

# MUSEUMS AND SOCIETY

<http://krieger.jhu.edu/museums/>

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 art, material culture, heritage, or natural and scientific specimens. It focuses on the role of museums (broadly defined) and their collections in societies past and present, including their historical, 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, including 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.

## Programs

- Museums and Society, Minor (<http://e-catalog.jhu.edu/arts-sciences/full-time-residential-programs/degree-programs/museums-society/museums-society-minor/>)

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

## Courses

### AS.389.155. The History of Fake News from The Flood to The Apocalypse. 3 Credits.

"Fake News" is everywhere in both past and present. Explore that history first-hand through JHU's rare book collection of literary and historical forgeries spanning millennia of human history. Students learn how to examine and investigate rare books.

Area: Humanities, Social and Behavioral Sciences  
Writing Intensive

### AS.389.201. Introduction to the Museum: Past and Present. 3 Credits.

This course surveys museums, from their origins to their most contemporary forms, in the context of broader historical, intellectual, and cultural trends including the social movements of the 20th century. Anthropology, art, history, and science museums are considered. Crosslisted with Archaeology, History, History of Art, International Studies and Medicine, Science & Humanities.

Area: Humanities, Social and Behavioral Sciences

### AS.389.202. Introduction to the Museum: Issues and Ideas. 3 Credits.

Museums face practical, political and ethical challenges, including economic difficulties, debates over interpretation of culture and pressure to demonstrate social value. This course considers how museums are answering these challenges. Extra time is to allow for field trip travel - most days class runs 1:30-3:50

Area: Humanities, Social and Behavioral Sciences

### AS.389.205. Examining Archaeological Objects. 3 Credits.

We examine the Johns Hopkins Archaeological Museum collection to learn the materials and techniques utilized in the ancient world to produce objects in ceramics, stone, metal, glass, faience, bone and ivory.  
Area: Humanities

### AS.389.230. Queer & Trans Public History. 3 Credits.

This course introduces students to a blend of public history, queer studies and transgender studies. Students learn oral history and archival research methods as they draw on and contribute to the university's archival, museum, and library collections.

Area: Humanities, Social and Behavioral Sciences

### AS.389.240. Archaeological Museum Practicum: Collections Management. 3 Credits.

Students will learn current procedures for surveying, cataloguing, documenting and rehousing collections using objects from the Archaeological Museum. This is a hands-on practicum course working closely with museum staff.

Area: Humanities, Social and Behavioral Sciences

### AS.389.242. Museum Education: From Contested Knowledge to Reflective Narrative. 3 Credits.

This practicum course critically considers current art and history museum education practices and explores social justice discourses through museum visits, visitor studies, and museum learning strategies.

Area: Humanities, Social and Behavioral Sciences

### AS.389.250. Conservation of Material Culture: Art, Artifacts and Heritage Sites. 3 Credits.

This course will introduce students to the field of art conservation through the study of paintings, paper, books, objects, contemporary sculpture and historic preservation. Topics covered will include: methods of manufacture, agents of deterioration, preservation initiatives, conservation treatment and ethics, and conservation science. Cross-listed with History of Art. Class usually meets at 1:30 - 3:50 PM, except for days with field trips.

Area: Humanities

### AS.389.275. Interpreting Hopkins as Historic Site. 3 Credits.

This hands-on course explores interpretive strategies for historic sites and culminates in the production of original, research-based, outdoor interpretive exhibits on the Homewood Campus.

Area: Humanities, Social and Behavioral Sciences

### AS.389.303. World of Things. 3 Credits.

The course introduces and applies new concepts about materials, and materiality to museum objects. It treats the museum as a site for investigating the relationship between people and things.

### AS.389.311. From Treasure House to Production House: Exploring New Roles for the Museum in the 21st Century. 3 Credits.

Students work with the Director of, the Peale Center for Baltimore History and Architecture as it reinvents itself as a museum for the twenty-first century. Involves working with community story-tellers in residence. Extra time is to allow for field trip travel - most days class runs 1:30-3:50.

