Museums and Society

The Program in Museums and Society is concerned with the institutions that shape knowledge and understanding through the collection, preservation, interpretation, and/or presentation of material culture. It focuses on the role of museums (broadly defined) and their contents in societies past and present, including their cultural, intellectual, and political significance.

A minor in Museums and Society complements study in a range of fields, including but not limited to anthropology, archaeology, history, history of art, and history of science and technology. Many courses include visits to or focused work in local and regional institutions, as well as on-campus collections (Archaeological Museum, Homewood Museum, Evergreen Museum and Library, and the Sheridan Libraries).

Whether they are researching a historical artifact or debating the obligations of public institutions, students in the program are challenged to approach their discipline from a new angle. While some may choose to pursue a museum career, the program has the larger goal of encouraging critical, careful thinking about some of the most influential cultural institutions of our day.

Requirements for a Minor in Museums and Society

Course requirements for the minor in Museums and Society are designed to introduce students to a broad set of historical, theoretical, and practical museum issues and to give them the opportunity to explore museums first-hand. Prospective minors should consult with the Director of Undergraduate Studies for guidance in designing a program of study.

- A minimum of six different courses (amounting to at least 18 credits) selected from those approved by the program.
- With the exception of up to three credits of museum internship, courses used to satisfy minor requirements must be taken for a letter grade. Students must earn a "C-" or higher grade in all other courses used to satisfy minor requirements.
- At least two different primary departments/disciplines must be represented in the students coursework beyond the introductory courses.
- Four additional courses in the program: Of these courses, at least three must be 300-level or higher and at least two different primary departments/disciplines must be represented; these four courses must also include a minimum of three credits of "practicum" [POS-Tag PMUS-PRAC] work.

**Introductory Courses**

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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<td>AS.389.201</td>
<td>Introduction to the Museum: Past and Present</td>
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<tr>
<td>AS.389.202</td>
<td>Introduction to the Museum: Issues and Ideas</td>
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**Four Upper-Level Electives**

At least three must be 300-level or higher courses

Three credits of practicum work [POS-Tag PMUS-PRAC]

Two courses must be from at least two different primary departments beyond Museums and Society

**Total Credits**: 18

**Additional details:**

**Introduction to the Museum sequence**: Ideally, students should take at least one of the two introductory courses before enrolling in more focused courses, but this is not required.

**Departmental distribution**: In keeping with the interdisciplinary nature of the program, students are encouraged to explore various fields and must complete courses in at least two different primary disciplines beyond Museums and Society. Primary disciplines are defined either as the home department for the course (identified by the course's three-digit prefix), as the first cross-listing beyond Museums and Society, or as the home discipline of the instructor. Students should seek guidance from the program to ensure they are fulfilling this requirement, and should note that Independent Study and Capstone credits cannot be applied to it.

**Practicum Work**: Practicum credits can be earned only from courses designated as Museums and Society "practicum" in the course description [POS-Tag PMUS-PRAC].

**Independent Study and Capstone**: Students have two options for pursuing independent work for credit in Museums and Society. The Independent Study typically takes a more traditional academic approach to research and presentation; the Capstone encourages research that is engaged with collections and results in an alternative, often public project. Students interested in these options should consult the university’s independent work policy and follow the guidelines for Museums and Society outlined under Independent Research. Approval for credit will not be given until a project has been officially approved by an appropriate mentor, in full and frequent consultation with the Program in Museums and Society. No more than 3 credits of independent work can be applied to the minor.

**Internships**: Internships are valuable opportunities to expand horizons, learn in the field, and investigate real-world applications of academic work. The Program in Museums and Society highly encourages students to explore internship options and works with the Career Center to do so. However, the program does not award academic credit for internships. Students interested in receiving credit for independent work should consider the Independent Study and Capstone options instead.

**Other Information**: No course other than the Independent Study or Capstone may be counted toward the minor more than once (up to a maximum of 3 credits).

For current faculty and contact information go to http://krieger.jhu.edu/museums/directory/

**Faculty**

**Director**

Elizabeth Rodini
Teaching Professor, History of Art: museum history, theory, and practice; collecting history; histories of translation and exchange; material and heritage studies.

