and religious works – and investigate broader questions of style, meaning, viewership, text-image relationships, and cross-cultural borrowing. Students will have the opportunity to look at examples of this art firsthand in local collections. Instructor(s): U. Rustem
Area: Humanities.

AS.010.232. Medieval Art and Architecture of the Mediterranean World. 3.0 Credits.
This course explores the development of medieval painting, sculpture, and architecture in the Mediterranean region from ca. 250 to 1400. The class will focus especially on moments and sites of contact between Western European, Byzantine, and Islamic cultures and will examine the impact of cross-cultural exchange on artistic and architectural production. Instructor(s): C. Lakey
Area: Humanities.

AS.010.236. Palaces, Temples and Tombs in Mesopotamia. 3.0 Credits.
Mesopotamia, the “land between the rivers,” is considered the cradle of civilization. Its earliest urban centers appeared by 3500 BCE in the region of modern-day Iraq, Iran, and Syria. Along with urbanism came the emergence of temples and palaces as large-scale elite institutions (along with written records). Their arts manifest some of the earliest complex representations and follow a vibrant course for several millennia. The first empires marshaled large armies and amassed fabulous riches. Complex religious and ritual ideologies were expressed in the art and architecture. And all has been revealed by the archaeologist’s spade. This class explores the art and architecture of Mesopotamia (ancient Sumer, Babylonia and Assyria) from 3500 to 330 BCE. Emphasis is placed on the relationship between the arts and ancient society in order to enable students to acquire the skills for accessing and appreciating ancient civilizations. Instructor(s): M. Feldman
Area: Humanities.

AS.010.251. Medieval Spaces: Site, Image, and Viewer in the Middle. 3.0 Credits.
This course serves as an introduction to medieval art by analyzing the relationships between architecture and images at holy sites from the 4th century CE through the 14th. The course will focus primarily on how those relationships structured viewers’ experiences of the divine by understanding how works functioned for specific audiences in a particular spatial context. In reviewing the origins and transformations of Christian visual culture we will investigate how site-specific image production in Western Europe and Byzantium informed social and political relations; how theological problems related to image worship affected the form and content of the visual arts; and how developments in public and private devotion altered the spaces for imagistic display. Instructor(s): C. Lakey
Area: Humanities.

AS.010.301. Art and Interactions in the Eastern Mediterranean from 2000-500 BCE. 3.0 Credits.
The Mediterranean Sea has always acted as a connector for the many great civilizations that flourished around its shores. From 2000 to 500 BCE, these interactions were particularly dynamic, resulting in a diversity of arts including painting wall frescoes, precious jewelry, and elaborate furnishings and weaponry. This course examines the arts of the interactions among the Egyptians, Near Easterners, and Greeks, considering the role of artistic products in intercultural relations. Instructor(s): M. Feldman
Area: Humanities.
AS.010.305. Global Modern Art: Africa, Asia, the Pacific and the Americas. 3.0 Credits.
Artists around the world grappled with the modern, working through local concerns and struggles but continually engaged with counterparts in Europe, North America, and across the “global South.” This course will introduce art, artists, movements, and institutions of modernism from approximately 1880 to the present and from outside of the northern Atlantic while critically examining the very notion of “global modernism.”
Instructor(s): R. Brown
Area: Humanities
Writing Intensive.

AS.010.307. Diplomats, Dealers, and Diggers: The Birth of Archaeology and the Rise of Collecting from the 19th c. to Today. 3.0 Credits.
The development of archaeology in the Middle East – its history of explorers, diplomats, missionaries and gentlemen-scholars – profoundly shaped the modern world, from the creation of new museums and the antiquities market to international relations and terrorism.
Instructor(s): M. Feldman
Area: Humanities.

AS.010.310. The ‘Long Sixties‘ in Europe. 3.0 Credits.
This seminar examines aspects of advanced artistic production that emerged in France, Italy, the Benelux, and German-speaking countries primarily in the years 1945-1972 as constituent elements of the “Long Sixties,” a period of extraordinary and often rapid social transformation. Among our questions: 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, decolonization, and other political tensions and cataclysms? How did artists conceive the claims of artistic tradition in a rapidly expanding field of aesthetic practices and possibilities? What were the relations among advanced artistic practices and the “cultural revolutions” generally taken to have come to a head ca. 1968? Integral to this course is a student-curated exhibition of avant-garde materials at the MSE Library, to open in November 2018.
Instructor(s): M. Warnock
Area: Humanities.