Area: Humanities, Social and Behavioral Sciences

### AS.389.315. Ancient Color: The Technologies and Meanings of Color in Antiquity. 3 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

Area: Humanities, Social and Behavioral Sciences

**AS.389.322. Tigers to Teapots: Collecting, Cataloging, and Hoarding in America. 3 Credits.**

Course will examine the collecting behavior of Americans. Students will explore how collectors have defined the holdings of the nation's museums, galleries, and libraries and used objects to shape taste and status in the U.S.

Area: Humanities, Social and Behavioral Sciences

**AS.389.325. Women of the Book: Female Mystics, Miracles, and Material Culture in Early Modern Europe. 3 Credits.**

Students will study and assess JHU's new, unparalleled rare book and manuscript collection about the spiritual lives of women at the crossroads of religious mysticism, miracles, and material culture, 1450-1800.

Area: Humanities, Social and Behavioral Sciences

Writing Intensive

**AS.389.329. Author/Canon/Archive. 3 Credits.**

Why are some literary works from the past reprinted, anthologized, and considered worthy of study, but not others? Why are some works "lost" and some "rediscovered," while others simply fall out of favor? Focusing on nineteenth- and early twentieth-century American literary culture, we will use rare books and archival materials from JHU collections to examine Edgar Allan Poe, Walt Whitman, Emily Dickinson, Stephen Crane, Charles Chesnutt, and Zora Neale Hurston, along with a few authors you've never heard of, in terms of the relationship between authorship, stewardship, and status.

Area: Humanities, Social and Behavioral Sciences

**AS.389.336. Heritage at Work. 3 Credits.**

Working with the Catocin Furnace historic site, students will gain hands-on experience connecting archaeology with interpretive exhibitions, public outreach, and community engagement. Several field trips to Catocin required. M&S practicum course.

Area: Humanities, Social and Behavioral Sciences

**AS.389.340. Critical Issues in Art Conservation. 3 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

Area: Humanities

**AS.389.343. Edgar Allan Poe and His Afterlives. 3 Credits.**

We will investigate the creative development and iconic afterlife of a canonical American author, Edgar Allan Poe, as a case-study in literary legacy and cultural heritage. What is the lifespan of a literary work, and how do works "stay alive" for later generations? Students will examine rare Poe materials and create a digital exhibition of Poe archives.

Area: Humanities, Social and Behavioral Sciences

**AS.389.346. Scribbling Women in the Literary Archive. 3 Credits.**

Students examine select texts and archival materials related to Emily Dickinson, Frances Ellen Watkins Harper, Edith Wharton, Ida B. Wells, Charlotte Perkins Gilman, Sui Sin Far, Alice Duer Miller, and Zora Neale Hurston. Students interrogate how these writers navigated the constraints of gender, as informed by race and class, in the decades before and after the 19th Amendment and consider literary collecting in relation to gendered cultural politics.

Area: Humanities, Social and Behavioral Sciences

**AS.389.349. Art, Museums and the Law. 3 Credits.**

This course will introduce and examine the legal systems that structure and guide museums' management of collections and relationships with artists, employees, the public, the state, and the international community.

Area: Humanities

**AS.389.352. Bibliomania: Ambition, Desire, & the Making of the George Peabody Library in 19th-century Baltimore. 3 Credits.**

In 1857 Baltimore's historic George Peabody Library was born, one of America's first public libraries. This course studies its history, rare book collections, and foundational role in Baltimore's cultural history.

Area: Humanities, Social and Behavioral Sciences

Writing Intensive

**AS.389.356. Halls of Wonder: Art, Science, and Literature in the Age of the Marvelous, 1500-1800. 3 Credits.**

Explore the material culture of 'wonder' from the Renaissance to the Enlightenment in literature, science, and art, with Hopkins' rare book collections and the Walters Art Museum. M&S practicum course. Cross-listed with GRLL, History, and History of Art.