**Assistant Director**

Jennifer P. Kingsley
Lecturer, Museums and Society: medieval art, museum history, theory and practice, medievalism, collecting history; historiography of medieval studies.

**Affiliates Board**

James Archer Abbott  
Curator and Director, Evergreen Museum and Library.

Sanchita Balachandran  
Curator/Conservator, Johns Hopkins Archaeological Museum and Lecturer, Near Eastern Studies.

Rebecca M. Brown  
Associate Professor, History of Art.

Gabrielle Dean  
Curator, Modern Literary Rare Books and Manuscripts and Lecturer, Museums and Society.

Linda DeLibero  
Director, Film and Media Studies Program.

Jane Guyer  
Professor Emeritus, Anthropology.

Deana Haggag  
Director, The Contemporary Museum of Baltimore.

Michael Kwass  
Associate Professor, History.

Stuart W. Leslie  
Professor, History of Science and Technology.

Mitchell Merback  
Professor, History of Art.

Jacqueline M. O'Regan  

Jason Vaughan  
Director of Historic Preservation and Interpretation, Baltimore National Heritage Area.

**Professors**

Betsy M. Bryan  
Alexander Badawy Chair in Egyptian Art and Archaeology, Near Eastern Studies: Egyptian art and archaeology, Egyptology.

Stephen Campbell  
Henry M. and Elizabeth P. Wiesenfeld Professor and Chair, History of Art: Italian Renaissance art, the studiolo and Renaissance collecting.

Marian Feldman  
Professor, History of Art: ancient Near East and Eastern Mediterranean art.

Robert H. Kargon  
Willis K. Shepard Professor of the History of Science, History of Science and Technology: history of physics, science, social change.

Stuart W. Leslie  
History of Science and Technology: history of technology, science-based industry, 20th-century American science.

Tobie Meyer-Fong  
History: social, cultural history of China since 1600.

Ronald G. Walters  
History: social and cultural history of the United States with special interest in radicalism, reform, race, and popular culture.

**Associate Professor**

Rebecca M. Brown  
Associate Professor, History of Art: Southeast Asian art, politics of display.

**Assistant Professor**

Molly Warnock  
Assistant Professor, History of Art: modern art.

**Teaching Faculty**

Emily S.K. Anderson  
enior Lecturer, Classics and History of Art: Aegean and Eastern Mediterranean Bronze Age art and archaeology, material culture, sociocultural interaction, craft, and glyptic.

Lisa DeLeonardis  
Austen Stokes Associate Professor in Art of the Ancient Americas, History of Art: ancient art of the Americas.

**Affiliated Instructors and Museum Professionals**

James Archer Abbott  
Curator and Director, Evergreen Museum and Library: 19th- and 20th-century American decorative arts and furniture; historic houses; curatorial practice, including collections management and exhibitions.

Catherine Rogers Arthur  
Curator and Director, Homewood Museum and Lecturer, History: American decorative arts, historic house museums, museum practice.

Martina Bagnoli  
Associate Curator of Medieval Art, The Walters Art Museum.

Sanchita Balachandran  
Curator/Conservator, Johns Hopkins Archaeological Museum and Lecturer, Near Eastern Studies: conservation history and ethics; archaeological conservation and site management; collections management and museum practice.

Doreen Bolger  

Gabrielle Dean  
Curator, Rare Books and Manuscripts and Lecturer, Museums and Society: history of books, libraries, reading, literary culture; books as objects.

Lori Beth Finkelstein  
Vice-President of Education, Interpretation and Volunteer Programs, Maryland Zoo in Baltimore.

Deanna Haggag  
Director, The Contemporary Museum of Baltimore.

Earl Havens  
William Kurrelmeyer Curator of Rare Books and Manuscripts and Adjunct Assistant Professor, Department of History: early modern Europe, history of collecting, early libraries.
Rena Hoisington
Associate Curator of Prints, Drawings and Photographs, The Baltimore Museum of Art.