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

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

AS.010.320. Art of Colonial Peru. 3.0 Credits.
Viewed within the dynamic historical context of colonial society, we consider the pictorial, sculptural, and architectural programs that ensued in viceregal Peru (1532-1825). We examine the role of religious orders, art schools, artisan guilds and cofradia, and consider the social and political implications of art patronage.
Instructor(s): L. DeLeonardis
Area: Humanities.

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

AS.010.325. Arts of the Spanish Empire. 3.0 Credits.
From the sixteenth through the eighteenth centuries, visual forms and practices linked such disparate places as Mexico City and Naples, Manila and Lima, Cuzco and Antwerp, Quito and Madrid: all cities in the Spanish Empire. This course provides an overview of the visual strategies deployed by the Spanish Crown and the Catholic Church across these vast global geographies to consolidate political power and instill religious faith. Such regimes of visuality were reshaped by local conditions and concerns. Focusing on different cities in the Spanish Empire, this course will examine the entanglements between the global and universal ideals of empire and their local manifestations and contestations. Students will gain a broad understanding of the diversity of artistic production in the Spanish empire, exploring religious paintings and sculptures; maps used for imperial surveillance; luxury goods crafted from shimmering feathers, ceramics, ivory, and precious metals; urban design and architecture from the ports of Europe to the highland outposts of the Andes; ephemeral cityscapes for civic performance. Through an examination of such topics, this course offers an introduction to the art historical methods and theoretical concerns used to study objects within an imperial frame.
Instructor(s): A. Hyman
Area: Humanities.
AS.010.329. Building an Empire: Architecture of the Ottoman Capitals, c. 1300–1600. 3.0 Credits.
Centered on modern-day Turkey and encompassing vast territories in Asia, Africa, and Europe, the Ottoman Empire (1299 – 1923) was the longest lived and among the most powerful Islamic states in history, with an artistic tradition to match. This course explores the functional and symbolic role that architecture played during the empire’s formative centuries, when three successive capital — Bursa, Edirne, and Istanbul — served to visualize the sultans’ growing claims to universal authority. With reference to mosques, palaces, tombs, and other categories of architecture, the course will examine the buildings in their artistic, social, and political contexts. Themes to be addressed include patronage and audience, architectural practice and the building trade, ceremonial and ritual, topography and urban planning, and the relationship of Ottoman architecture to other traditions.
Instructor(s): U. Rustem
Area: Humanities.

AS.010.330. Art of the Caliphates: Visual Culture and Competition in the Medieval Islamic World. 3.0 Credits.
Despite its modern-day association with a fringe extremist movement, the term "caliphate" was traditionally used to describe the Muslim world at large, the political and spiritual ruler of which bore the title of caliph. The original Islamic caliphate was established in the seventh century as a vast empire centered on the Middle East and extending deep into Africa, Asia, and Europe. It soon broke apart into a series of competing powers, until in the tenth century, three rival dynasties—the Baghdad-based Abbasids, the Spanish Umayyads, and the Fatimids of North Africa—each claimed to be the rightful caliphate. This course will examine how these fascinating political developments and conflicts played out in the realm of art and architecture between the seventh and thirteenth centuries. As well as palaces, mosques, and commemorative buildings, the course will look at media ranging from ceramics and metalwork to textiles and illustrated manuscripts, with many of the artifacts being viewed firsthand in local museum collections. These works will be considered in relation to such themes as patronage, audience, ceremony, and meaning. Particular attention will be paid to how the various caliphates—both in emulation of and competition with one another—used visual culture as a powerful tool to assert their legitimacy.
Instructor(s): U. Rustem
Area: Humanities.

AS.010.331. The Renaissance Body Exposed: Exhibiting the Nude in European Art 1400-1550. 3.0 Credits.
Explores the extraordinary currency of the naked human figure in pre-modern European visual culture, only inadequately accounted for by explanations such as the "rise of naturalism" or the "revival of antiquity." Will also explore curatorial questions arising from an exhibition currently in preparation on the Renaissance nude. Assignment in the form of catalog texts and a "virtual exhibition."
Instructor(s): S. Campbell
Area: Humanities
Writing Intensive.