Area: Humanities

**AS.389.357. Heaven on Earth: Art, Power, and Wonder in the Vatican from Antiquity to the Enlightenment. 3 Credits.**

A material cultural exploration of the Vatican from the founding of St. Peter's basilica in antiquity to the establishment of the Vatican Library and Museums in the Renaissance and Enlightenment.

Area: Humanities

Writing Intensive

**AS.389.358. Collecting the Contemporary. 3 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.

Area: Humanities, Social and Behavioral Sciences

Writing Intensive

**AS.389.359. Modernist Networks in the Archive. 3 Credits.**

This class examines three American writers who built important and enduring networks, Ezra Pound, Gertrude Stein, and Langston Hughes. We will investigate the artefactual traces of their networks through recently acquired special collections materials and digital representations, in order to address questions about aesthetics and style, politics and power, race and gender, and what is and is not present in the literary archive.

Area: Humanities

**AS.389.372. Zoos as Community Institutions. 3 Credits.**

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.

Area: Humanities

Writing Intensive

**AS.389.373. Encountering American Art. 4 Credits.**

Students investigate the Baltimore Museum of Art's American art collection and its presentation to the public alongside current scholarship on American art to develop strategies for a new permanent collection display that aligns with the museum's commitment to artistic excellence and social equity. M&S Practicum. Co-taught with BMA curator Virginia Anderson.

Area: Humanities, Social and Behavioral Sciences

**AS.389.374. Museum Lab: Creating Participatory Spaces at the Baltimore Museum of Industry. 3 Credits.**

Where are visitor voices and perspectives in museums? Using contemporary scholarship, philosophical frameworks, and practical approaches, we tackle this question for an interactive exhibition at the Baltimore Museum of Industry. Approximately half of the class meetings will take place off campus at the museum. Transportation provided. Class usually meets 1:30-3:50. M&S practicum course; CBL course.

Area: Humanities, Social and Behavioral Sciences

**AS.389.375. Museums and Social Responsibility. 3 Credits.**

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 that attends to its social responsibility. Field trips and guest speakers will be a key feature of this course. M&S practicum course. CBL course. Cross-listed with Sociology.responsibility. Field trips and guest speakers will be a key feature of this course. M&S practicum course. CBL course. Cross-listed with Sociology.

Area: Humanities

**AS.389.376. Enslaved at Homewood: Slavery in 19th Century Maryland. 3 Credits.**

Students consider the representation of slavery in historic house museums of the late 20th century through the present, and use the university's Homewood Museum as a laboratory for the development, production and mounting of an exhibit about the men, women and children who labored at Homewood in the nineteenth century. Museums and Society Practicum course.

Area: Humanities, Social and Behavioral Sciences

Writing Intensive

**AS.389.377. Black Artists in American Art Museums: Correcting the Canon. 3 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.

Area: Humanities, Social and Behavioral Sciences

**AS.389.378. Collections Remix. 3 Credits.**

The course invites students to mine the archival, literary and cultural collections of the university for materials that reflect African-American experiences and stage campus interventions based on their findings. Participates in the Housing Our Story. Archival Justice for Black Baltimore project. M&S Practicum..

Area: Humanities, Social and Behavioral Sciences

**AS.389.379. Interpreting Historic Sites for the 21st Century. 3 Credits.**

Students go behind the scenes at JHU's own Evergreen Museum and Library to investigate how historic sites design spaces for learning, community engagement, leisure, as well as for exhibitions and special events. Students consider the history of Evergreen and its inhabitants and create concepts for how to engage communities in that history and story. Multiple class meetings take place at the Evergreen Museum.

Area: Humanities, Social and Behavioral Sciences

**AS.389.384. Object Encounters at the Baltimore Museum of Art. 3 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, revisualise and offer alternative stories. Class meets at the museum every other week.

Area: Humanities, Social and Behavioral Sciences

**AS.389.386. Islamic Art in the 21st Century Museum. 3 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.

Area: Humanities, Social and Behavioral Sciences

**AS.389.410. Sharing Knowledge: Participatory Archives, Collaborative Storytelling, and Social Justice. 3 Credits.**

This course introduces students to collaborative humanities projects that encourage democratic participation among publics more broadly conceived than the academy. We investigate indigenous research methods; collaborative oral history and ethnography; interactive theater; and community archives. Final projects draw on the university's archival, museum, and library collections.