Elizabeth Maloney
Museum Educator and Independent Scholar.

Nancy Micklewright
Head of Scholarly Publications and Programs, The Smithsonian Institution’s Freer and Sackler Galleries of Art.

Robert Mintz
Mr. and Mrs. Thomas Quincy Curator of Asian Art and Chief Curator, The Walters Art Museum.

Arthur Molella
Director, Lemelson Center for the Study of Invention and Innovation, National Museum of American History, Smithsonian Institution.

Jacqueline M. O’Regan

Thomas Primeau
Head of Conservation and Associate Paper Conservator, The Baltimore Museum of Art.

Lorraine C. Trusheim
Independent Objects Conservator, Halcyon Objects Conservation LLC

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

Courses

Museums are crucibles, places where public memory, identity, and cultural values are shaped and debated. We examine this premise through weekly visits to Baltimore museums of art, science, history (and many more), critical group discussion, and intensive writing assignments. Freshmen only.
Area: Humanities, Social and Behavioral Sciences.

AS.389.105. Freshman Seminar: Art in the Museum. 3 Credits.
Go behind the scenes of local art museums to explore fundamental concepts and social issues particular to the collection and display of art in the past and today.
Instructor(s): J. Kingsley
Area: Humanities
Writing Intensive.

Freshmen will learn and apply analytical methods used in the technical study of archaeological objects by examining and researching ancient examples in the Johns Hopkins Archaeological Museum. Freshman Only.
Instructor(s): S. Balachandran
Area: Humanities.

AS.389.110. Freshman Seminar: All about Things.
What can objects tell us about the world, past and present? Using theoretical, archival, technical, and visual processes and in-depth research at Evergreen Museum & Library, we explore this question. Freshman Only.
Instructor(s): E. Rodini
Area: Humanities.

AS.389.120. Discover Hopkins: Examining Archaeological Objects.
In this course, we examine artifacts from the Johns Hopkins Archaeological Museum in order to learn about the role of materials such as ceramics, metal, glass, faience and stone in the history, art and culture of the ancient world. We will visit local artists’ studios to understand how these materials are utilized today, and examine comparative examples in local art museums. Students will work hands on with artifacts each day.
Instructor(s): S. Balachandran.

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

AS.389.171. B'More: Exhibits in Focus.
Please note, class will meet Saturday, Jan. 23 in the event of inclement weather. This course is for freshmen ONLY. Field-trip based class considers significant regional exhibits against the background of exhibitions that transformed interpretive approaches in history, art, and science museums.
Prerequisites: Students may enroll in one B'More course only.
AS.371.188 OR AS.371.189 OR AS.271.119 OR AS.100.285 OR AS.140.318 OR AS.300.100 OR AS.360.108 OR AS.360.122
Instructor(s): J. Kingsley
Area: Humanities, Social and Behavioral Sciences.

AS.389.172. City on Display.
Baltimore is a city full of museums, both traditional and innovative. What do these institutions have to say about the city they call home? How do their choices of exhibits, artifacts, and descriptions combine to create a unique version of history? In this course, we will visit several Baltimore museums in order to learn the ways in which museums can tell stories of a city’s industries, cultures, and people.
Instructor(s): J. Kingsley
Area: Humanities.

Explore the world of books in early Baltimore through the lens of Homewood Museum and the Carroll Family. Take a closer look at papers, printing, bookbinding and bookplates and try your hand at papermaking and printing techniques. Discover the offerings of local printers and booksellers through primary sources, and how books were available to those who could not otherwise afford them, through the Library Company of Baltimore (1797) whose collections are now part of the holdings of JHU’s George Peabody Library.
Instructor(s): C. Arthur
Area: Humanities.
A hands-on introduction to rare books and manuscripts from ancient Mesopotamia to the Industrial Era, crossing the disciplines of science and technology, art, religion, politics and literature—using the rare books and manuscripts of the Sheridan Libraries. Special emphasis is paid to the Printing Revolution of the 15th and 16th centuries, when books first emerged as a core element of material culture.
Instructor(s): E. Havens
Area: Humanities.