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

AS.010.340. Renaissance Art in the Netherlands: Broederlam to Bosch. 3.0 Credits.
Explores the major painters working in the Low Countries during the fifteenth century: Melchior Broederlam, the Master of Flémalle, Jan van Eyck, Rogier van der Weyden; Hans Memling, Hugo van der Goes, Hieronymus Bosch, and others.
Instructor(s): M. Merback
Area: Humanities.

AS.010.346. Art of the Ancient Andes. 3.0 Credits.
The ancient visual arts of Andean South America and their respective cultural contexts form the basis of this course. In conjunction with the Baltimore Museum of Art and the Johns Hopkins Archaeological Museum students will have access to collections for study.
Instructor(s): L. Deleonardis
Area: Humanities.

AS.010.356. Native American Art. 3.0 Credits.
The works of Native American artists are examined and discussed in their respective social and historical contexts. Such works include Hopewell stone sculpture, Mimbres pictorial painting, and Tingit 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.010.382. The Politics of Display in South Asia. 3.0 Credits.
Through examining collecting, patronage, colonial exhibitions, and museums, this course examines how South Asia has been constructed in practices of display. Themes: politics of representation, spectacle, ethnography, and economies of desire related to colonialism and the rise of modernity. Cross-list with Anthropology, Museums and Society and Political Science.
Instructor(s): R. Brown
Area: Humanities
Writing Intensive.
AS.010.389. The Stone and the Thread. 3.0 Credits.
Inka architecture in its social, historical and cultural contexts forms the basis of this course. Shared forms and ideas implicit in the fiber arts offer comparative points for analysis and discussion.
Instructor(s): L. Deleonardis
Area: Humanities
Writing Intensive.

AS.010.398. Tombs for the Living. 3.0 Credits.
Centering on the tomb as the unit of analysis, this course examines the cultural and material aspects of death and funerary ritual. Draws on case studies from North America, Mesoamerica, and the Andes. Collections study in museums.
Instructor(s): L. Deleonardis
Area: Humanities.

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

AS.010.403. Art and Science in the Middle Ages. 3.0 Credits.
This course investigates the intersections of art and science from the Carolingian period through the fourteenth century and the historical role images played in the pursuit of epistemic truths. Science – from the Latin scientia, or knowledge – in the Middle Ages included a broad range of intellectual pursuits into both the supernatural and natural worlds, and scholars have classified these pursuits in various ways (i.e. experimental or theoretical science, practical science, magic, and natural philosophy). A particular focus of this seminar will be placed on the assimilation of Greek and Islamic scientific advances in cartography, cosmology, and optical theory into the Latin theological tradition.
Instructor(s): C. Lakey
Area: Humanities
Writing Intensive.

AS.010.404. The Cult Image in the Renaissance. 3.0 Credits.
This course discusses the role of cult images in the Renaissance period. While art historical scholarship has regarded images of cult as a medieval phenomenon, more recent studies (Holmes, Pon) address precisely the fact that image cults multiplied in line with the development of new aesthetic principles and theories of art in the context of the humanist circles in early modern Italy. The class challenges the idea of a division between the era of images and that of art as proposed by Hans Belting some 25 years ago. We investigate the emergence of a variety of new types of images made for public cults, such as wall paintings, prints, wooden sculpture, feathers, and their architectural and urban settings. How did the medieval tradition of the icon merge with the scientific and humanistic achievements of the early modern period? Moreover, we will examine the proliferation of cult images from Italy to other parts of Europe and beyond, such as the Americas and Asia, where the conception of new such images drew heavily on indigenous artistic and religious practices. There will be a final paper. Course is co-listed with AS.010.616.
Instructor(s): N. Zchomelidse
Area: Humanities
Writing Intensive.

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

AS.010.410. The Epistemology of Photography. 3.0 Credits.
This seminar will ask how photography produces ways of knowing: how does photography’s reality-effect shape its dissemination and absorption? Is photography’s emergence during the colonial era coincidental or catalytic? How is memory (re)constituted in a photography-saturated world? What kinds of histories does photography encourage and discourage? Is a photograph an object? We will read across disciplines (literature, anthropology, history, history of art, political science, theory) to investigate the epistemology of photography and the photograph.
Instructor(s): R. Brown
Area: Humanities
Writing Intensive.

AS.010.413. Historical and Conceptual Bases of Art History. 3.0 Credits.
Critical readings in and of relevance to the intellectual foundations of the modern discipline of art history. Texts by Wölfflin, Riegl, Warburg, Panofsky, Baxandall, Alpers, Clark, Fried, and others. There will be two papers, no exams.
Instructor(s): S. Campbell
Area: Humanities
Writing Intensive.