Area: Humanities, Social and Behavioral Sciences

**AS.389.420. Curatorial Seminar. 4 Credits.**

In collaboration with a local museum, conceptualize and develop an exhibition, potentially including but not limited to: checklists, exhibition texts, interpretive strategies, and programming. Exhibition theme varies year to year. Concepts, ethics and practicalities of curation are key concerns. Research visits to regional museums and private collections as relevant.

Area: Humanities, Social and Behavioral Sciences

Writing Intensive

**AS.389.440. Who Owns Culture?. 3 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.

Area: Humanities, Social and Behavioral Sciences

**AS.389.501. Independent Study - Museums & Society. 3 Credits.**

**Prerequisite(s):** You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration & Online Forms.

**AS.389.502. Independent Study- Museum and Society. 1 - 3 Credits.**

**Prerequisite(s):** You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration & Online Forms.

**AS.389.521. Capstone in Museums and Society. 1 - 3 Credits.**

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.

**Prerequisite(s):** You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration &gt; Online Forms.

**AS.389.522. Capstone in Museum and Society. 1 - 3 Credits.**

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.

**Prerequisite(s):** You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration &gt; Online Forms.;AS.389.201;AS.389.202

**AS.389.599. Museum & Society Internship. 1 Credit.**

**Prerequisite(s):** You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration &gt; Online Forms.

**Cross Listed Courses****Anthropology****AS.070.379. Social Ecology Studio. 3 Credits.**

This course will grapple with the social and cultural dimensions of contemporary ecological problems through a local, project-based approach. Coursework will be organized on a studio basis in partnership with a local environmental organization, Friends of Stony Run. Continuing a collaborative project initiated in the fall of 2019, we will work together to develop interpretive materials for the Stony Run stream and urban watershed adjoining our campus.

Area: Humanities, Social and Behavioral Sciences

**Center for Africana Studies****AS.362.110. Colonial Encounters: Artistic Responses. 3 Credits.**

This course disrupts conventional ways of seeing, reading, and examining artistic texts. When we read a novel or study a work of art, especially that produced by white people, we tend to treat it as representative of the nation, talk about its aesthetic genius, or discuss it as reflecting its social/historical moment. Black artistic production, on the other hand, is most often treated as "protest," as that which simply responds to a national narrative. But what would happen if we treated the experience of black people and other people of color as universal? What would happen if we treated colonialism as the dominant social and intellectual problem of our age?

Area: Humanities, Social and Behavioral Sciences

**Classics****AS.040.137. Freshman Seminar: Archaeology at the Crossroads: The Ancient Eastern Mediterranean through Objects in the JHU Archaeological Museum. 3 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.

Area: Humanities

Writing Intensive

**English****AS.060.617. Black Print Culture.**

Students interested in black print culture will engage in intensive archival research, both collaborative and individual, using the Sheridan Library's Rare Book and Manuscript collections. Texts include poems, printed lectures, pamphlets, novels, periodicals, ephemera, correspondence, etc., alongside relevant critical and theoretical reading.

Area: Humanities

Writing Intensive

**German Romance Languages Literatures****AS.211.329. Museums and Identity. 3 Credits.**

The museum boom of the last half-century has centered largely around museums dedicated to the culture and history of identity groups, including national, ethnic, religious, and minority groups. In this course we will examine such museums and consider their long history through a comparison of the theory and practice of Jewish museums with other identity museums. We will study the various museological traditions that engage identity, including the collection of art and antiquities, ethnographic exhibitions, history museums, heritage museums, art museums, and other museums of culture. Some of the questions we will ask include: what are museums for and who are they for? how do museums shape identity? and how do the various types of museums relate to one another? Our primary work will be to examine a variety of contemporary examples around the world with visits to local museums including the Jewish Museum of Maryland, the National Museum of African American History and Culture and the National Museum of the American Indian.