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

This course considers the practical, political, and ethical challenges facing museums today, including the impact of technology and globalization, economic pressures, and debates over the ownership and interpretation of culture.
Instructor(s): E. Rodini
Area: Humanities, Social and Behavioral Sciences.

AS.389.205. Examining Archaeological Objects.
This course considers the role of materials in the production, study and interpretation of objects by examining artifacts from the Johns Hopkins Archaeological Museum. Students will consider materials such as ceramics, stone, metal, glass, wood and textiles, and visit artists' studios to gain an understanding of historical manufacturing processes.
Instructor(s): E. Rodini
Area: Humanities, Social and Behavioral Sciences.

Intersession Abroad Program. The course examines the museums of Paris, in situ, with a special emphasis on the creation of cultural memory.
Instructor(s): E. Rodini
Area: Humanities.

AS.389.250. Conservation of Material Culture: Art, Artifacts and Heritage Sites. 3 Credits.
Alongside specialists in area museums, we explore the conservation of material culture in various media. Topics include manufacturing methods and material degradation as well as conservation treatments, science, and ethics. Cross-listed with History of Art.
Instructor(s): L. Trusheim
Area: Humanities.

Students explore early American life related to the region and the Carroll family of Homewood. Primary research and object study culminate in student-curated thematic exhibition. Optional intersession practicum experience is also possible. For more on exhibit theme, contact instructor. M&S practicum course.
Instructor(s): C. Arthur
Area: Humanities.

Part public history, part introduction to museum practices, this hands-on course explores how heritage areas and museums serve communities through interpretation. Each year, students partner with a community to develop research-based, visitor-centered interpretive material, in the 2015 Baltimore National Heritage Area. Field trips and community meetings will be a significant part of the course. Cross-listed with History and History of Science. M&S practicum course. Class usually meets 1:30 - 3:50 except for days with field trips.
Instructor(s): E. Maloney
Area: Humanities, Social and Behavioral Sciences.

JHU pioneered the concept of the modern research university in the United States, but what does that mean for the everyday experiences of its students, faculty, staff and friends? Excavate the history of this place through the things collected, made and used here since the university's founding in 1876. Students research the material culture of Hopkins and present their findings on an interactive website: collectionsweb.jhu.edu. Course includes digital media labs. Cross-listed with History and History of Science. M&S practicum.
Instructor(s): J. Kingsley
Area: Humanities, Social and Behavioral Sciences.

AS.389.302. The Virtual Museum.
Course draws on both classic readings in material culture and emerging theories of the digital to consider how the internet has changed objects and the institutions that collect, preserve, display and interpret them. Students will contribute to an established virtual museum and create their own.
Instructor(s): J. Kingsley
Area: Humanities.

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

AS.389.321. GhostFood: Curatorial Practicum with the Contemporary.
Students work with Baltimore’s Contemporary and NYC artist Miriam Simun on GhostFood, a project using art to engage important questions concerning the environment, climate change, and the politics of food. Instructor Permission. Contact erodini@jhu.edu for enrollment approval. M&S practicum course.
Instructor(s): D. Haggag
Area: Humanities.

AS.389.335. Recreating Ancient Greek Ceramics. 4 Credits.
This hands-on course in experimental archaeology brings together undergraduate and graduate students across disciplines to study the making of Athenian vases. Students work closely with expert ceramic artists, and in consultation with art historians, archaeologists, art conservators, and materials scientists to recreate Greek manufacturing processes.
Instructor(s): S. Balachandran
Area: Humanities.
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.

AS.389.349. Art, Museums and the Law.
The course encourages students to consider how artistic processes and cultural institutions are shaped by legal principles and vice versa. The interplay between art, museums and the law will be explored from historical, cultural and legal perspectives using a variety of source material.
Instructor(s): W. Lehmann
Area: Humanities.

AS.389.350. Staging Suburbia with the Jewish Museum of Maryland-Community Based Learning.
Work as a public historian alongside Jewish Museum of Maryland curators and staff, researching primary documents and artifacts to develop an exhibition about Baltimore’s Jewish suburbs. The show will travel throughout Baltimore. M&S practicum course. Cross-listed with History and Jewish Studies.
Area: Humanities, Social and Behavioral Sciences.