AS.010.416. Medieval Art and Architecture in Southern Italy. 3.0 Credits.
This seminar discusses the exceptionally high standard and wide range of artistic and architectural creativity in medieval southern Italy. The specific historical situation of Italy’s southern regions and islands— which were exposed to a long sequence of military invasions, subjected to foreign rulers and centrally positioned within the Mediterranean— resulted in a fascinating, often interconnected, artistic and architectural landscape. We will address in particular the multiethnic and multi-religious environment of the region, the specific mobility of artists and patrons, questions of materiality of art works, and the intersection of art and science in the centers of learning (schools, monasteries, and courts). Those issues will be investigated by raising also larger theoretical and historiographic questions.
Instructor(s): N. Zchomelidse
Area: Humanities
Writing Intensive.
AS.010.418. The Icon in East and West. 3.0 Credits.
The chronologically structured seminar discusses the conception and reception of holy images in the Middle Ages from Late Antiquity until the beginning of the Renaissance. We will investigate their creation during the rise of Christianity and their affinities with Graeco-Roman portraits and cult images. Another focus is dedicated to the theological and political context of icons during the waves of early medieval iconoclasm, in particular in Byzantium. We will address icons made in the Holy Land during the crusades, which are often characterized by merging Frankish and Byzantine styles and motifs with Islamic art. We will discuss the emergence of new icons in Italy, and their pan-European distribution after 1100. Here we will focus on the influence of the papal court and the economic impact of icons in the later Middle Ages in the Italian commune.
Instructor(s): N. Zchomelidse
Area: Humanities
Writing Intensive.

AS.010.419. Passion Image, Passion Cult, Passion Drama: Narrative and Metaphor in the Middle Ages, Renaissance, and Beyond. 3.0 Credits.
A set of interdisciplinary explorations of the Passion of Christ narrative in Scripture, theology, visionary literature, cultic devotion, the visual and dramatic arts in Europe from the Central Middle Ages to the Reformation, with a special fast-forward to modern cinematic retellings of the Passion story.
Instructor(s): M. Merback
Area: Humanities
Writing Intensive.

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

AS.010.425. Patronage and Power: The Art of the Book in the Middle Ages. 3.0 Credits.
This research seminar surveys the rich history of manuscript painting in the Middle Ages through the lens of patronage. By focusing on elite patrons - i.e. Popes, Clerics, Holy Roman Emperors, Princes, Princesses, and other ruling figures - we will investigate how changes in style from the early Christian period through the fifteenth century reveal the fluid nature of politics and power during this volatile time period. We will visit local collections of manuscripts (e.g. the Walters Art Museum) and make use of the extensive holdings of medieval facsimiles in Special Collections.
Instructor(s): C. Lakey
Area: Humanities.

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

AS.010.435. Minimalism in Transnational Context. 3.0 Credits.
Critical examination of arguably the most important crux in post-WWII art, criticism, and theory, with attention to displacements and transformations of Minimalism outside the US. There will be a final paper.
Instructor(s): M. Warnock
Area: Humanities.

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

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

AS.010.470. Power and Politics in Assyrian Art. 3.0 Credits.
Assyria, centered in northern Iraq, created one of the world's first great empires that dominated the ancient Near Eastern world from around 900 to 612 BCE. In concert with imperial expansion came an explosion of artistic production ranging from palace wall reliefs to small-scale luxury objects. This seminar examines the close relationship between the arts and politics in the Assyrian empire. Some themes that will be explored are: historical narrative, text and image, portable luxury arts and gender, politics and religion. The course will engage in close visual analysis of the ancient materials and readings of critical scholarship.
Instructor(s): M. Feldman
Area: Humanities
Writing Intensive.

AS.010.501. Independent Study. 0.0 - 3.0 Credits.
Instructor(s): Staff.
AS.010.502. Independent Study. 0.0 - 3.0 Credits.
Instructor(s): Staff.

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

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

AS.010.507. Internship. 1.0 Credit.
Instructor(s): S. Campbell.

AS.010.521. Honors Thesis. 0.0 - 3.0 Credits.
Open to students by arrangement with a faculty advisor in the History of Art Department. Interested students should review the program description available in the department office.
Instructor(s): Staff
Writing Intensive.