Area: Humanities

**AS.211.330. Curating Media Artists in Residence at JHU. 3 Credits.**

The students will be closely involved with JHU's Center for Advanced Media Studies (CAMS directed by Bernadette Wegenstein), and the Baltimore Museum of Art (curator Kristen Hileman) in preparing the BMA Black Box exhibit of Mary and Patrick Kelley's new film, *We Are Ghosts*, set in a submarine: the film tells the story of life as experienced by the sailors in a U.S. submarine at the end of the second world war. Artist Mary Reid Kelley focuses on "minor aspects of life" in the submarine during non-combat — such as boredom, claustrophobia, and the effects of heavy drinking on the sailors. Included is also a restaging of Harry Truman's announcement of the bombing of Hiroshima — told from the sailors' point of view. While this new work will be on display in the BMA's Black Box, Kelley's 2016 film *This is Offal* (set in a morgue) will be showing at the museum. This film is centered around a dialogue between the ghost of a deceased woman, the victim of a suicide, and her animated organs. Students will also be traveling to Woodstock, NY on a field trip with professor Wegenstein for a studio visit with the artists at the beginning of the semester. Mary Reid Kelley is an artist who makes arresting, playful, and erudite videos that explore the condition of men and women throughout history. Drawing on literary and historical material, the videos involve intensive research and critical reassessments of standard historical narratives. Mary Reid Kelley is involved in every aspect of the videos' creation—from writing the scripts (typically in highly structured poetic verse), to designing the sets, props, and costumes, to performing the leading roles—and all of the videos are produced by her and her partner, Patrick Kelley, at their private studio. Kelley is known for her feminist videos that recall the theater of the absurd and German Expressionist cinema. Please note that this class will be held as a practicum, and some of the dates and times will be flexibly adapted to the needs of the artists' residency. If you have a very full calendar in the Spring it is best advised not to take this class.

Area: Humanities

**AS.213.407. Museums and Identity. 3 Credits.**

This course will explore the phenomenon of the "identity" museum through case studies involving Jewish and Holocaust museums around the world. The museum boom of the last half-century has centered in large part around museums dedicated to the culture and history of particular minority groups; recent notable (and relatively local) examples include the brand new National Museum of African American History and Culture in Washington and the National Museum of American Jewish History in Philadelphia. Our understanding of the contemporary theory and practice of such museums will be based on an examination of the history of the various museological traditions that engage Jewish identity from the 19th century to the present, including the collection and display of art and antiquities, ethnographic exhibitions, history museums, and Holocaust 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. We will explore these topics through historical documents, theoretical readings, and case studies including visits to nearby museums. All readings in English.

Area: Humanities

**History****AS.100.140. Freshman Seminar: Displacement: A History of U.S. Cities from Urban Renewal to Gentrification. 3 Credits.**

"Displacement" explores historical conflicts over urban planning, clearance, and redevelopment. Students will conduct archival research and contribute to an online exhibit that develops the histories of displaced Baltimore neighborhoods.

Area: Humanities, Social and Behavioral Sciences

**History of Art****AS.010.307. Diplomats, Dealers, and Diggers: The Birth of Archaeology and the Rise of Collecting from the 19th c. to Today. 3 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.

Area: Humanities

**AS.010.310. The 'Long Sixties' in Europe. 3 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.

Area: Humanities

**AS.010.331. The Renaissance Body Exposed: Exhibiting the Nude in European Art 1400-1550. 3 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.'

Area: Humanities

Writing Intensive

**AS.010.382. The Politics of Display in South Asia. 3 Credits.**

Through an examination of colonial exhibitions, the rise of national, regional, and archaeological museums, and current practices of display and representation in institutions, we will explore how the image of South Asia has been constructed in the colonial, modern, and contemporary eras. We will engage with the politics of representation, spectacle, and the economies of desire as related to colonialism and the rise of modernity. Readings from postcolonial theory, museum studies, anthropology, history, and art history.