Explores the material culture of knowledge through transformations in the technologies and arts of communication, taught entirely from rare books, manuscripts, and artifacts in JHU libraries and museum collections.
Instructor(s): E. Havens
Area: Humanities.

Students work with BMA collection and staff to develop and organize an exhibition of artists’ books. Various aspects of museum work are explored, including research, interpretation, presentation, programming, and marketing. M&S practicum course.
Instructor(s): R. Hoisington
Area: Humanities.

AS.389.355. Literary Culture in the Nineteenth-Century Library.
What did people actually read in the nineteenth century? What can we learn from their books and magazines? In this class, we read nineteenth-century English and American literary works and examine nineteenth-century literary objects from the collection of the George Peabody Library, to better understand the cultural and material environments within which literary works circulated. Featured writers likely to include Edgar Allan Poe, Charles Dickens, Harriet Beecher Stowe, Emily Dickinson, Mark Twain, Stephen Crane. Several field trips to the Peabody Library throughout the semester.
Instructor(s): G. Dean
Area: Humanities.

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

This interdisciplinary course will explore the institutional, cultural, artistic and architectural history of St. Peter’s and the Vatican Museum and Library from Antiquity through the Renaissance, up to the present day. Class meets in the Dick Macksey Seminar Room of the Brody Learning Commons. Cross-listed with History.
Instructor(s): E. Havens
Area: Humanities.

AS.389.359. Literary Archive.
This course invites students to grapple with the theory and practice of building literary archives in 19th- and 20th-century American culture. For the final project students will work collaboratively to build a digital archive and exhibit of selected materials from the JHU rare book and manuscript collections. Meets in Special Collections. Cross-listed with English. M&S practicum course.
Instructor(s): G. Dean
Area: Humanities.

AS.389.360. American Literature on Display.
Focusing on late 19th and early 20th c American literature, course examines representations of “display” within different literary genres and track how display simultaneously shapes print culture and social concerns of the period. Course culminates in the creation of a student-curated digital exhibit using archival and rare book materials to contextualize the work of the journalist, poet and fiction writer Stephen Crane. M&S practicum course.
Instructor(s): G. Dean
Area: Humanities.

Students explore early American life relating to the region and Homewood House. Primary research, object study culminate in exhibit focused on trades and crafts, training and work practices, M&S practicum course. Meets at Homewood Museum. Cross-listed with History.
Instructor(s): C. Arthur
Area: Humanities.

AS.389.369. Encountering the Art of East Asia: Museum Display, Theory and Practice.
Students reconsider the exhibition and interpretation of East Asian Art at the Walters Art Museum, developing a pilot installation to suggest a new permanent display. M&S Practicum Course. Class meets at the Walters Art Museum (extended time to allow for travel). Cross-listed with East Asian Studies.
Instructor(s): R. Mintz
Area: Humanities.

Hopkins curatorial staff and photography instructor introduce the concept of books as art. Students create artist’s books inspired by campus collections for inclusion in an Evergreen exhibition. FIRST CLASS IS MANDATORY. M&S practicum course. Cross-listed with Homewood Art Workshops.
Instructor(s): J. Abbott; P. Berger
Area: Humanities.
**AS.389.372.** **Zoos as Community Institutions.**  
This course examines zoos and living collections from historical and contemporary perspectives, taking into account the potentially conflicting role of zoos as conservation organizations, educational institutions, and entertainment venues. The class culminates in the creation of conservation education content for Baltimore City elementary school children. M&S practicum course.  
Instructor(s): L. Finkelstein  
Area: Humanities.

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

**AS.389.375.** **Museums and Social Responsibility: Baltimore After the Unrest.**  
Do museums have a social responsibility? What roles should they play in their communities? Should they be agents of social change or social justice? This course explores the ways in which museums engage with local communities. Students work in partnership with a specific museum to develop an original and fundable proposal as a response to protests in Baltimore in the wake of the death of Freddie Gray. Field trips and guest speakers will be a key feature of the course. M&S practicum course. CBL course. Cross-listed with Sociology.  
Instructor(s): E. Maloney  
Area: Humanities.