AS.010.522. Honors Thesis. 3.0 Credits.
Instructor(s): Staff
Writing Intensive.

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

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

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

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

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.

Seals, artifacts associated with property, oversight, and control, were used in the ancient Near East as early as the 7th millennium BCE. These took the form of a single carved surface that could be impressed in a malleable substance such as clay to leave behind a physical mark. With the growth of large-scale urbanism and, most critical, the invention of cuneiform writing, a spool-shaped seal carved around its circumference appeared. This quintessentially Mesopotamian artifact – the cylinder seal – persisted until cuneiform writing died out around the beginning of the Common Era. The over-three-thousand-year span of the cylinder seal provides remarkably rich evidence for the ancient civilizations of the Near East.
Instructor(s): M. Feldman.

AS.010.612. Medieval Art and Architecture in Southern Italy.
This seminar discusses the exceptionally high standard and wide range of artistic and architectural creativity in medieval southern Italy. The specific historical situation of Italy’s southern regions and islands—which were exposed to a long sequence of military invasions, subjected to foreign rulers and centrally positioned within the Mediterranean—resulted in a fascinating, often interconnected, artistic and architectural landscape. We will address in particular the multiethnic and multi-religious environment of the region, the specific mobility of artists and patrons, questions of materiality of art works, and the intersection of art and science in the centers of learning (schools, monasteries, and courts). Those issues will be investigated by raising also larger theoretical and historiographic questions.
Instructor(s): N. Zchomelidse
Area: Humanities.

AS.010.613. Renaissance Italy: Questions of Artistic Geography.
The role of place in the art historiography of the Renaissance, with readings in geographical theory. The seminar will also consider the role in the art of Lorenzo Lotto, Gaudenzio Ferrari, Cesare da Sesto, Romanino, Moretto, Pordenone, Titian, and other artists active before the canon-formation enterprise of Giorgio Vasari definitively altered the map of Italian art after 1550.
Instructor(s): S. Campbell.
Critical exploration of the major models developed by art historians to describe the forms of attention mobilized by visual imagery, the role of the beholder in realizing meaning, the dynamics of response, and the reflexivity of works of art. Intersections with literary history and theory, phenomenology, and reception-aesthetics will be examined in tandem with art-historical case studies. Authors include Riegl, Benjamin, Gombrich, Baxandall, Kemp, Fried, Crary, Bryson, Melville, Husserl, Iser, Jauss, Merleau-Ponty, Foucault, Barthes, Deleuze, and Guattari. Instructor(s): F. Pereda, S. Campbell.

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

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

AS.010.618. Historical and Conceptual Bases of Art History.
Critical readings in and of relevance to the intellectual foundations of the modern discipline of art history. Texts by Wolfflin, Riegl, Warburg, Panofsky, Baxandall, Alpers, Clark, Fried, and others. There will be two papers, no exams. Instructor(s): S. Campbell
Area: Humanities
Writing Intensive.

AS.010.619. Readings in Modern and Contemporary Asian Art.
Focusing on a range of art practices and movements in South, Southeast, and East Asia from the 20th and 21st centuries. Specific topics may include: performance art and the body, exhibitionary practices, nationalism and transnationalism, the role of the figural, modes of abstraction, art and the authoritarian state, Marxism and art practices, postcolonial politics and visual culture, artists’ travels to, from, and within Asia, spirituality and modernism, sexuality and gender. Undergraduates by special permission of the instructor. Instructor(s): R. Brown
Area: Humanities.

AS.010.621. Topics in Early 20th Century Abstraction.
Critical examination of key works, texts, and topics in early 20th century abstraction, with an emphasis primarily on developments in Europe and the US. Instructor(s): M. Merback
Area: Humanities.

As a major global power straddling three continents, the Ottoman Empire developed a rich and diversified ceremonial culture aimed at impressing local and international audiences alike. This seminar will explore the ways in which works of art and architecture provided settings and apparatus for, and were themselves shaped and enlivened by the ceremonial acts in which they featured. Covering the period between the sixteenth and nineteenth centuries, we will address a range of case studies—including mosque inaugurations, royal processions, the reception of foreign ambassadors, and the exchange of diplomatic gifts—with regard to their sociopolitical, visual, material, and spatial contexts. A major concern of the seminar will be the question of how Ottoman ceremonies, together with their staging and attendant art forms, were adapted in response to changing conditions and audiences, particularly with the shift from the early modern to the modern period. While our focus will be on the Ottoman Empire and its interactions with the surrounding world, the course will also consider the ceremonial cultures of two other great Islamic polities, Iran and Mughal India, which provide telling points of contrast to the Ottoman case. Instructor(s): U. Rustem
Area: Humanities.