Area: Humanities

Writing Intensive

**AS.010.424. Art and Colonialism: Nineteenth-century India. 3 Credits.**

This seminar explores the technologies of colonial power, from small ephemeral watercolor images of religious processions to massive multi-volume photographic projects documenting the “people of India,” and extending to the establishment of new urban and architectural spaces, archaeological museums, and art schools, the circulation of diplomatic art collections, and the commissioning of survey data. We will engage with the anti-colonial movements of resistance and uprising that took place across this century, examining the central participation of modern artists with these political movements, and explore the way this period fundamentally shaped the foundations for the study of South Asian art and archaeology. Readings will include colonial and postcolonial theory, Orientalism, historiography; we will be actively working with materials in the library’s Special Collections.

Area: Humanities

Writing Intensive

**AS.010.444. Classics Research Lab: Antioch Recovery Project (ARP). 3 Credits.**

Antioch Recovery Project investigates mosaics from the ancient city of Antioch (modern Antakya, Turkey, near the border with Syria) now in the collection of the Baltimore Museum of Art. Excavated by an international team of archaeologists in the 1930s, hundreds of ancient mosaics from the cosmopolitan city were subsequently dispersed to museums across the globe, with twenty-four mosaics entering the collection of the BMA. Phase I will focus on the digital documentation and analysis of the mosaic of Narcissus as a prototype for ongoing research bringing together the fragments of ancient Antioch for contemporary beholders. The Greek myth of Narcissus tells the story of a beautiful Theban hunter doomed to love his own reflection and is the origin of the modern psychiatric term “narcissism”. Researching the mythology, materials, conservation history, archival material, historiography, and contemporary reception of the Narcissus mosaic and myth offers extensive opportunities to collaborate with scholars across a range of disciplines at JHU, in the Baltimore museum community, and beyond. Investigators will move between the Baltimore Museum of Art, the CRL processing lab in Gilman Hall, and Special Collections. The course will involve some travel to visit other mosaics from Antioch now in collections at Harvard’s Dumbarton Oaks in Washington D.C., and the Princeton Art Museum in Princeton, New Jersey.

Area: Humanities

**History of Science, Medicine, and Technology****AS.140.320. Modernity on Display: Technology and Ideology at World’s Fairs. 3 Credits.**

Seminar focuses on ideological at World’s Fairs over technological modernity with special emphasis upon World War II and the Cold War.

Area: Humanities, Social and Behavioral Sciences

**AS.140.415. Thinking Through Things and Thinking Things Through. 3 Credits.**

Combining hands-on experience of using historical instruments with primary sources analysis, the students will reconstruct the ways in which artifacts channeled human perception of their environment.

Area: Humanities, Social and Behavioral Sciences

Writing Intensive

**Near Eastern Studies****AS.130.149. ‘Egyptomania’: A Consumer’s Guide to Ancient Egypt. 3 Credits.**

Chances are you’ve heard of Cleopatra and the curse of King Tut’s tomb. You may have even met a mummy or two, whether in the flesh or on the silver screen. Even today, 5,000 years after the dawn of Egyptian civilization—and half-way around the globe—the land of the pharaohs continues to fascinate the Western world. But, how is it that ancient Egypt came to be so deeply entrenched in Western culture? This course considers the history of Western interaction with ancient Egypt and examines the consequences of laying claim to a culture that is not one’s own. We will approach our study through the lens of consumption, both material and cultural, situating these phenomena within their historical and contemporary contexts. By engaging with both primary and secondary sources, we will consider the power relations embedded in Egyptian archaeology and the writing of history as well as the ethics of collecting and displaying ancient Egyptian material culture. We will also investigate the popularization of ancient Egypt known as “Egyptomania,” focusing on the commoditization of ancient Egyptian culture in Western media and merchandise. By the end of the class, students will be able to engage with the complex, yet fundamental, question of who owns culture and what is at stake when we uncritically consume an image of the past.

Area: Humanities

**AS.130.334. Egyptian Funerary Arts in the Archaeological Museum. 3 Credits.**

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.

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.

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