**AS.389.385.** **Global Perspectives on the Museum.**  
Course examines practices of collecting, display and preservation beyond the western museum tradition, focusing on how these practices reflect and construct political, historical, ethnic and nationalist narratives. Counts towards the international studies major. Cross-listed with Anthropology.  
Instructor(s): E. Rodini; S. Balachandran  
Area: Humanities, Social and Behavioral Sciences.

**AS.389.390.** **Library / Laboratory.**  
This interdisciplinary and project-driven class investigates the library as a site of experimentation and an expression of different knowledge regimes. Material includes literary treatments of the library, historical and critical readings, guest lectures, rare materials from special collections and field work.  
Instructor(s): G. Dean  
Area: Humanities.

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

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

**AS.389.460.** **Inventing the Middle Ages from the Renaissance to Today.**  
Investigate the history of the collection, interpretation and display of medieval art by nations, museums and private collectors. Topics range from antiquarian interest to conception of medieval sculpture as “primitive”, from the use of medieval objects in nationalistic displays and from early American museums such as the Cloisters in NY to current exhibits such as the Walters. Cross-listed with History and History of Art.  
Instructor(s): J. Kingsley  
Area: Humanities.

**AS.389.501.** **Independent Study-Museums & Society.**  
Instructor(s): E. Rodini.  
**AS.389.502.** **Independent Study- Museum and Society.**  
Instructor(s): E. Rodini.  
**AS.389.511.** **Museum & Society Internship.**  
Instructor(s): E. Rodini.  
**AS.389.512.** **Museum & Society Internship.**  
Instructor(s): J. Kingsley.  
**AS.389.521.** **Capstone in Museums and Society.**  
The Capstone allows students to develop and carry out their own, hands-on research project in a museum, collection, archive, or other living resource. Final projects must involve some form of public presentation (exhibition, lecture, poster, web-based, etc.) and a work of self-reflection (journal, brief paper, blog, or other). Projects must be approved and overseen by a supervising faculty member and approved by the Program’s Director, in keeping with the University’s Independent Work Policy. Instructor permission required.  
Instructor(s): E. Rodini; J. Kingsley  
Area: Humanities.

**AS.389.522.** **Capstone in Museum and Society.**  
The Capstone allows students to develop and carry out their own, hands-on research project in a museum, collection, archive, or other living resource. Final projects must involve some form of public presentation (exhibition, poster, web-based, etc.) and a work of self-reflection (journal, brief paper, blog, or other). Projects must be approved and overseen by a supervising faculty member and approved by the Program’s Director, in keeping with the University’s Independent Work Policy.  
Prerequisites: AS.389.201; Prereq or coreq AS.389.202  
Instructor(s): E. Rodini; J. Kingsley  
Area: Humanities, Social and Behavioral Sciences.

**AS.389.571.** **Museum & Society Internship.**  
**AS.389.594.** **Independent Study.**  
**AS.389.599.** **Museum & Society Internship.**  
Instructor(s): E. Rodini.  
**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.
Cross Listed Courses

History of Art

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

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

AS.010.305. Global Modern Art: Africa, Asia, the Pacific and the Americas.
Artists around the world grappled with the modern, working through local concerns and struggles but continually engaged with counterparts in Europe, North America, and across the “global South.” This course will introduce art, artists, movements, and institutions of modernism from approximately 1880 to the present and from outside of the northern Atlantic while critically examining the very notion of “global modernism.”
Instructor(s): R. Brown
Area: Humanities.

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

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

AS.010.312. Surrealism.
Topics include: art and the unconscious; “psychic automatism” and its implications for theories of medium, genre, and composition; objects, journals, and exhibitions. Visits to Special Collections and the BMA.
Instructor(s): M. Warnock
Area: Humanities.