AS.010.623. The Icon in East and West.
The chronologically structured seminar discusses the conception and reception of holy images in the Middle Ages from Late Antiquity until the beginning of the Renaissance. We will investigate their creation during the rise of Christianity and their affinities with Graeco-Roman portraits and cult images. Another focus is dedicated to the theological and political context of icons during the waves of early medieval iconoclasm, in particular in Byzantium. We will address icons made in the Holy Land during the crusades, which are often characterized by merging Frankish and Byzantine styles and motifs with Islamic art. We will discuss the emergence of new icons in Italy, and their pan-European distribution after 1100. Here we will focus on the influence of the papal court and the economic impact of icons in the later Middle Ages in the Italian commune. Instructor(s): N. Zchomelidse
Writing Intensive.
The arts of the Near East, Aegean and Egypt are typically taught separately from one another. However, the Mediterranean Sea has always served as a connector, and the diverse cultures of these areas were in close contact with one another for much of their histories. During the Bronze Age (3000 to 1200 BCE), these interactions were particularly dynamic, resulting in a diversity of arts including wall frescoes, precious jewelry, and elaborate furnishings and weaponry. This course examines the arts of the interactions among Near Easterners, Greeks, Egyptians and others. It focuses special attention on the role of artistic products in intercultural relations, including trade, diplomacy, war and imperialism. Students are not expected to have extensive knowledge of all the areas, although some experience in at least one of them will be helpful. The course will interweave establishing a knowledge base necessary to tackle this topic with broader conceptual concerns and interdisciplinary approaches (art historical, archaeological, anthropological, and historical). There will be a final paper.
Instructor(s): E. Anderson; M. Feldman
Area: Humanities.

AS.010.626. Place, Space, and Art History's "Global Turn".
In 1995, the publication of Claire Farago's edited volume "Reframing the Renaissance" ushered in a "global turn" for the history of art. In its wake, the profusion of scholarly literature that contests art history's fundamentally Eurocentric foundations and its traditional geographic delimitations of study—the nation chief amongst them—has grown dizzying. Studies of art in "cross-cultural," "trans-national," "imperial," and "global" frames have quickly amounted to a daunting bibliography, one that extends far beyond art history. This seminar attempts to take stock of exactly where a global reorientation has taken art history and the methods already in use within, or that are being proposed for, the discipline. Particular emphasis will be placed on place, space, geography and context, concepts that are often only implicitly deployed in this growing literature; and we will attempt to tease out the new potentials, and attendant challenges, they pose for art historical investigation. In the process, students will gain a historiographic overview of "the global turn" and an introduction to the texts and methods from other disciplines that have proved critical to this geographic reorientation. While this course is focused on the early modern period, students will be encouraged to connect its broad thematics to their own subfields and to pursue research topics related to any period and geography; and while the seminar focuses on art history's historiographic trajectory, students from other disciplines interested in its broader theoretical and terminological frameworks are most welcome.
Instructor(s): A. Hyman
Area: Humanities.

AS.010.627. Patronage and Power: The Art of the Book in the Middle Ages.
This research seminar surveys the rich history of manuscript painting in the Middle Ages through the lens of patronage. By focusing on elite patrons – i.e. Popes, Clerics, Holy Roman Emperors, Princes, Princesses, and other ruling figures – we will investigate how changes in style from the early Christian period through the fifteenth century reveal the fluid nature of politics and power during this volatile time period. We will visit local collections of manuscripts (e.g. the Walters Art Museum) and make use of the extensive holdings of medieval facsimiles in Special Collections.
Instructor(s): C. Lakey
Area: Humanities.

AS.010.628. Word and Image in Renaissance Italy: Rethinking the "Art of Humanism."
This course examines the intersection of intellectual and artistic milieux with case studies from Petrarch to Tasso. This is the graduate section of AS.010.438.
Instructor(s): S. Campbell
Area: Humanities.

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

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

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

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.

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. A special focus on the theoretical interlocutors for art movements and artists around the world, such as Fanon, Glissant, Bhabha, Chow, Spivak, Freire.
Instructor(s): R. Brown.