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

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

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

Classics

AS.040.119. The World of Pompeii.
This course will focus on the history and archaeology of Pompeii. Close attention will also be paid to the reception of Pompeian materials in European and American culture. Cross-listed with History of Art and the Program in Museums and Society.
Instructor(s): H. Valladares
Area: Humanities.
This seminar investigates the Eastern Mediterranean as a space of intense cultural interaction in the Late Bronze Age, exploring how people, ideas, and things not only came into contact but deeply influenced one another through maritime trade, art, politics, etc. In addition to class discussion, we will work hands-on with artifacts from the JHU Archaeological Museum, focusing on material from Cyprus. Instructor(s): E. Anderson
Area: Humanities.

AS.040.235. Past is Present: Cultural Heritage and Global Interactions.
The uncovering, collection and valuation of the archaeological past is deeply enfolded 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.

Anthropology
AS.070.103. Community Based Learning - Africa & The Museum.
An introduction to Africa, artistic creativity, collection and exhibition: as African history, as anthropology of art and objects, and as public controversy in our national institutions. Works with the Baltimore Museum of Art. Cross-listed with Africana Studies and Programs in Museums and Society. Instructor(s): J. Guyer
Area: Humanities, Social and Behavioral Sciences.

AS.070.287. Displaying Race.
Through hands-on archival and museum research, students in this class will develop a proposal for displaying a small collection of plaster busts that were cast in the late 19th century from live indigenous subjects. Readings from the class will explore the ethical, legal and political issues surrounding the public display of anthropological and historical artifacts that were collected as part of now discredited regimes of racial classification. How can displays be used to reveal the distance that separates 19th century racial thought from our modern day understandings of physical and cultural difference? How can we responsibly display likeneses that may have been collected under coercive conditions? How can such objects be used to educate people about the place of indigenous peoples in the museum? What laws and ethical conventions govern the display of such objects? In addition to regular class meetings, students will be expected to carry out archival research and interviews in local archives and museums. Instructor(s): D. Poole
Area: Humanities, Social and Behavioral Sciences.

History
AS.100.249. Baltimore as Historical Site.
The city of Baltimore will serve as a laboratory in which to study American History. We will explore the urban landscape on foot as well as through written sources. Instructor(s): M. Ryan
Area: Humanities, Social and Behavioral Sciences.

AS.100.470. Monuments and Memory In Asian History.
Instructor(s): T. Meyer-Fong
Area: Humanities, Social and Behavioral Sciences.

Near Eastern Studies
This course investigates Egyptian votive objects made as gifts to the Gods. Students will learn about Egyptian religious practices and study groups of objects in the Archaeological Museum to learn to identify how they were produced, when, and for what functions. Physical analyses of the objects will be part of the class and facilitated by museum staff. Instructor(s): B. Bryan
Area: Humanities.

AS.130.334. Egyptian Funerary Arts in the Archaeological Museum.
This class will aim to cover the production and choice of funerary objects for Egyptian elite tombs in several eras of antiquity: the Middle and New Kingdoms, the Third Intermediate Period, and the Late Periods. Students will work with specific objects after learning generally about them, and they will carry out analyses of materials, pigments, construction methods, and erosion and degradation effects. They will create a virtual exhibition for the Museum’s website and present their results for inclusion in the museum cataloguing project. Instructor(s): B. Bryan; S. Balachandran
Area: Humanities.

AS.133.706. Egyptian Funerary Arts in the Archaeological Museum.
This class will aim to cover the production and choice of funerary objects for Egyptian elite tombs in several eras of antiquity: the Middle and New Kingdoms, the Third Intermediate Period, and the Late Periods. Students will work with specific objects after learning generally about them, and they will carry out analyses of materials, pigments, construction methods, and erosion and degradation effects. They will create a virtual exhibition for the Museum’s website and present their results for inclusion in the museum cataloguing project. Instructor(s): B. Bryan.

History of Science Technology
Who was Ira Remsen and why is he interred in the building bearing his name? Was the School of Medicine’s best surgeon really a life-long drug addict? This freshman seminar will explore the history of our university since its founding in 1876, including its schools of medicine, public health, nursing, the Applied Physics Laboratory and SAIS. We’ll look carefully at the archives and develop a thematic class exhibit. Research and writing intensive. Instructor(s): S. Leslie
Area: Humanities, Social and Behavioral Sciences.