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.010.659. Passion Image, Passion Cult, Passion Drama: Narrative and Metaphor in the Middle Ages, Renaissance, and Beyond.
A set of interdisciplinary explorations of the Passion of Christ narrative in Scripture, theology, visionary literature, cultic devotion, the visual and dramatic arts in Europe from the Central Middle Ages to the Reformation, with a special fast-forward to modern cinematic retellings of the Passion story.
Instructor(s): M. Merback.

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 architectural and artistic production including entire cities and their ornamentation. This seminar examines the close relationship between the arts and politics in the Assyrian empire. The course will engage in close visual analysis of the ancient materials and critical readings of scholarship. There will be a final project.
Instructor(s): M. Feldman
Area: Humanities.

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

AS.010.700. 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.010.701. What is a Stifterbild?.
Critically examines classic and recent approaches to the study of donor portraits, votive images and gifts, embedded likenesses and “crypto-portraits” of patrons and rulers, with an emphasis on developments in Germany, France, and the Netherlands between 1250 and 1500.
Instructor(s): M. Merback
Area: Humanities.

AS.010.707. Therapies of Art and Literature in Early Modern Europe.
This seminar examines the myriad ways art and literature in Early Modern Europe addressed itself to its audiences as a form of therapy. Taking as our point of departure Petrarch’s neo-Stoic therapy of the passions, the revival of consolatio literature, and the development of new Christian “wisdom” genres aimed at ethical self-cultivation, we consider how artists participated in the care of the body, the soul, and the self, innovating therapies that were at once sacramental and philosophical, spiritual and ethical. Intersections with the history of medicine will prompt us to inquire into the transposition of physiological and psychological theories, practices, and metaphors into the arena of ethical-spiritual therapy.
Instructor(s): M. Merback.

This seminar examines Dürer’s project to transform the genres of late medieval devotional art in line with his self-image as a Christian humanist painter. Against the backdrop of new agendas for reform, we consider Dürer’s collaborations with Celtis, Chelidonius, and Pirckheimer; the therapeutic impulse behind his self-portraits, the works dedicated to friends, and his altarpieces; the Meisterstiche; and other works that thematized the Renaissance philosophical ideal, first found in Petrarch, of a life lived self-consciously and in service to others.
Instructor(s): M. Merback
Area: Humanities.

AS.010.803. 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.040.137. Freshman Seminar: Archaeology at the Crossroads: The Ancient Eastern Mediterranean through Objects in the JHU Archaeological Museum. 3.0 Credits.
This seminar investigates the Eastern Mediterranean as a space of intense cultural interaction in the Late Bronze Age, exploring how people, ideas, and things not only came into contact but deeply influenced one another through maritime trade, art, politics, etc. In addition to class discussion, we will work hands-on with artifacts from the JHU Archaeological Museum, focusing on material from Cyprus.
Instructor(s): E. Anderson
Area: Humanities
Writing Intensive.

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

AS.040.218. Celebration and Performance in Early Greece. 3.0 Credits.
Surviving imagery suggests that persons in Minoan and Mycenaean societies engaged in various celebratory performances, including processions, feasts, and ecstatic dance. This course explores archaeological evidence of such celebrations, focusing on sociocultural roles, bodily experience, and interpretive challenges.
Instructor(s): E. Anderson
Area: Humanities.

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

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

AS.040.363. Craft and Craftpersons of the Ancient World: Status, Creativity and Tradition. 3.0 Credits.
This course explores the dynamic work and social roles of craftpersons in early Greece, the eastern Mediterranean and Near East. Readings and discussion will query the identities and contributions of these people—travelers, captives, lauded masters, and even children—through topics including gender, class, and ethnicity. Special focus on late third-early first millennia BCE; local field trips.
Instructor(s): E. Anderson
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.

AS.040.366. The Archaeology of Ancient Cyprus: Investigating a Mediterranean Island World in the JHU Museum. 3.0 Credits.
This course explores the visual and material worlds of ancient Cyprus from the earliest human evidence through the Iron Age. Course topics will include the island’s unique position between the Aegean and Near East and how this has impacted both Cyprus’ ancient past and the way in which it has been conceived in the modern world. Class involves regular analysis of artifacts based in the Archaeological Museum.
Instructor(s): E. Anderson
Area: Humanities.

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

AS.040.621. Proseminar to Classical Archaeology.
An introduction to research methods and current topics of discussion in the scholarship on Greek and Roman art and archaeology.
Instructor(s): A. Shapiro.