AS.140.320. Modernity on Display: Technology and Ideology in the Era of World War II.
Seminar focuses on ideological at World’s Fairs over technological modernity with special emphasis upon World War II and the Cold War. Instructor(s): A. Molella; R. Kargon
Area: Humanities, Social and Behavioral Sciences.

AS.140.359. Museums and Globalization.
Examines how museums are linked to wider national, cultural, communities, and mobilize resources to address political, economic and social concerns and questions of heritage. Jointly with Case Western Reserve University. Cross-listed with Program in Museums & Society. Instructor(s): R. Kargon
Area: Humanities, Social and Behavioral Sciences.
AS.140.372. Science on Display.
History of collecting, exhibiting and interpreting science and technology, from Renaissance cabinets of curiosity to modern world’s fairs, zoos, aquariums, films and science centers. Students will present their own exhibits as dioramas, web sites, documentaries or other formats. Cross-listed with Program in Museums and Society
Instructor(s): S. Leslie
Area: Humanities, Social and Behavioral Sciences.

AS.140.657. Science on Display.
History of collecting, exhibiting and interpreting science and technology, from Renaissance cabinets of curiosity to modern world’s fairs, zoos, aquariums, films and science centers. Students will present their own exhibits as dioramas, web sites, documentaries or other formats. Cross-listed with Program in Museums and Society
Instructor(s): S. Leslie.

German Romance Languages Literatures

AS.211.330. Curating Media Artists in Residence at JHU.
Curating Media Artists in Residence at JHU: students will be closely involved with JHU’s Program in Museum & Society, JHU’s Center for Advanced Media Studies (CAMS), and the Baltimore Museum of Art (curator Kristen Hileman) in efforts to research and propose new media artists in residence as well as prepare the residency for 2015. This process will include examining cutting-edge media artists whose work will be discussed both in the classroom as well as on sponsored class trips to media art exhibits in DC and NYC. Students will also assist with the CAMS media art residency of acclaimed French artist Camille Henrot in March 2014.
Area: Humanities.

AS.213.322. Museums and Jews, Jews in Museums.
This course will examine the presence of Jews in museums. We will consider the history of the exhibition and collection of Jewish material culture in museums from the 19th century to the present day. Our main task will be to identify the various museological traditions that engage Jewish identity, including the collection of art and antiquities, ethnographic exhibitions, history museums, and Holocaust museums. Some of the questions we will ask include: how do museums shape identity? what is the relationship between the scholarly premises of many museums and their popular reception? and, centrally, what is the relationship between Jewish museums and museums of the Holocaust?
Instructor(s): S. Spinner
Area: Humanities.

AS.213.706. Literature, Museums, Mimesis.
Can museums be literary? Can literature be museal? Throughout the twentieth century and into the present, the museum has repeatedly challenged models of representation, none more so than mimesis, both as aesthetic theory and representational practice. This has been a role played by museums, both in their traditional guises as repositories of objects and — as André Malraux presciently had it — as “imaginary museums.” This course will examine the larger disruption of mimesis, and more specifically literary realism, through the particular catalyzing effects of museums. We will deal with two primary museological phenomena: first, the introduction of the “primitive other” into European modernity via ethnographic museums; second, the museological commemoration and representation of trauma, specifically of the Holocaust. Special attention will be paid to discursive, formal, and rhetorical locations of overlap between the museal and the literary, including ekphrasis, linearity, volume, and collection. Readings will include fiction, poetry, and theoretical texts, as well as secondary sources examining particular museums and exhibitions. All texts in English.
Instructor(s): S. Spinner
Area: Humanities.

Center for Africana Studies

This course will explore major topics in 20th century Baltimore history, using local newspapers and the archival collections of the Baltimore Afro American Newspaper.
Instructor(s): M. Hinderer
Area: Humanities, Social and Behavioral Sciences.