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

AS.070.343. On Seeing: Between Religion and Art. 3.0 Credits.
This course reflects on what it is to see, by examining how different religious traditions have conceived of seeing, and then considering how seeing is organized by modern forms of art practice. Our inquiry will range across a variety of cases—from devotional practices in Christianity and Hinduism; to concepts of vision in the Islamic tradition; to the critique of images during the Protestant Reformation and the legacy of that critique in modernism; and to the development of new technologies like photography and film—and it will draw on readings from anthropology, art history, critical theory and religious studies.
Instructor(s): S. Al-Bahloly
Area: Humanities, Social and Behavioral Sciences.
Near Eastern Studies

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

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

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

AS.133.657. Creating an Egyptian Temple.
This class will challenge every participant to plan a temple environment for a particular deity. The readings, lectures, and discussions will cover the mythology around specific gods and how it influenced temple architecture, location, ritual, and festivals. It will survey the history of temple building in Egypt, the role of architecture and art — particularly wall reliefs — in communicating the functions of particular parts of temples. The aim is to help students understand what requirements an Egyptian temple needed to fulfill. Then each student will plan a temple for a chosen deity and explain to peers how it meets the ancient requirements.
Instructor(s): B. Bryan
Area: Humanities.

German Romance Languages Literatures

AS.213.369. Dada's Ideologies: Literature, Art, & Politics. 3.0 Credits.
This course will examine the literary and political theories implied in, and encountered by, Dadaist works and praxes. Particular attention will be paid to Dadaist confrontations with the growth of modern mass media, the politics of World War I, and consumerist capitalism in the wake of Taylorism and Fordism. Readings include major Dadaists as well as Althusser, Benjamin, Debord, Gramsci, Irigaray, Lukács, Marx, Saussure, among others.
Instructor(s): J. Pelcher
Area: Humanities.

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

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

Program in Museums and Society

AS.389.201. Introduction to the Museum: Past and Present. 3.0 Credits.
This course surveys museums, from their origins to their most contemporary forms, in the context of broader historical, intellectual, and cultural trends including the social movements of the 20th century. Anthropology, art, history, and science museums are considered. Cross-listed with History and History of Art.
Instructor(s): J. Kingsley
Area: Humanities, Social and Behavioral Sciences.
AS.389.205. Examining Archaeological Objects. 3.0 Credits.
This course considers the role of materials in the production, study and interpretation of objects by examining artifacts from the Johns Hopkins Archaeological Museum. Students will consider materials such as ceramics, stone, metal, glass, wood and textiles, and visit artists’ studios to gain an understanding of historical manufacturing processes. M&S practicum course. Cross-listed with Archaeology, Near Eastern Studies, Classics, and History of Art.
Instructor(s): S. Balachandran
Area: Humanities.

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

AS.389.315. Ancient Color: The Technologies and Meanings of Color in Antiquity. 3.0 Credits.
What role did the colorful surfaces of sculptures, vessels and textiles play in the ancient world? We examine historical texts and recent scholarly and scientific publications on the technologies and meanings of color in antiquity, and use imaging and analytical techniques to study polychromed objects from the Johns Hopkins Archaeological Museum.
Instructor(s): S. Balachandran
Area: Humanities, Social and Behavioral Sciences.

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

AS.389.356. Halls of Wonder: Art, Science, and Literature in the Age of the Marvelous, 1500-1800. 3.0 Credits.
Instructor(s): E. Havens
Area: Humanities.

AS.389.358. Collecting the Contemporary. 3.0 Credits.
What does it mean to be a collector? Students will visit private collections of contemporary art in Baltimore, learning from collectors and their objects. This course alternates seminar meetings, focused on theories and practices of collecting, with field trips. Cross-listed with History of Art.
Instructor(s): V. Anderson
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.

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

AS.389.384. Object Encounters at the Baltimore Museum of Art. 3.0 Credits.
Using the Baltimore Museum of Art as a laboratory, students examine canonical narratives in art museums and iterate new approaches to objects in museums that build equity, interrogate privilege, decolonise, revisionise and offer alternative stories. Class meets at the museum every other week.
Instructor(s): J. Kingsley
Area: Humanities, Social and Behavioral Sciences.

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

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

AS.389.450. Readings in Material Culture. 3.0 Credits.
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.389.650. 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.